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# VARIETY

VOL. XXIX. No. 10.

NEW YORK, FRIDAY, FEBRUARY 7, 1913.

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NEW YORK CITY, FRIDAY, FEBRUARY 7, 1913.

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## K & E AND SHUBERT "TALK" RUNNING RAMPANT ONCE MORE

**Pronounced Reports and Rumors Two Syndicates are  
Conferring and Have Almost Reached Understanding  
Over Intermediate "Opposition Time." May Not  
Go Into Effect Before Next Season.**

Much has been whispered about town concerning a resumption of business relations between Klaw & Erlanger ("The Syndicate") and the Shuberts.

Circumstantial have been the reports of numerous conferences at the home of Samuel Untermeyer, at which were present A. L. Erlanger and Lee Shubert.

Representatives of both sides religiously deny any possibility of a resumption of business, saying the two syndicates are further apart today than ever. But the denials appear to be half-hearted and color is lent to the stories by the fact that the publications acting as mouthpieces for the respective syndicates have been rather lukewarm of late in the slinging of personal vituperation against the "opposition."

From various bits of information gleaned in several places there is every indication that something like a working agreement is on the tapis, but it doesn't seem likely that anything will be put in effect before next season.

Further information is to the effect that the two factions may have agreed upon certain territorial regulations, for the intermediate time, whereby certain houses playing big legitimate attractions will not be subjected to constant division of receipts through opposing attractions on the same nights. There is still hope among the producing managers that a complete understanding may be reached whereby all "legitimate" opposition may be eliminated throughout the country.

At one time, according to unverified reports, it was anticipated a gigantic pooling arrangement might be consummated, to be controlled by a board of directors. Discussion, without acrimony, had reached the stage where

thirteen directors were to be placed in complete control, six to be selected by each side, but this, so runs the tale, was knocked in the head by A. L. Erlanger's insistence on the right to be the thirteenth vote, which, the other side claimed, would place him in control.

If any adjustment at all is—or has been—arrived at, it will be due entirely to the unceasing efforts of Samuel Untermeyer, the corporation attorney, who is a stockholder in some of the Shubert enterprises.

An intermediary party has acted in the reported bringing together of the two factions to the point where protection and welfare through combination or understanding was discussed. This party is unknown to the show people who are following the reports of the progress of the "deal" with great concern, but he is rumored to be J. L. Rhinock.

The story that a large corporation is to be formed, including the two sides, does not find belief for many reasons. Also it is claimed by well versed showmen that even a booking understanding at the present time will not have the beneficial effect upon the general situation it would have had two or three years ago, before the great number of new theatres were built. Then the house that might have been closed to legit attractions could have been easily disposed of. Now they may have to be kept closed, with the rentals or carrying charges arranged for out of the profits of the remaining theatres where a city is eliminated from the "opposition" list.

The present reports of conferences and agreements between the legit syndicates are in confirmation of a story printed in VARIETY months ago.

### LANGTRY IN S. A.

Lily Langtry wants to go south, as far as Buenos Aires, on the lower part of the South American west coast.

Harry Alward is managing Miss Langtry's American engagement. He is said to be making arrangements for Lady De Bathe's trip. She will present while in the Argentine a series of farcical sketches.

Just now Mrs. Langtry is playing as a headline attraction on the Orpheum Circuit.

### "KIDDING ACTS" BY "NUTS."

Willie Hammerstein has taken under advisement an idea of Bert Leslie's to form a sort of temporary stock company of comedians to play the Victoria for half a dozen or more weeks, changing the act weekly. It is to be comprised of five or six of the so-called "nut comedians," who will put on "impromptu" burlesques and "kidding" acts.

### LILLIAN LORRAINE IN REVUE.

Lew Fields is secretly having rehearsed in New York an American revue, with Lillian Lorraine and 15 girls, under the direction of Gus Solhke, to be shipped abroad in the near future as an act.

It is said Frank Tinney may be added to the turn when it reaches London.

### IMPORTANT CAST FOR SKETCH.

John Glendinning, Beverly Sitgreaves and Macey Harlan will appear in the cast of "Imagination," a one-act play by S. Jay Kaufman, at the Fifth Avenue week of Feb. 17.

### OLIVE WYNNDHAM FEATURED.

"What Happened to Mary" by Owen Davis, suggested by the Mary stories in the Ladies' World, opens tonight in New Haven under Lee Morrison's direction. From New Haven it goes to Rochester and then to Albany.

Olive Wyndham is featured. In her support will be Alma Kruger, Kate Ferguson, Ione McGrane, Annie Turner, Ed M. Kimball, Jay C. York, Franklin Underwood, Horace Newman, Jess Manning, John O'Hara, M. F. Harry Levian.

### CHANGES OF POLICY.

The Wadsworth, a former vaudeville house at Broadway and 181st street, known as a United Booking Offices "try out" theatre for new acts, has taken on a straight picture policy. The competition around the neighborhood put the dent into the Wadsworth's vaudeville patronage.

The Lenox, at 111th street and Lenox avenue, is also in pictures. Last week it played to about \$1,000 gross, getting about \$80 daily, with \$284 Sunday, besides a good Saturday play.

At Rosenberg's Park a pop vaudeville show may be installed Monday unless Mr. Rosenberg decides to turn the house back to Messrs. McKee and Harris before then. Rosenberg can quit any Saturday night. Last week he did about \$1,500. While the Park is attracting a nice class of people for its first run program and charging them 10-15-25, the house doesn't draw strongly enough to make any money.

### "SHARPSHOOTER" LEFT \$1.

Seattle, Feb. 6.

Lillian Graham, made known by the shooting of W. E. D. Stokes in New York, has been bequeathed \$1 by her father, Patrick Graham, who died alone in his cabin at Renton, Wash., Dec. 31.

To another daughter, Mrs. Stella Singleton, he willed a like sum. The remainder of the \$2,000 estate was given to a third daughter, Mrs. Sereno E. Galway, of Ontario, Ore.

### \$15,000 ON THE ROAD.

\$15,000 was the gross receipts of the Gertrude Hoffmann show last week while coming across New England by way of the one-nighters. The show is at the Belasco, Washington, this week. It opens Monday in Philadelphia for three weeks, then goes by week stands to Chicago for a run.

Monday Louise Dresser rejoined the company. Kathryn Miley had been playing the Dresser role.

### "THE KNIFE" OVER HERE.

Josephine Brown and Harry Sothern, nephew of F. H. Sothern, have been signed for the Orpheum Circuit on a sketch entitled "The Knife" played by Irene Van Brunt. The sketch will have a preliminary run at the Orpheum.

# ALFRED BUTT GIVES IDEAS OF EQUITABLE CONTRACTS

**"It Must Be Obvious" Says English Manager "If Artist Makes Engagement on a Basis Which Returns Manager No Profit, the Artist Will Suffer Accordingly."**

The Carmania Wednesday carried Alfred Butt, manager of the Palace and Queen's theatres, London, back to his home village. It was reported around Mr. Butt had waited over to see if there was an American musical comedy production he could remove intact to the other side, but failed to locate one. During the summer the Palace, London, has booked Pavlowa, who will appear with a large ballet.

Before leaving Mr. Butt was asked by a VARIETY representative for a statement concerning his visit to America at this time. He made the following comment:

"My visit to New York has certainly been most interesting, and I think I may say that I have seen almost everything of interest here. But, of course, it requires far more time than is possible for me to spare to see all the other big cities, as the territory is so vast.

"Perhaps the most astounding feature since my last visit is the development, which I notice throughout the country in the moving picture houses, which at the same time are giving vaudeville programs. This industry should surely make new patrons for your music halls proper, but naturally the latter will expect something more than they can get at the picture houses, where the prices are so much less.

"It is quite true that I have engaged a certain number of acts, and that I have made arrangements for several artists, now playing in various theatrical shows, to appear in London, but I can frankly say that the prohibitive prices asked have in many cases prevented me engaging quite a number of acts, that otherwise I should have been pleased to introduce to a new country. Of course, I do not blame the artists in the slightest degree, as they are obviously entitled to get as much as they can. At the same time, they should consider the conditions under which they are offered engagements for London and the manner of which they are likely to be exploited.

"Personally, I have no intention of entering into the ridiculous competition, which has arisen in England for the importation of American acts, at salaries often in excess of those they are obtaining here.

"I say 'ridiculous,' because it must be obvious to everyone who thinks this matter out, that if the engagement is made on a basis which does not permit of a reasonable return to the management in the end, the artists will suffer accordingly.

"For example, if the manager engages an artist for a production at a salary far in excess of what he can possibly bring as a return, he will have to cut down the money he spends on the production or economize in some other way, and all this ultimately reflects upon the artists. Believe me,

any contract to be permanent and successful, whether in banking or no matter in what sphere, must be beneficial to both sides.

"In the past, I have played more American acts than any other manager and have endeavored to present them in the best way, and I shall continue to do so, when the conditions asked are reasonable. But I do not intend to be drawn into an unbusinesslike commercial speculation, which can only end one way. Fortunately, the Palace theatre does not have to resort to these methods.

"On the other hand, there have been several conspicuous cases in recent years, where American artists have gone over for a moderate salary and made such a great success that they have been able to remain indefinitely at increased remuneration. Remember no salary is too great providing the artist draws it and leaves a small margin for the management that takes the risk.

"May I conclude by saying that I have received nothing but the greatest courtesy from everyone, since I have been here and am only too glad to place on record my universal appreciation of the hospitality that has been extended to me, and instead of goodbye, everybody, I prefer to say au revoir."

## THE BURKES GET OVER.

(Special Cable to VARIETY.)

London, Feb. 6

John and Mae Burke opened at Finsbury Park Empire Monday and scored a hit.

## DO WELL IN WRONG HOUSE.

(Special Cable to VARIETY.)

London, Feb. 6

The Three Lyres opened at the Palace Monday night. They are in the wrong house, but despite this did nicely.

## GARDNER DOES ONLY FAIRLY.

(Special Cable to VARIETY.)

London, Feb. 6

Jack Gardner, opening at the Palladium Monday, was only fairly successful.

## SIR GEORGE FROSTS.

(Special Cable to VARIETY.)

London, Feb. 6

Sir George Alexander, opening at the Palace last week, proved a frost.

Business at the house is the worst in years for the time of year.

## AMERICAN ACT CLOSED.

(Special Cable to VARIETY.)

London, Feb. 6

Charles Wayne, Gertrude DesRoches and the "Incubator Girls" opened at the Empire, Liverpool, Monday, and closed after their first showing.

## NEW LYRICAL DRAMA.

(Special Cable to VARIETY.)

Paris, Feb. 6.

A new lyrical drama, in three acts, and six tableaux, entitled "Le Sortilege," by Maurice Magre, music by Andre Gailhard (son of the former director) was produced at the Paris Opera Jan. 29, and was only fairly received.

The plot is from a fairy story popular in the Pyrenees. Angele does not believe in witchcraft (or "sortilege") until her fiancé is lead into the mountains by the fairies, where she finds him prostrate and reanimates him by the charm of a magic wand.

Young Gailhard won the French prize for music, which enabled him to study art in Rome a few years ago. He wrote "La Fille du Soleil," which met with a certain success in France.

## "KISMET" TAKEN OFF.

(Special Cable to VARIETY.)

Paris, Feb. 6.

Guitry withdrew "Kismet" from the Theatre Bernhardt Feb. 4, the piece having met with a complete failure.

## "DELPHINE" OPENING SET.

(Special Cable to VARIETY.)

London, Feb. 6

The opening date for "Oh, Oh Delphine" is definitely set for Feb. 18 at the Shaftesbury.

The principals are (Delphine), Iris Hoey; (Simone), Nan Stuart; (Bimboula), Dorothy Jardon; (Madame Bax), Mary Gould; (Bouchette), Walter Passmore; (Victor Jolibeau), Harry Welshman; (Colonel Ponponnet), Courtice Pounds; (Uncle Noel), Fred. Lewis; (Gigoux), Fred. Leslie, Jr.

## URNS DOWN \$3,000 WEEKLY.

(Special Cable to VARIETY.)

London, Feb. 6.

The Palladium Minstrels turned down three weeks in Paris at a salary of \$3,000 a week.

## HAS WAVERLY MARKET FAIR.

(Special Cable to VARIETY.)

London, Feb. 6.

Fred Lumley, director of the Glasgow Pavilion, has taken over the Waverly Market Fair, leased by the late Sir Edward Moss for the past 23 years.

The market conducts a mammoth fair every December and uses about 30 big acts.

## BUSY THAT DAY.

(Special Cable to VARIETY.)

London, Feb. 6.

The Ragtime Octette goes to Paris Feb. 16 to play Ciro's, Olympia and Alhambra, all in one night, returning to London next day.

## FEATURES AT ALHAMBRA.

(Special Cable to VARIETY.)

Paris, Feb. 6.

Rigoletto Brothers, Bert Bernardi and "The Mummified Birds" open at the Alhambra Feb. 16, playing the second half of the month.

## THREE ROSEDALES' HIT.

(Special Cable to VARIETY.)

London, Feb. 6.

Three Rosedales opened at the London Empire Monday and can be classed as a hit.

## TEDDY PAINE AT PALACE.

(Special Cable to VARIETY.)

London, Feb. 6.

Feb. 24, at the Palace, Teddy Paine and George Grossmith will appear as a turn. Mr. Paine left the Gaiety last Saturday, after 20 years there. Mr. Grossmith was also in "The Sunshine Girl" at the Gaiety. It closed last week.

Grossmith is "artistic adviser" of the Alhambra.

## OBJECTS TO HIGH ALIMONY.

(Special Cable to VARIETY.)

Paris, Feb. 6.

Mme. Menard, having recently obtained a divorce from her husband, professionally known as Dranem, a French comic singer, was awarded \$290 per month alimony. This was considered excessive by her husband, and he appealed.

Counsel for the wife contended Dranem earned regularly \$25,000 per year, that he was the owner of several houses and had a villa at Enghein worth \$16,000, so that the alimony was reasonable, particularly as Mme. Menard is an invalid.

The court "condemned" (the word "condemned" is always used in connection with a court judgment in France) Dranem to pay \$300 a month during the divorce proceedings, and afterwards \$100 a month.

## WANTS NORWORTH ALONE.

(Special Cable to VARIETY.)

London, Feb. 6.

The management of the Alhambra is seeking an engagement for Jack Norworth as a single.

## LATE NEWS FOR JOE WEBER.

(Special Cable to VARIETY.)

London, Feb. 6

Graham Moffat's "A Scrape o' the Pen," at the Alhambra, Glasgow, this week, is a sell-out, indicating a \$12,000 week.

## WAKEFIELD OFFERED \$750.

(Special Cable to VARIETY.)

London, Feb. 6.

An offer of \$750 weekly has been received by Willa Holt Wakefield for her future engagements over here, following the expiration Feb. 15 of her stay at the Palace.

Miss Wakefield has not accepted. She is obliged to sail Feb. 22 on the Mauretania to fulfill American contracts. It is likely the pianologist will return to London next summer. Alfred Butt of the Palace has offered to prolong her present run there indefinitely.

The English have come nearer to gauging Miss Wakefield's value as an act than the American managers ever did. Miss Wakefield, like many other acts of underpaid value at home, started the wrong way when making her debut in vaudeville. A well known comedian commenting on this phase of the condition at home the other day, remarked: "A street car driver has more chance of getting real money out of vaudeville managers than a regular performer. They know the performer and they believe the conductor."



# CODY-TAMMEN COALITION, NEW DEAL IN CIRCUS WORLD

**Denver Newspaperman Announces Buffalo Bill Will Be Associated In 1914 With Sells-Floto Shows, Offering Competition at 25 Cent Scale For Big Triple Exhibition.**

Denver, Feb. 6.

Agreements have been entered into and the signatures have passed by which Col. William F. Cody will personally be allied with the Sells-Floto shows operated by H. H. Tammen, one of the proprietors of the Denver Post. A report was current that this coalition would go into effect during the current season, but that arrangement has been changed, and the new circus combine does not become effective until 1914.

H. H. Tammen's statement is unequivocal. "It is positively agreed and contracts signed," he says, "that Buffalo Bill will be personally associated in combination with the Sells-Floto Circus in 1914 and thereafter.

"In addition to which the best known wild animal exhibition will be added to the above combination, and the general admission price will be 25 cents.

"This consolidation proposes to add in size and quality and with three performances combined in one to bid for the patronage of the country in competition with the biggest amusement enterprises of the United States."

What part Gordon W. Lillie (Pawnee Bill) will play in the new line-up of forces, remains a subject of speculation in the East. There have been rumors among circusmen in this territory for some weeks, forecasting a division between the two Bills, but they were for the most part discounted, due to the supposition that Lillie and Cody were tied up by means of a long term contract under which Col. Cody was prohibited from appearing in public, except in association with Pawnee Bill.

It appears from an investigation that the Cody-Lillie agreement is indefinite in its operations. It is possible to cancel it at any time upon the demand of either party, but a time limit is set upon the notice of the cancellation. The understanding is that it was this "notice clause" in the contract which interfered with the closing of an agreement between Tammen and Col. Cody for a coalition this year.

The Eastern representatives of the Two Bills outfit had been notified that Col. Cody was to be in Denver Monday and Tuesday of this week, leaving for the East Tuesday night. None of the New York circus authorities, including those affiliated with the Two Bills show, was in possession of the facts of the Tammen-Cody deal, and although most of them affected to disbelieve that any such transaction had really gone through, the Tammen announcement was so convincing, taken in connection with the presence in Denver of Col. Cody, as to create the suspicion they had had intimations that something of the sort was about to be put through.

Major Gordon W. Lillie, after a short visit to Pawnee, Okla., is expected to return to New York the latter part of this week. He started from Pawnee Wednesday. After his arrival here he will give his exclusive attention to the forthcoming Madison Square Garden and indoor Philadelphia exhibitions of the Two Bills show.

It is reported currently among circus people in the east that the Two Bills show comes into Madison Square Garden after the Barnum-Bailey show only by an accident. The Ringlings had the town tied up, as they thought, but all that gave them first showing here was the failure of negotiations between the Two Bill outfit and another party which had engaged time in March at the Garden. This last-named party has been standing pat on his contract with the Garden and would under no consideration let it go. They insisted on playing.

It was this consideration of an obligation long since entered into which caused them to insist on their engagement. Had this engagement been abrogated, it would have been entirely possible for the Cody organization to have beaten into New York the Baraboo outfit.

## FOX TURNS BACK DEWEY.

The Dewey (Fox theatre) on East 14th street has been turned back to Sullivan & Kraus by William Fox. It is said the rental for the Dewey, as agreed upon by Fox, was \$50,000 yearly. Of late it has been playing pop vaudeville after having had a season of stock. While making money the story is the various departments which have supervision over theatres have been so vigilant and annoying to the Dewey management Mr. Fox concluded the trouble was not worth it.

The rental of the Dewey and Gotham livan & Kraus property, leased by Fox at the same time he secured the Dewey, may be returned to its owners also, it is reported.

The rental of the Dewey and Gotham by Fox some years ago was a sensation at the time, the rents he secured them at for a picture policy as announced in those early days of the film business greatly surprising show people.

## SHOWS REROUTED.

Chicago, Feb. 6.

When the new Sullivan-Consignee's Empress at Halsted and 63rd streets opens Feb. 10 (as at present scheduled) the show billed in for the other S.-C. Empress here (Cottage Grove) will be shifted to the new house. The S.-C. road show that would have closed its tour at Kansas City, ordinarily, will have the route extended a week, into the Cottage Grove Empress.

## WILD WEST AFTER BIG SHOW.

The Two Bills' Wild West will follow the Barnum-Bailey Circus into the Madison Square Garden. After the former, the Sportsmen's Show will be held there.

The circus opens its season in New York, as usual; the Wild West starts at Philadelphia.

## MARIE PAVEY WAITING.

An offer from Evelyn Blanchard to present Marie Pavey in vaudeville upon request is said to have been received by the agents.

Miss Pavey is now playing Joe in "Little Women" at the Playhouse. Formerly she appeared in stock leads. Since playing for William A. Brady, Miss Pavey has become locally quite famous.

## ABOUT CIRCUS PEOPLE.

Matt Saumers, who was for many years an official of the Buffalo Bill organization, has become affiliated with the Poli forces.

La France Brothers, who are doing a balancing act at Loew's American this week, have abandoned the white tops. They made a recognized bareback team of riders with the Barnum-Bailey and other outfits for half a dozen years. This year they have booked up enough on the small time to more than make up for the loss of circus engagements.

John Ringling made a hurried trip late last week to Sarasota, Fla., where his brother Charles makes his winter home. John is expected back in New York before next Monday. The circusman has lived rather continuously on his private car, having returned from his ranch in Montana only two days before his departure for Florida.

Al. W. Martin, an old-time circus man, and lately operator of half a dozen "Uncle Tom" shows, sailed for London Tuesday in company with Pete Simmons, a moving picture operator of Chicago. Simmons's mission is to secure 9,000 feet of feature film which he will exploit in Chicago. Martin goes as his guest, making the trip a pleasure journey.



TILFORD  
THE SINGING VENTRILOQUIST  
NEXT WEEK (Feb. 19) 6TH AVE., N. Y.

## CONTEST MRS. BAILEY'S WILL.

Proceedings have been begun in the Supreme Court of Westchester County, N. Y., by which Anna Isabelle Hutchinson, sister to the late Mrs. James A. Bailey, attacks Joseph T. and Theodore D. McCaddon, executors of Mrs. Bailey's estate.

Under the Mrs. Bailey will an annuity of \$10,000 was left to Anna I. Hutchinson, the mother of Frederick Bailey Hutchinson, manager of the Sells-Floto Circus, of Denver, and of Charles F. Hutchinson, treasurer of the Barnum-Bailey and other shows owned by the Ringling Bros.

Mrs. Hutchinson contends in this will contest that Joseph McCaddon wrongfully influenced Mrs. Bailey, because of a determination that her two sons should not share in the wealth of the late circusman, amounting to a sum estimated at between \$5,000,000 and \$8,000,000. She is represented in the contest by John T. Bottom, a Denver lawyer; Johnson & Mills, of Brooklyn, and Frank L. E. Carstarpen, of New York.

## LION-HEADED BOY COMING.

Among the new freaks to be introduced for the inspection of Wonderland patrons is said to be a lion headed boy from the other side, also the duplex or knotted twins so successfully exploited by Ike Rose on the Continent for a long while. Besides these is a giant girl, while several of the oddities Sam Gumpertz observed while abroad will be brought for a showing to the new amusement venture in the renamed New York theatre.

Last week Wonderland lost its "wheel" "Teddy Bear" concession. The police ordered it out on the lottery complaint. The next day the Roof had the "Teddy Bear" man back with a new way of doing it, dropping balls into a triangular shaped box with a hole in the centre. About thirteen balls are sold at ten cents each. The first to go through the hole, upon all being sold for that round being dropped together, gets a bear. The "wheel" scheme was five cents a chance, forty numbers on the wheel, and at the whirl, the holder of the number the wheel stopped at was the winner.

Sunday night the police made a comment on the "Oriental Show" (which could have been called a "Cooch Dance" just as well) on the Roof. Monday morning the Persians or Parisians Sam Gumpertz discovered somewhere were no longer wiggling up in the air. In their place on the platform in the southeast corner Mme. Hermann will display her line of assorted illusions.

The Oriental concession did between \$50 and \$60 daily it is said, and with a heavy week-end play, got about \$450 on the week. The best paying concession just now is the Tanagara show. It is doing around \$650 on the week, according to a statement made.

A troupe of monkeys has been installed, to draw the curiously inclined. Next week Sascha, "The Iron-Healed Man," will make his first appearance in America. Jules Larvett booked Sascha for the week only, when he goes on the vaudeville tours.

# WHAT THE ACTOR MUST DO

By SIME

Comedy acts in vaudeville, were they combined, could protect all turns playing the big time. This is not only a personal opinion, but it is the general belief of those who understand vaudeville and its inside conditions.

Comedy is the vital point of any variety program. Any act that squeezes laughter from an audience enters under the comedy classification. Some naturally hold more comedy than others. There are different grades and kinds of comedy acts. Were these to get together in some way for a mutual understanding among them, the vaudeville managers would immediately find themselves blocked.

Without comedy a vaudeville house might as well pull down the blinds on the box office. It would be through. The big time vaudeville manager thinks he can play pictures or pop vaudeville, but the big time vaudeville manager (when he is allowed to think at all) knows his theatre capacity in twenty-four instances out of twenty-five will only permit him to play vaudeville or stock. He is debarred from holding the combination attractions through other houses in his cities being attached to either side of the legit struggle.

The actor will have to get together somehow to insure his future as an actor in vaudeville. Just now he has no chance. As a producer he is at the mercy of the managers—and the managers have no mercy for the actor. When the actor wants to put on a new act, he receives little encouragement. After it is put on, and if there should have been an investment represented by the production, the big time manager takes another twist of the hand he now has on the actor's throat. Very recently in New York a recognized performer produced a comedy act pronounced by all who saw it as one of the best things in its line this season. The actor was offered \$600 for his act. He informed the managers it cost him \$450 a week to run. Much they cared what it cost him, \$600 was the price, take it or leave it. The actor had his own money in the act. He is very apt to put on another big act, and those actors who have heard about it will be very anxious to follow in his example, won't they?

This particular case, and there are others like it, could not be directly affected were the big time actors organized, for a manager will always reserve the right (which he has) of paying what he pleases, but it is a very important reason why actors should understand the benefit to themselves in the support of opposition. No matter what sacrifices that may entail. With opposition the manager will stop telling the actor what his act is worth; his act will then be worth what it will bring in the open market.

Actors, gathered together for the sole purpose of talking over their profession and how to aid themselves in it, would find a way to help opposing circuits.

A protective society of influential acts would soon put a stop to the indiscriminate routing of the big time

offices. An act playing Chicago was booked for Cincinnati the following week. Thursday of the Chicago stand it was informed its route had been shifted to Montreal in place of the Cincinnati date, with Cincinnati the week after. Chicago to Montreal to Cincinnati! The act refused to accept the shift. Ten weeks were canceled for it, and the act had to lay off for one or two weeks until it was placed. There is a way to prevent that sort of work. Boston to Baltimore to Providence is another sample. No excess in fares was offered nor spoken about.

It wouldn't be amiss either when the actors got together to talk about the graft thing. Who are getting the money and why are they getting it? Because there are 425 acts every week on the open sheet? Why should the big time stand for men employed by it being mixed up in outside agencies. This is not a single known case. There are at least three agencies in the Putnam Building from which a big time booking man is getting a "piece" through owning an interest in the agency.

This grafting extends to the agents also. If there is ever a proper organization of actors, the agent question will have to be taken up. At one time an agent was necessary to an actor and did some work for him. Now the big time agent is and has been buffaloed. He is "pulling stuff" himself and is afraid to lose the graft. There are but say three big time agents (and that's a liberal estimate) who wouldn't tell all they knew if called "upstairs." There aren't any more who wouldn't go out to get an act more cheaply if told to. The agents are not what they were. They have been whipped, and it's their own fault. The agents double-crossed one another until one never trusted the other. They have lost the only chance they ever had. Those that are under cover are lucky. They had better keep that way, for they will never know when the "blow-off" is coming.

When the day comes that the big time actors are imbued with the proper spirit and feeling toward one another, they can talk over the agency question. Until then they had better hold to their agents, for as bad as some of the agents are, the managers are worse for the actor to do business with.

These things are not new to the big time vaudeville actor. He has known them right along and many other matters in connection besides. But these articles may bring about an agitation among the actors and they should get together. The space is worth it for that alone if nothing else.

Where the actor is found who expresses himself as fully satisfied, you can place your finger on that boy and tell him he is one of the booking offices' "pets." There are several. Then there are any number of "stool pigeons" connected with big time vaudeville. It's just as well not to talk overmuch to anyone connected with the booking offices unless you know him to be all right. There's hardly a conversation of any importance that is

## SAVAGE'S TALE OF WOE.

After the tale of woe poured by Henry W. Savage last Thursday into the Washington newspapers, Mr. Savage called the remainder of his executive staff together upon returning to New York Saturday. He had a heart-to-heart conversation with them, according to report.

Rumors were afloat this week Savage might retire, disgusted, from show business. The burden of his plaint at Washington was the producer didn't have a fair chance, partly through the critics who preferred to be funny in preference to criticising.

Mr. Savage has been unfortunate with his shows since September. The producing managers who have made money out of the show business so far this season are complaining only because there are too many theatres in the field. The more money a manager makes the less he cares what the critics say.

Yesterday it was very strongly reported Mr. Savage had "laid off" all his heads of departments for the remainder of the current season, with the exception of Madison Corey, his general manager, and Sydney Smith, his general booking representative. It was even said that he had decided not to make any new productions next season.

At the Savage offices this was denied, saying that the report probably emanated from the closing of "The Million" in Kansas City last Saturday night, and the resignation last week of James Shaesgren; that while he might make no more new productions this season, routes for many shows were practically laid out, beginning with the opening of the season of '13-'14.

## STARRING JACK ROSE.

A small-sized syndicate of newspaper men are putting out Jack Rose as a stellar attraction in the popular priced theatres in a play supposed to be written by the star witness in the Becker trial, entitled "The Gun Men." Abe Thalheimer is booking the attraction, which opens a week from Monday in Pennsylvania, with the Stair & Havlin time to follow. Although not a member of the cast, Rose will appear at all performances and deliver a lecture.

Rose's original contract with the New York American to furnish six Sunday feature stories exposing the police system in New York, has met with such success it has been extended to include 21 more. These are being syndicated and in many towns are three sheeted.

carried on around Times Square at any time that is not repeated back to the agency. These are great days for "pets" and "stool pigeons." Some are almost earning their billing and preferred positions on the programs, while falsifying about the salaries they are receiving. It wouldn't make a bad little article either, just to talk about some of these acts that are being "taken care of."

Let the real fellows and the real acts, those without a knife and those that are on the level, get together to save themselves and others

## "YELLOW JACKET" IN LONDON.

(Special Cable to VARIETY.)

London, Feb. 6.

"The Yellow Jacket" is shortly to be produced in London, but no one knows just at what theatre the American novelty show will be seen.

Gaston Mayer has the foreign rights. The production for England was built in America. It is on its way across.

## QUIT IN GLASGOW.

(Special Cable to VARIETY.)

London, Feb. 6.

Smythe and Hartman quit at the Empire, Glasgow, after playing one show there last week.

## SAILINGS.

The sailings for the week, as reported through Paul Tausig & Son, of 104 East 14th street, New York, are Jan. 29, Rene Parker, Bert Earle and Ragtime Pickaninnies (Campania); Jan. 30, Carl Demarest (Pr. Friedrich Wilhelm); Feb. 1, Wm. J. Van de Veer (Cymric); Feb. 4, Mooney and Holbein (Kronp. Cecelie); Pelham Lynton (Saxonia from Boston); Feb. 6, Telegraph Four, Juggling Nelson, Edmond Russon (Celtic); Feb. 8, Great Tallman (Minneapolis).

Advance bookings, May 17, Polly Moran (Minneapolis).

## 4 MONTHS ON CHARGE OF OBSCENITY.

San Francisco, Feb. 6.

Dr. Samuel Weiss, a young local physician, arrested by Federal authorities on a charge of having sent obscene matter through the mail to Elisabeth Mayne, of "The Surf Bathers" act, was given a four months' jail sentence for the offense.

Miss Mayne is very well known in New York where she appeared as a member of the Ralph Herz company in "Dr. De Luxe," later doing a "single" in vaudeville. She's the wife of Harry Bryant, the advance agent. The affair resulted in much publicity, for the young woman, act and Pantages house it played at in San Francisco.

## SINGER PRODUCING TABS.

Chicago, Feb. 6.

A new series of tabloids will be offered in a short time by the Western Extravaganza company, a new organization of which Hamilton Coleman is the producing manager. The first one will be "The Flirting Princess" a try-out week at the Academy on the west side in two weeks. There will be sixteen people in the cast, six principals and ten in the chorus. The version at the La Salle opera house will be used instead of the one that was used on the road.

Mort. H. Singer, who is interested in the company says that new productions will be given each of the new tabloids in the series.

"We will not use pick-up costumes" he said, "but will put on new productions the same as for a regular show. We have an idea that this will take well with the ten and twenty-cent houses.

"It is planned to produce 'A Stubborn Cinderella' next, and follow up with other of the successes of the La Salle and the Princess."

# "OPPOSITION" TO WILSON AVE. ANNOUNCED BY CHAS. E. KOHL

**Managing Director of Western Vaudeville Managers' Ass'n Announces New House in Territory Controlled Through "Association" by Jones, Linick & Schaeffer. Western Agents Instructed Not to Book Eastern Acts Before Submitting Names.**

Chicago, Feb. 6.

The recent announcement of C. E. Kohl's intention to erect a chain of vaudeville theatres in this city has started considerable gossip among the managers who are most likely to be affected by the move. It would not surprise those in touch with the situation to learn that the managers would organize to oppose such a move and protect their interests, at least those who are now housed under the Western Vaudeville Managers' Association roof and hold franchises for territorial rights.

At the present time little can be learned of Mr. Kohl's plans, other than that he has decided to invade the Wilson avenue territory, at present controlled by Jones, Linick & Schaeffer. This location is considered the choice "neighborhood" spot of Chicago. Sites suitable for theatres are few and far between.

The Wilson Avenue is considered the most prosperous small time house in town and was always regarded as exempt from opposition of any kind.

Mr. Kohl informed a VARIETY representative he had secured a site at Evanston and Wilson avenues (only a few feet from the Wilson Avenue theatre) and would immediately prepare to have the house ready for occupancy not later than next August. He also intimated that another site had been obtained but would not disclose the location. The latter is probably on the South Side and may be in the neighborhood of the J. L. & S. other house, the Willard theatre, which has earned the same reputation for the southern end of Chicago as the Wilson has for the North Shore section.

Incidentally, Mr. Kohl added the information that the Orpheum Circuit and the U. B. O. would be interested in the venture.

Aaron Jones, the leading spirit of the Jones, Linick & Schaeffer combination, refused to discuss the subject for publication, but gave the impression his firm were on the lookout for such a move and would be amply protected in case of action.

Jones claims to have landed a site around Wilson avenue also and stated that his firm would shortly commence work on a new house to succeed the present Wilson and which will have a capacity of 2,700. The Wilson's capacity has always been considered the one bad point. It has been rumored Jones was negotiating for the lease of the Colonial for pop vaudeville, but after a lengthy confab with those in possession the deal fell through. Plans for the J. L. & S. Hippodrome, to be erected on State street, will be ready in two weeks.

The present situation is considered simply as an echo of last summer's

altercation, when the "Association" managers organized the Consolidated Vaudeville Managers' Corporation. At that time it was thought an open fight would be the only plausible solution of the argument, but with the election of C. E. Kohl to the position of Managing Director, succeeding C. E. Bray, the affair was hushed up and peace established.

There are many towns just outside of Chicago in which the vaudeville business is controlled by individual managers who are supplied by the "Association" service, but have no other assurance of protection other than the stereotyped franchise. If Mr. Kohl's intentions show signs of materialization, there is bound to be an interesting fight and a possibility of the Consolidated Managers reorganizing for mutual protection.

That the U. B. O. in its determined effort to cut salaries is looking toward the "Association" for assistance was learned this week when it became known that local ten percenters had been warned not to offer a route to desirable acts in the east without permission of the proper western authorities. It is understood that several acts exhibited wires in New York from Chicago agents in which consecutive time in the middle west was offered, using the wires as a club to get their proper salary from the U. B. O.

## FISCHER COMES IN.

Clifford Fischer returned to New York Sunday night, as the representative of the London Opera House, formerly Hammerstein's.

Mr. Fischer is over here to secure material for an American revue he has in mind to establish at the Opera House within a couple of months. While in New York he has been in negotiation with Ned Wayburn to stage the show. Louis Hirsch, who wrote the music for the present Hippodrome, London "Hello Ragtime" show, has been signed through Fischer to supply the Opera House with its raggy strains.

Fernand Akoun left the Opera House management after promoting the present pop vaudeville policy which is now holding forth there. With Akoun's departure came Fischer's arrival.

## ELIZABETH MURRAY IN DEMAND.

Chicago, Feb. 6.

Elizabeth Murray did not leave town with "Exceeding the Speed Limit." Dorothy Morton filled in at St. Louis. Miss Murray is as yet undecided as to her future. Cabarets have been frantically beckoning to her with the largest offers ever tendered in this field. It is unlikely Miss Murray will accept the Cabaret course.

## COAST-TO-COAST TOUR.

The agreement between the Prudential Vaudeville Agency and the Marcus Loew Agency for co-operative bookings was signed Monday. The Prudential will remove to the Loew-Sullivan-Considine offices in the Heidelberg Building about Feb. 17.

The Loew Circuit at present covers New York to Boston and Sullivan-Considine, from Pittsburgh to San Francisco. The Prudential takes in the territory between New York and Pittsburgh, making a complete chain of houses booked from one office, from coast to coast.

## BANKRUPTCY SUIT WITHDRAWN.

The application for an involuntary petition in bankruptcy filed by three creditors against Loew's Fifth Avenue Theatre Co., has been withdrawn by arrangement between both parties to the action.

The company has settled the suit of Albert E. Lowe against it for breach of contract, by purchasing the stock held by him and giving notes in payment of a salary contract for three years held by the man whose name was over the house.

## MEYERFELD IN NEW YORK.

Morris Meyerfeld, Jr., president of the Orpheum Circuit, is scheduled to arrive in New York today or tomorrow and sail for Europe next week.

## ADLER GOES TO LOEW.

Felix Adler has signed for a trip over the Loew time, booked by Irving Cooper. Adler will open Feb. 17. Next week he is playing for William Fox.

## MAJESTIC BUILDING WIDE OPEN.

Chicago, Feb. 6.

The rule restricting outside agents from the Majestic Theater Building is about to be annulled. Within the next month it is likely that every ten percent agent in Chicago will be housed under the roof of the Kohl and Castle structure.

When the "Association" established headquarters in the new Majestic Theater Building, one of the clauses in the arrangement was to the effect that no one connected with the theatrical profession would be granted a lease without the permission of the "Association."

This rule was strictly adhered to until last season, when the western office of VARIETY was moved from the Crilly Building to the 9th floor of the Majestic structure.

However, C. E. Kohl has decided to abolish the rule, and already the Beehler Brothers, Harry Spingold and James McKowen have made arrangements to move, provided they can arrange for their present leases.

Last week Fred Barnes thought he had definitely closed for a loft in the building, but before the transaction was completed the news spread around town and Mr. Kohl stopped proceedings.

## IMPERSONATED BERLIN.

Cleveland, Feb. 6.

A young man posing as Irving Berlin, the song writer, was placed in jail here on a charge of forging Berlin's name to a \$10 check, cashed by Adolph Menjou, owner of the Berghoff Hotel.

"Berlin" came from Columbus where he induced Mrs. C. Wright and her daughter, Erma Gurthrie Wright, a singer, to come here under the impression that he was to stage an act in which Miss Wright would be featured. Miss Wright gave him a \$100 in currency and was to have given \$150 more when he produced her act at the Hippodrome here.

The deception was brought to light when O. A. Robertson an old friend of the real Berlin, denounced the "fake." The arrest followed.

## ACT LOST RIGHT OF ACTION.

Chicago, Feb. 6.

Minnie Marks lost a case in Michigan last week because her tabloid (playing under the name of the Three Marks Bros.) was not registered in that state.

The court ruled that no act or play that was not registered under its playing name could recover damages under a contract no matter how binding the agreement.

## DE COURVILLE RUMORS.

(Special Cable to VARIETY.)

London, Feb. 6.

There are many and conflicting rumors concerning Albert DeCourville leaving the Hippodrome. He left last week for Paris on some mysterious mission, without offering any explanation.

"Dutch" Mike and Stella Johnson, two Tommy dancers from the Coast, are expected in New York shortly. They have received offers for Europe.



THIS WEEK (FEB. 8), HAMMERSTEIN'S

# TABLOIDS GROWING STRONGER; REPLACING VAUDEVILLE WEST

**Pushing Acts Into Cabarets. Stage Hands' Union Making Hard Conditions For Tabloid Producers. How One Act "Beat" the "Extra Stage Hand" Demand With Bill-of-Sale.**

The tabloid has taken a great hold hereabouts. In many instances it is pushing the vaudeville acts to the rear. A big booker in this section claims there are at least 150 less acts on the books of the agents today than there were a year ago at this time.

The acts have taken to Cabaretting according to the agent and are well satisfied to work for less money and stay in one place from two to ten weeks.

Boyle Woolfolk returned from New York last week after making arrangements to send out Knute Erickson in the near future in his old success "The Seminary Girls." This was practically all that the tabloid producer secured while in the east, although he also closed for the production of "Mme. Sherry" in tabloid form. This is the biggest thing that has been thought of in the tabloid field up to date.

Woolfolk has agreed that the production shall be made before July 1. What is more important he has signed to pay a royalty of \$200 a week for the playing rights. It is the first big royalty that has been agreed upon in the tabloid field. The wise ones are watching for results with interest.

The stage hand question is becoming quite a serious one amongst the tabloid producers. Up to the present time the tabs have not been bothered to any great extent, but during the week several annoyances were experienced. One man was all some of the companies carried and with the house stage crew was all considered necessary. Now, however, there is a likelihood of the Union insisting upon two and in some cases three being carried.

This will work a great hardship amongst the tab men as the additional \$80 or \$100 added to the salary account will be more than they can stand at the present salary for tab acts. The issue has not reached a climax yet but it is just a question of time. There is a general feeling of unrest amongst the managers of the smaller houses by the new edict lately issued by the I. A. T. S. E. which states that a member shall not only sign for the one week the act plays in the house, but also for the entire engagement of the act.

This means that not a member of the local in which the act or tabloid is playing can be engaged at a salary of from \$2 to \$4 a day, but a man must be carried who will receive \$35 or \$40 a week. It will necessarily send the price of the tabloids up. Managers forced to figure as close to the cushion as possible fear the result.

Bothwell Browne, assisted and abetted by C. L. Hoyland, manager of the Orpheum, Racine, Wis., slipped one over on the I. A. T. S. E. last week. When Browne came into the theatre he was informed the house staff could not

handle his stuff and he would have to hire a stage carpenter at \$40 per week if he wished his scenery put up. Browne refused and immediately gave Manager Hoyland a bill of sale for his scenery, whereupon the manager went back and wanted to know why the stage hands wouldn't handle it. It belonged to him and he proved it by displaying the bill of sale.

The stage hands, not quite understanding what it was all about, neither did Hoyland (as he afterward admitted), but they hung up the scenery.

A review of Whitney's "Broken Idol" put on as a tab last week at Gary, Ind., by the Interstate Producing Co., is reviewed in the New Acts department of this issue.

## TAB STOCK HOLDING UP.

Trenton, N. J., Feb. 6.

This is the second week of the second tabloid stock company at the State Street theatre. It has caught on as well as its predecessor and is doing business. The company is carrying six acts with complete sets and wardrobe. There are 18 people in it.

The Prudential Booking Agency of New York put out the tab companies. The present one is called the Majestic. It gives a 30-minute show, changing twice weekly.

## "SCHOOL DAYS" IN "TAB" FORM

E. J. Carpenter's "School Days" (original) Company played its last \$1.50 stand last week. It will be lifted in tabloid form for a twelve weeks' tour of the Jake Wells' houses, opening Feb. 3 at Nashville. Twenty-two people and a carload of scenery will be carried, Clay T. Vance managing the outfit.

## GUS HILL'S REASONING.

Gus Hill announced through VARIETY a fortnight ago that he proposed to embark very extensively in the exploitation of tabloid musical shows for vaudeville. Since then he has undergone a change of heart, and advances what he considers a good and sufficient reason therefor.

"I already have one in operation," he said, "but do not propose to go further into the scheme, for the reason that I find the vaudeville managers will not pay a sufficient price for such offerings. They seem to be paying a good single turn almost as much as can be secured for a company of twenty, which, with scenery, costumes, railroading, etc., makes the total weekly expense of such an undertaking almost as much as a show that would give an entire evening's entertainment.

"I have figured it all out, and can see no profit in the scheme. The others are welcome to the game."

## LOEW BOOKING NEWBURGH.

Newburgh, N. Y., Feb. 6.

George Cohen opened his new Opera House Monday, with vaudeville booked by the Loew-Sullivan-Considine agency, New York.

The house seats 1,400.

## CLAY SMITH SELLS OUT.

Clay Smith has left the music publishing firm of Smith and Browne having sold his share in the business to his former partner Raymond A. Browne, who will continue the business under the old firm name. Smith will probably return to vaudeville.

Browne recently settled a suit which he had instituted against Hubert T. Main, the New York publisher. Some time ago Main wrote a letter to a Mrs. M. F. Millard of Detroit in which he attacked the words and methods of Browne, who at that time was in business for himself. Browne started action for \$25,000. A letter of apology accompanied the check for settlement.

## FEATURES IN CHICAGO.

Chicago, Feb. 6.

Vaudeville has had the call this week in Chicago and some of the big stars have been in the limelight. Harry Lauder and his company at the Auditorium; Cissie Loftus and George Beban are joint headliners at the Majestic, and Napierkowska remains at the Palace as the big drawing card.

Beban was changed to the Majestic from the Palace this week, when it was decided to hold Napierkowska over.

## DANCER'S REAL ARABS.

Chicago, Feb. 6.

Bobker Arabs, who closed the bill at the Palace last week, made up the "company" for Napierkowska. The men formed the Arab band who captured the dancing girl.

When the dancer was held over for this week the Arabs were shifted to the Majestic bill and will continue playing with her. They have also been booked on the same bills all over the Orpheum Circuit.

## "SEVEN DAYS" IN PROVINCES.

(Special Cable to VARIETY.)

London, Feb. 6.

James Welch is to play "Seven Days," opening in the provinces Feb. 20. If successful the play will be brought to London for a run.

## SEBREE'S BUILDING HOUSES.

Chicago, Feb. 6.

Roy Sebree, formerly manager for his father of the Saratoga Hotel, and later manager of one or two vaudeville acts, may break into real show business around August. It is reported that a piece of property at Madison and Ashland streets has been purchased by the Sebrees and a theatre to be called the Ashland Hippodrome (seating capacity 2,200) will be erected to house pop vaudeville. It is not known who will book the house.

It is further stated that young Mr. Sebree will have three houses opened or well on their way before the winter season is far advanced.

## NEW BUILDINGS.

Charles M. Rosenthal, 160 Broadway, has completed plans for a new theatre to be devoted to moving pictures with stores taking up the 84-foot frontage on Amsterdam avenue and 100 feet on 177th street. The cost will be \$25,000.

Bids closed last last week on the work of remodeling the stable at Union street and Seventh avenue, Brooklyn, into a moving picture theatre. The Desmond-Dunne Co. is owner with offices at 176 Montague street, Brooklyn.

Plans have been approved by the board for a \$20,000 picture theatre to be erected at Bound Brook, the home of the Pathe Frere American production plant. Hulsizer & Hamilton, of Bound Brook, are the owners.

Other movies in New York under construction already announced as being under way are: Plans were filed for the \$5,000 picture house at Sutter avenue and Abribley street, the Bronx; plans have been filed for the \$6,000 picture establishment at 1852 Third avenue, Manhattan.

## CLOWN THEATRE'S BIG START.

The Clown theatre of the Vaudeville Comedy Club had a big start last Saturday night when the first performance was given in the clubhouse. The theatre is on the second floor. It is the library converted and garnished off with a stage having regular footlights, also drops, besides a balcony running around the room.

The theatre was jammed full of people who had paid one dollar or fifty cents each for admission. Over 200 were present when the show started at 12:30 after the orchestra of piano, violin and drums rendered an overture. The musicians were Mike Bernard, Violinski and Joe West.

A moving picture was first shown, then came a prolog, in which Master Gabriel described what would follow. Joe Whitehead did some dancing and posing. After him Geo. Allen, an unknown female impersonator, appeared. Melville Ellis and Al Jolson were next. Tommy Gray and Felix Adler did a conversation, telling some of the oldest gags known to man. Bert Leslie read wires received, and then "Every Actor" (after "Every Woman"), and written by Mr. Adler, was presented.

In the cast were Mr. Adler as Every Actor, Joe Dixon as Big Jump, Ed Wynn (Cancellation), Paul Baron (Ten Per Cent), Gabriel (Small Time), William Barnes (Big Salary), Joe Kane (Union Hill), Tommy Gray (Author), Joe Whitehead (Big Hit), Eddie Correlli (Split Week), Charles Gillette (Benefit).

The performance ended about 2 a. m. with the company singing timely parodies upon show conditions around New York.

Last Wednesday was "Representatives' Night" at the Comedy Club. A large number of agents were present. Managers came along to see them. In about a month, another professional performance will be given in the "theatre."

Mr. and Mrs. Gardner Crane have been booked by Will Collins to open in London March 17.



# VARIETY

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## ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by Thursday morning. Advertisements by mail should be accompanied by remittance.

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Fay Templeton is talking "specialty show."

Eddie Leonard and Mable Russell start a tour of the Orpheum Circuit April 14.

Director Grell, of the Hansa theatre, Hamburg, is reported in New York.

Tom Terris will do "The Tale of Two Cities" at Waterbury, Conn., Feb. 17.

Lynch and Zeller sail on the Mauretania Feb. 12 to play on the other side.

Wednesday of this week was Ash Wednesday, the severest test for a theatrical attraction in New York.

William T. Hodge, in his new piece, "The Road to Happiness," starts a tour on the Shubert time (Shubert management) at Albany Feb. 20.

Gene Pollard, for several years stage doorman at the Colonial, had an apoplectic stroke Monday and was removed to his home.

Robert Sowe is leaving the May Tully act to play a role with the new Shubert production which Augustus Thomas is staging.

Emmett De Voy is rehearsing a new act in which his wife will play one of the principal parts, De Voy just managing it.

"My Wife's Family," with eighteen people, will be produced in tabloid form by Boyle Woolfolk around the first of March.

T. W. Dinkins has gone to New Orleans to give his personal attention to his burlesque stock company there for a few weeks.

Sam Dessauer is up and at it again after another spell of sickness. He has resumed his position with the "Fatal Wedding" company.

Albini has been ill for quite some time. He expects to be out shortly and is preparing to produce two new magical acts for vaudeville.

Franklyn Wallace is going to do a blackface "single," figuring that the burnt cork and top notes ought to make a felicitous combination.

Max Hart has arranged through his English representative, Ernest Edelstein, for the opening of Ethel Green at the Palace, London, July 7.

Leopold Pam has decided to remain away from the managerial end of theatricals and will not take over the Star, Corpus Christi, Tex., as previously reported.

Elfie Fay has been booked until 1915 in England. Next Xmas she is under contract to appear in panto at the Drury Lane, London, as principal comic.

A. J. Gillingham, of Detroit, with John P. Harris and Harry Davis of Pittsburgh, have taken the Columbia, Grand Rapids. It is playing vaudeville from the United Booking Office.

Dazie is expected to reappear in vaudeville Feb. 17 at Keith's, Columbus. Her recent accident while dancing in "A Man With Three Wives" caused her to lose two weeks in vaudeville.

French and Eis are holding over indefinitely at Hammerstein's. They receive \$650 weekly for their "Dance of Fortune," and are asking \$800 for time beyond the present engagement.

Gertrude Campbell, a dancer with "The Prince of Pilsen" company, and Michael Carroll, property man with the same show, were united in marriage Jan. 13 at Oklahoma City, Okla.

Mrs. Billy (Swede) Hall has recovered from a fortnight's illness with pleurisy. She and her husband resumed their vaudeville work last week at Columbus.

Isabel Gordon Curtis has written a novel of modern New York, entitled "The Lapse of Enoch Wentworth," which deals with the fortunes of an actor and a newspaper man.

The New Theatre at Bath, N. Y., will open the last of this month, under the management of C. R. Thomas and booked by Aarons' Associated Theatres.

Ethel Davies, a sister of the more illustrious Reine, has joined the cast of H. H. Frazee's production of Edwin Milton Royle's play "The Unwritten Law."

Bert Goldman, formerly manager of the Oak, Chicago, is now in charge of the Princess, at St. Paul.

Michael Byrne, well remembered as one of the Five Byrne Brothers, is soon to be ordained as a priest. Byrne dropped from the theatrical limelight about four years ago. He is now in Baltimore.

The Harry Ferns-Allan Benedict Co. has contracted for the Pantages time, opening April 3 with their race track sketch, entitled "The Favorite." Special scenery will be carried. Ferns will play the role of a tout.

The Marquis of Queensbury has gone back to dead old Lunnon. Just when he will return no one knows, but Paul Scott will look after his play, "The Light," which was unsuccessfully produced by Schubering & Lamb.

"Buster Brown," which has been off the stage for the past season, is to be revived on an elaborate scale next season by Leffler-Bratton with the latter negotiating with Master Gabriel towards playing his old role with the show.

"Hearts Adrift" is to be produced on the road by Garland Gaden, who organized a company this week through the Betts & Fowler agency. The company opens next Monday in New England territory.

Sirota wanted \$2,000 for one performance at the Progress Club. The club voted it was too much money, although it might have been paid if the Chazan from Warsaw would have consented to appear with a smooth-shaven face.

Ethel Levey has declined all offers of American vaudeville time. Her present engagement at the Hippodrome, London, is unlimited. M. S. Benthall could have secured \$1,200 weekly for Miss Levey on a U. B. O. route.

The Shuberts have been awarded a judgment for \$1,921.62 against Joseph L. Plunkett, theatrical producer, for royalty on "Girls" by Clyde Fitch which Plunkett produced in 1910 and 1911. 10 per cent. of the receipts were to have gone to the Shuberts.

The Zaza theatre at Havana, Cuba, is said to be the scene of some of the filthiest sketches and moving pictures ever shown. Admission is 30 cents, with reserved seats obtainable from speculators at 40 cents. The house seats about 1,000 and gives three shows nightly.

The engagement of Glen Wallis and Mazie Mack has been announced in Detroit. Wallis is manager of one of the United Amusement Co.'s houses there. His betrothed is a member of Johnny Simons' "Seven Aviator Girls." The wedding will take place after the Lenten season.

"The Dingbats," which Leffler-Bratton will produce in legitimate form next season, will be presented as a vaudeville tabloid feature by Boyle Woolfolk around June 1.

The press agent for an unsuccessful attraction was seated in his office Wednesday when the phone rang. Turning to a friend he said: "There's another request for seats." Before picking up the receiver he filled out an order for two.

It doesn't look as though the Stage Society will ever be successful in producing plays in New York on Sundays. Last week the Appellate Division of the Supreme Court affirmed the denial of an application for an injunction restraining the police authorities from interfering with the association.

Victor Moore has not brought suit against Dr. Pitts of Chicago, as recently reported. It was stated Moore sought to recover some money which he had invested in an Indiana coal mine at the suggestion of the physician who was an officer in the stock company which controlled the property.

May Howard, who during her professional career accumulated the title of "The Queen of Burlesque," denies she recently died in Denver at the age of 72. Miss Howard quotes 72 as the age of her father. She recently toured the country with Marie Dressler in "Tillie's Nightmare."

C. O. Tennis, general representative for the Eastern Managers' Association, has placed two more houses on his books. Hereafter the Academy of Music, Meadville, Pa., E. A. Hemstead, manager, and the Maryland theatre, Cumberland, Md. (Mellinger Bros., managers), will book through the Tennis offices.

Fritzi Scheff, now in the west with "The Love Wager," has been granted a decree of divorce from the novelist, John Fox, Jr., who is wintering at his farm in Big Stone Gap, Va. Papers granting an interlocutory decree were filed at White Plains, N. Y., last week. Miss Scheff and Fox were married in 1908.

Emily Nice, formerly of Nice and Lovey, soubret with Sim Williams' "Girls from Happyland," was rushed from a Milwaukee theatre last week to a hospital where immediately upon her arrival she was successfully operated upon for appendicitis. Miss Nice is now convalescing at the Lakeside Hospital in that city.

The Loew-Sullivan-Considine offices have installed an interior 'phone service. Each department may speak to another without the message going through the switchboard. For example, Jack Goldberg could tell Abe Feinberg about an act for So. Norwalk by merely turning down a button, it is that quick.

Chapine is back in New York through the "Rose of Panama" show closing its season last week in Milwaukee. She has been offered vaudeville bookings but will very likely take to the road again at head of her own company, playing a little French farce over the time which she recently toured in the John Cort show.

# NEW KIND OF ENTERTAINMENT IN MARIE DRESSLER'S SHOW

**Company Forming to Have James T. Powers and Perhaps  
Blanche Bates, According to Rumor. Eva Tanguay  
Engages Bill For Travelling Show Though United  
Booking Offices Places "Blacklist" Upon  
"Tanguay Acts."**

Marie Dressler, who has organized a company of her own, to be known as Dressler's Players, has started rehearsals and expects to open with her troupe at New Haven Feb. 15. Miss Dressler and company may come into New York as soon as the show has been whipped into shape on the road.

Three Broadway theatres have been placed at her disposal, it is claimed, but she is not prepared to state just yet which house she will select.

Miss Dressler makes emphatic denial that she is or will be in any way associated in the enterprise with Felix Isman. Furthermore, she claims her show will not be a vaudeville affair, but will be what she will bill it as "a new style of entertainment."

James T. Powers, who recently closed a starring tour in "Two Little Brides," is understood to be one of the principal members engaged, while Miss Dressler is said to be angling for Blanche Bates to join before the New York opening.

Miss Dressler says the nature of her show will be kept a secret until the opening performance. She claims it's something new and original, away from the usual run of vaudeville and wholly different from the present musical comedy idea.

One of the features of the Dressler show will be the presentation of the fourth and fifth acts of "Camille," in which Miss Dressler will be seen as Prudence. Madame Yorska, a pupil of Sarah Bernhardt's and who was on tour with her last season, will play Camille, while Robert Drouet has been engaged for Armand.

Miss Dressler intends to combine high class musical features with comedy, the best dancers obtainable and a lot of legitimate material. She will carry her own orchestra.

Of the singers Mary Desmond, the English contralto, formerly of the Manhattan Opera Co., and Frederic Hastings, formerly with Tetrazini and Nordica, have been signed. Among the dancers will be Conchita.

The Eva Tanguay Road Show has been gotten together by Arthur Klein. Mr. Klein experienced no difficulty in obtaining the acts desired although the United Booking Offices is said to have sent out a warning late last week that all acts playing in the Tanguay independent aggregation would be "blacklisted."

Bookings for Miss Tanguay have been secured in both Klaw & Erlanger, Shubert and independent houses. Harry Fulton is two weeks ahead of the company, with Eddie Garvey one week behind. Mr. Klein will travel with the show. It opens Monday at Bridgeport.

The Tanguay company is scheduled to leave New York for Bridgeport Sat-

urday, where it will have a final rehearsal before opening there next Monday. From Bridgeport the show goes to Hartford, Tuesday, Holyoke, Wednesday, and will play Worcester the last three days. Further routing will be determined later.

Miss Tanguay is to be surrounded by a coterie of vaudeville acts. She will offer her own variety turn and in the closing feature will be the central figure in a big dancing number on the "Salome" order.

Harry Rough, who recently closed with the Adeline Genée show, will be stage manager and he will build many of the effects. With Rough back stage will be Tony Ford, electrician, and William Bush, property man.

## MCNAUGHTON AND WALSH PAIRED

The new Christie MacDonald musical comedy Werba and Luescher are putting out will have Tom McNaughton and Lionel Walsh, both Englishmen, as principal comedians.

The piece, with music by Victor Herbert, has not yet been named. "The May Queen" has been suggested.

## GRAND OPERA IN ENGLISH.

At last a permanent grand opera in English in New York is assured, according to the plans formulated by Milton and Sargent Aborn. A \$100,000 company is being incorporated. One-half will be subscribed by the Messrs. Aborn. The other half is to be sold to subscribers for tickets at \$25 a share. For each share of stock the purchaser will receive a book of orders for seats to the value of \$25, which may be used within a period of 25 weeks.

Felix Isman is to build a theatre to house the permanent English opera organization, to seat 2,500 people, located on one of the side streets just off Times Square. The Messrs. Aborn will be the managing directors and make all productions, which will comprise 25 operas, with the Wagner Ring (first time in English in America), presented during the Lenten period.

There will be 40 men in the orchestra and a company, including a ballet, of 150.

Edward P. Temple will probably be engaged as stage director.

The librettos are to be rewritten on account of the difficulty in singing the literal translation of the foreign books.

The theatre is expected to be ready for opening by Oct. 1 next.

## "ATTACK" HAS CHARLOTTE IVES.

Chicago, Feb. 6.

Charlotte Ives joined "The Attack" here and has gone on the road with it.

Martha Hedman, who gained much favorable notice remains leading woman.

## BRINGING TWO SHOWS BACK.

Two shows that were launched and restored to cold storage a little while ago may be brought back by the Shuberts, who first did them.

One is "The Five Frankforters." That is likely to shortly go in rehearsal for another try. It will be almost entirely recasted with new people.

The second is called "Turandot." Given up as about hopeless when last put out, the piece was produced at the St. James, London, last month and enthusiastically received by the English reviewers. This has led the Shuberts to believe there is something in it after all. Both shows originally hailed from Berlin.

## SAM HARRIS TOURING.

Sam H. Harris left New York last week for Chicago. He will be gone about two weeks and will visit all the Cohan & Harris attractions.

## NICOLAI IN BERMUDA.

George H. Nicolai, general manager of The Stair & Haylin offices, has gone to Bermuda for two weeks.

## "ROBIN HOOD" DRAWING.

St. Paul, Feb. 6.

The all-star "Robin Hood" opera company opened here Sunday night to \$1,000, played to \$1,700 Monday night, and had a sell-out for the remainder of the half week.

Minneapolis, Feb. 6.

"Robin Hood," due to open here tonight, is virtually sold out in advance for the three days booked here. Between this town and St. Paul the company will do over \$15,000 on the week.

## "HANKY PANKY" MISHAPS.

Buffalo, Feb. 6.

The "Hanky Panky" troupe pulled into Buffalo Sunday somewhat disabled. While entering a taxi Christine Neilson slipped onto her right elbow, but it didn't interfere with her singing voice at the Teck Monday night.

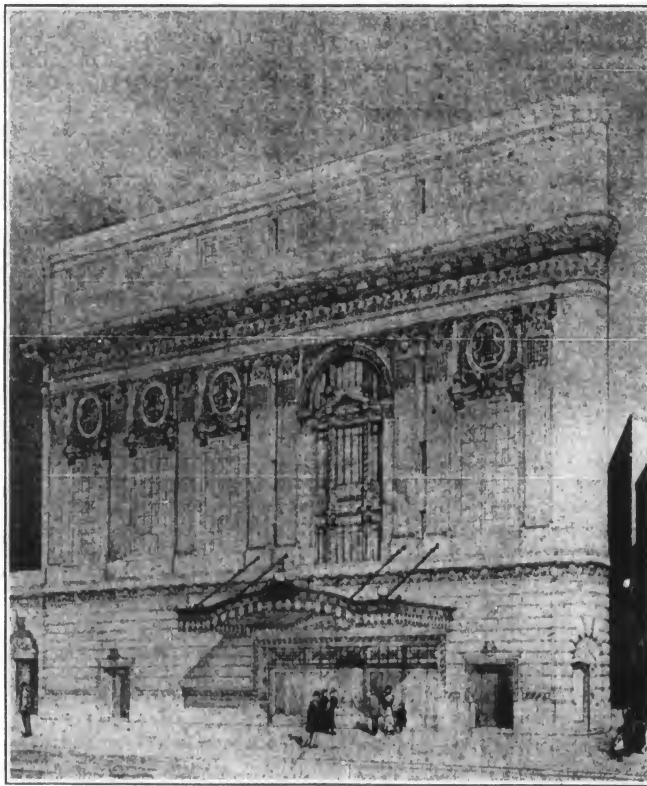
Billy Montgomery brought Ed. L. Bloom, Florence Moore and Miss Evans to Buffalo from Rochester, in an auto. The car was making 50 miles when it struck a decline the road maps failed to show. Mr. Bloom's face is covered by plaster and the job made a very large order. Miss Evans was hurt the most, receiving a gash over the eye. Mr. Montgomery swore at the machine.

While Minnie Miller, the ingenue of the company, was telling a porter how to handle her trunk to keep the foreign labels on the outside, he let the trunk go, aiming one end of it at Miss Miller's left foot. The porter (who is the best trunk sharpshooter in town) has now a slight gash in Minnie's instep to his credit.

## SNITZ EDWARDS HAS A SHOW.

Rehearsals are going on for "The Man Who Stood Still," the former Louis Mann show which is going to start south Feb. 15 at Richmond, with Snitz Moore in the principal role.

Mr. Mann in "Elevating a Husband" is also going south, to Texas, this month. He will work down there through Kansas and Oklahoma.



THE LIBERTY THEATRE

"PITTSBURGH'S PERFECT PLAYHOUSE."

This strictly fireproof place of amusement will open during the early part of March, playing refined vaudeville and selected motion pictures at popular prices. It will be under the sole management of J. H. McCARRON, who for many years was well and favorably known in connection with the Keith enterprises in Boston and elsewhere. The booking of the houses will be done independently of any and all circuits. Acts desiring to break their jumps east or west should address the manager direct at the Liberty theatre, Pittsburgh.

# SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Business Holding Up Better For Past Two or Three Weeks Than At Any Time This Season So Far. Several Old Favorites Still Remaining to Big Receipts in New York with a Few Newcomers Striking High Marks.**

The legitimate show business has had a brace in receipts during the past two or three weeks. It first extended over the country and has since held up strongly in New York City. For the past two weeks the uniformly heavy patronage has been attributed in part to the closing down of three of the largest houses. These included the New Amsterdam which housed a two weeks' revival of "The Spring Maid," ending last Saturday. The revival failed to draw.

With the Winter Garden waiting for the opening of "The Honeymoon Express" (Gaby Deslys and Al Jolson), and the Broadway offering a special feature film, the contingent these theatres would have held were distributed around. Besides, Daly's, Weber's and Wallack's have had no attractions during the same period. There were an extraordinary number of transients in town during the Automobile Show, and all of the \$2 class.

VARIETY's monthly estimate of the box office conditions in New York and Chicago on current attractions at the theatres is:

**"A Good Little Devil"** (Republic) (5th Week). Belasco's "fairy play." Caught on from the start. Doing nearly full capacity. Playing to between \$10,000 and \$11,000 weekly.

**"All for the Ladies"** (Sam Bernard) (Lyric) (6th Week). Well liked show and star. Draws heavily from country people in town. Did not start off any too strongly, although notices extremely favorable. Picked up quickly and now running steadily at around \$12,000 weekly. Good in all parts of house.

**"Anatol"** (Elliott) (5th Week). Revival for a New York house, returning to Elliott after having had a run at Little theatre. Doing a simple little business that is of no consequence, but serves to keep Elliott open.

**"Broadway Jones"** (Geo. M. Cohan) (Cohan's) (20th Week). Is picking up on long run, after something of a drop earlier. Now considered doing very big, through playing to around \$8,000 weekly.

**"Fanny's First Play"** (Comedy) (21st Week). Making remarkable record for starless show. Getting between \$6,500 and \$7,000 a week now. There is evidently something about this Bernard Shaw piece that pulls.

**"Fine Feathers"** (Astor) (5th Week). Conflicting reports on receipts. Undoubtedly New York engagement has disappointed management. Big things were expected. Notices bad, but strength of cast in part stood them off. Claimed on behalf of management show did \$10,000 last week. Business estimated around \$8,000 weekly.

**"Joseph and His Brethren"** (Century) (4th Week). Another big and new Liebler production as well re-

ceived by local press as "Garden of Allah." Playing at \$1.50 top, but not drawing accordingly, in money or people. May be doing around \$15,000 weekly. Liebler concern reported in much better shape now than for some time. Road shows doing well for it.

**"Little Women"** (Playhouse) (17th Week). No change in condition. Big matinees, light at night. Doing around \$5,000.

**"Milestones"** (Liberty) (21st Week). One of the strong attractions, now running on its second wind and getting between \$5,500 and \$6,500 right along.

**Mrs. Leslie Carter** (39th St.) opened in rep. Monday. Will do some business. Played West End last week. Shifted downtown upon "The Iron Door," another John Cort show, being laid away.

**"Never Say Die"** (Willie Collier) (48th Street) (13th Week). Doing very nicely with steady \$6,000 business almost guaranteed for run.

**"Oh, Oh, Delphine"** (Amsterdam) (19th Week). Moved over Monday from Knickerbocker. K. & E. wanted own show in own house. Amsterdam gives "Delphine" about \$9,000 more on the week to play to. Show did full capacity at Knickerbocker (\$16,000).

**"Peg o' My Heart"** (Laurette Taylor) (Cort) (8th Week). Even Erlanger admits this "opposition" house is doing business. Going very strong and running beyond \$10,000. Another slap at the critics who panned piece which has been a steady gainer since opening. Miss Taylor's performance universally pronounced charming.

**"Racketty Packetty House"** (Century) (7th Week). No line on receipts. Drawing from 400 crowd only. (Century's Roof matinee show.)

**"Rutherford and Son"** (Little) (7th Week). Doing the usual business of this 299-capacity theatre.

**"Stop Thief"** (Gaiety) (7th Week). Farce that makes them laugh hard. Doing very well, between \$6,000 and \$7,000.

**"The Argyle Case"** (Robert Hilliard) (Criterion) (7th Week). Playing to around \$10,000 weekly. Hilliard's newest show real hit. Heavy business not consistently steady. Slumps peculiarly quite often for an evening, but immediately picks up.

**"The Conspiracy"** (Garrick). (7th Week). Advertised into a winner, and now doing around \$6,500. House badly located (35th street).

**"The Firefly"** (Emma Trentini) (Casino) (10th Week). Show is holding up well at between \$11,000 and \$12,000.

**"The Isle o' Dreams"** (Chauncey Olcott) (Grand Opera House) (2d Week). Big business continues. In for four weeks. May give Grand boost it needs. Has had only a few big sellers so far this season. Olcott will

leave record at his admission scale. Only complaint against play is by rock-ribbed Hibernian laddies who claim Olcott is not Irish.

**"The Lady of the Slipper"** (Montgomery and Stone and Elsie Janis) (Globe) (15th Week). Capacity every show. House holds about \$15,000 on week.

**"The Man With Three Wives"** (Weber & Fields) (3d Week). Doing something at night downstairs, but receipts won't be bragged about. Show isn't there strongly enough for New York.

**"The New Secretary"** (Chas. Cherry and Marie Doro) (Lyceum) (3d Week). Business away off. Doesn't seem able to get started.

**"The Old Firm"** (William Hawtrey) (Harris). Opened Monday for two weeks. Not much expected. House reported rented for engagement.

**"The Poor Little Rich Girl"** (Hudson) (3d Week). Coming along nicely. Business has picked up at a hundred or two nightly since opening. Did nearly \$9,000 last week. Successful run predicted, with a "No. 2" out next season.

**"The Spy"** (Empire) (7th Week). Empire drawing well enough for this play to get between \$4,500 and \$5,000 weekly.

**"The Sunshine Girl"** (Julia Sanderson) (Knickerbocker). Opened Monday. Good notices will bring business, aided by star's following. Production end panned by show people.

**"The Whip"** (Manhattan) (11th Week). Still packing 'em in the big house. Advance as heavy as ever. An extra Friday matinee slipped in the other week didn't fill up however. Playing to between \$24,000 and \$26,000 weekly.

**"Under Many Flags"** (Hippodrome) (23d Week). Running about the same as Hip has since early in the season. Business not alarmingly large, but leaving a profit. "Gypsy Life" with new circus acts in it added to production Monday.

**"Within the Law"** (Eltinge) (22d Week). Still bursting the regulations on attendance. The best thing mana-

gerially in the show line that has struck New York in a long while. Got \$12,000 last week.

**"Years of Discretion"** (Belasco) (7th Week). Capacity from opening. Getting around \$14,000. Will run the season out at this Belasco house as will "A Good Little Devil" at his other, the Republic. Good Belasco season. Has not picked a bad boy during it.

Chicago, Feb. 6.

General conditions have been improving, and several of the big theatres have been doing record-breaking business. The Garrick, the Illinois and the American Music Hall have been setting a pace which is hard for the others to follow. The opera season is now over, and there are indications that this will make for better business in the regular playhouses. The Auto Show in progress at the Coliseum is also expected to boost attendance at the theatres, as it has brought a large number of strangers to the city.

**"The Sun Dodgers"** (American). Holding up well. Slight slump week before last but has been gaining since. Average receipts about \$11,000.

**"The Rose Maid"** (Colonial). Opened Monday. "Robin Hood" did between \$8,000 and \$9,000 weekly. Left Saturday.

**"Our Wives"** (Cort). Playing to a good, moderate business and may remain some time. Receipts around \$6,000.

**"Little Boy Blue"** (Chicago). Getting around \$6,500 weekly.

**"The Passing Show of 1912"** (Garrick). Sensation and packing the house at every performance. With an extra matinee added it is bringing in \$18,000.

**"The Count of Luxembourg"** (Illinois). Final week brought about \$10,000. Second week receipts were \$14,000.

**"Hawthorne of the U. S. A."** (Grand). \$8,000 on the week, with business steadily increasing. Douglas Fairbanks, star of the piece, has a wager with Harry Ridings, manager of the Grand, that the show will play to over \$10,000 the coming week. It looks from present indications as though Fairbanks would win.

**"The Attack"** (Powers). Did not prove big drawing card. Only brought in \$6,000 or \$7,000. "The Real Thing" opened this week.

**"Bought and Paid For"** (Princess). Still a magnet of no mean drawing power. Getting something like \$9,000.

**"Top o' the Mornin'"** (Olympic). Growing in popularity. Opened mildly and is getting from \$5,000 to \$6,000, with indications for bigger business as engagement is prolonged.

**"The Blindness of Virtue"** (Studebaker). Playing to \$4,500 weekly, which allows a good profit. Company small and not expensive.

**Harry Lauder** (Auditorium). Advance sale up to Saturday night was \$16,000. Indications he will do \$26,000 or the week at popular prices.

**"The Girl at the Gate"** (La Salle). Selling out at every performance. Performance in its farewell week.



LAWRENCE JOHNSTON

LAWRENCE JOHNSTON opened on the ORPHEUM CIRCUIT in December, and excepting one week, has been assigned second position on the respective bills, but in each instance thus far the ventriloquist has been changed after the first performance, to FIFTH and SIXTH POSITIONS.

## WITH THE PRESS AGENTS

"Romance," a play in three acts, a comedy and epilog, opens at the Lyric theatre Feb. 10. The piece is by Edward Shubert. Production by the Shuberts. William Courtney and Doris Keane are featured in the cast. Others are A. E. Anton, William Raymond, Louise Seymour, Gladys Wynne, Grace Henderson, Mrs. Chase, Joe Kay, Edith Hinkle, Claiborne Foster, Dora Major, Mary Forbes, Paul Gordon, George Le Soir, Jennie Renforth, Herman Nagel, York Erskine, Alexander Herbert, Herman Gerold, M. Morton, Harry George nette.

Harry L. Reichenbach, general press representative for William Fox, refused offers this week to go ahead of the Tanguy and Marie Dressler shows. Both offers were over three figures. Reichenbach, not wishing to quit Broadway where he has been identified so long, will stick to his present berth.

It did not look like the work of a press agent yet it got a lot of newspaper publicity. The "it" referred to was the refusal of the Hotel Plaza restaurant to serve Countess de Cienfuegos, prima donna of the Chicago-Philadelphia Opera Co., with a cup of tea Tuesday afternoon because she was attired in a riding habit. The Countess and her husband expatiated and said a lot of things in French but she didn't get the tea, not in the riding togs.

Charles Frohman is out with newspaper announcements that next season he will present John Drew in a revival of Shakespeare's "Much Ado About Nothing."

Sydney Rosenfeld will give the first performance of "The Hundredth Man" by Hutchinson Boyd, Feb. 10, with the following in the cast: Ralph Stuart, William K. Harcourt, Frank Weston, Arthur Lacey, Royal Tracey, Charles Dickson, William Fredericks, Louise Randolph, Kate Mayhew, Ruth Fielding.

Nellie Revell got in New York Monday, all worked out, and after having but recovered from a sick spell in Chicago last week. Miss Revell turned Chicago upside down with stuff and stunts for "The Passing Show" at the Garrick there. One of the best was having department stores print cuts in their advertisements of members of the company, while there were "model exhibits" in the front windows of The Fair and Boston Store simultaneously. The Shuberts wanted Nellie to go to Pittsburgh ahead of "The Merry Countess" but recognized she needed rest more than work just now.

Jack Lait is going ahead of the Lauder show when it leaves Chicago. It's at the Auditorium the week of Jack's departure. He is a lot responsible for "The Blindness of Virtue" keeping above the \$5,000 dead line at the Studebaker. The Lauder show is going south in March opening in Virginia March 3. It will probably hit Texas, Dallas and Ft. Worth are willing to guarantee through the Boards of Trade \$3,500 per performance for the Scotchman. Morris will make both towns the same day, if he takes it.

W. C. Lehman is general press representative for the Sullivan-Conside Circuit at the Seattle headquarters. Mr. Lehman is turning off some big flashes locally, and handling the S-C acts in a way to gain them precedence over all other attractions billed for the city. In New York Abe Feinberg attends to the S-C publicity and operates the press department bureau for the circuit houses.

Mabel Tallafiero set sail Saturday for Panama, Cuba, Jamaica and Costa Rica, returning via Florida in March to begin rehearsals in a new play in which she and Slater Edith will star under the direction of Joseph Brooks. Cleveland Moffett is writing it. The production will be made early in May.

Mrs. Leslie Carter, playing the West End last week, has had her New York time extended by John Cort, arranging for her company to fill in the time originally booked for his new show, "The Iron Door" at the 39th Street theatre, opening Monday. She will play there two weeks.

Anna Marble, formerly press agent at the Hlp, is back again, having contracted to do the press work for all the "Within the Law" companies. In addition to boosting the New York company Miss Marble will get all the road stuff ready for the five troupes that go on four next season.

Maude Adams was voted the most popular actress by the Yale Academic Department seniors last week. Billie Burke was second. The club voted E. M. Southern as its favorite actor with John Drew second.

When Francis Wilson opens in his new play, "The Spiritist," he will have the support of John Blair, Wright Kramer, George Irving, Robert Peters, Frank Beck, Edna Bruns, Mrs. Harriet Otis DeLambach and Lola Fisher.

John Barrymore has been signed by William A. Brady for the principal role in a new melodrama, yet unnamed, which will have its

first stage production at McViekar's, Chicago, March 20.

When William Hake opens in "The Road to Happiness" under the management of the Shuberts he will be supported by William McVay, Adin B. Wilson, George Lund, W. D. Stone, Edwin Melvin, A. C. Coutts, H. C. Carroll, E. A. Eberle, Gertrude Hitz, Helen Fulton, Ida Vernon, Elizabeth Baker, and Marie Haynes. The premiere will take place at Albany Feb. 20.

The Shuberts say they will send out a road company of "The Man with Three Wives" which is now showing at the Weber & Field Music Hall.

William Hammerstein has started press publicity for the big act, "Lead, Kindly Light," at the Victoria next week, by arranging a special performance Saturday morning for the clergymen, priests and officers of the Salvation Army.

The Kinemacolor press agent had Fred Stone, Dave Montgomery and Elsie Janis as the special guests of honor at a matinee exhibition of the Carnegie Lyceum pictures of the Panama Canal and the Balkan War Tuesday.

Wallack's is not to take up moving pictures just yet. The house is announced to have the Irish Players open an indefinite engagement there Monday. A new play entitled "Maurice Harte," by T. C. Murray, will be the first bill.

Arthur Hammerstein bobbed into print Monday with the announcement that he had discovered another vocal genius. This time it is a man named Berton Lomhan, with a voice of phenomenal tenor range.

In "The Children of Today," which Cohan & Harris have under rehearsal, the following players will be seen: James H. Bradbury, George Probert, Johnny Hines, Millicent Evans, Carman Neville, Isabel Garrison and Jeanette Cook. It's a satirical comedy drama by Clara Lipman and Samuel Shipman.

"Not For Sale" has been decided upon as the title for the new piece in which Robert Lorraine will appear under the management of the Lieblers. It opens at the Academy, Baltimore, next Monday. In Lorraine's company will be John Westley, Louis Massen, Charles Harbury, Emily Stevens, Louis Drew and Jessie Abbott.

Ben Atwell sent out a story this week concerning 10,000 "passes" given out for "The Whip" among the Chinamen in New York. In sending out announcements regarding the piece at the Manhattan, Atwell had them printed in all languages. An enterprising Chop Suey proprietor found it was an advertisement to business when promising a free ticket with every dish of hashed chicken. He had the Chinese announcement reproduced and then the Chinks commenced arriving at the Manhattan. When they were thrown out of there they started for the Comstock & Co. of the Manhattan they are waiting for the remainder of Chinatown with a strong guard.

Caruso did not appear at the Met Monday night in "La Gioconda," a sore throat resulting in his role being sung by Riccardo Martin.

### PRESS OPINIONS.

#### Sunshine Girl.

Two charming pictures provide properly bright and pleasing backgrounds for the various diversions which are varied and entertaining, and which promise to make "The Sunshine Girl" one of the season's enduring pleasures.—Times.

Not even the worst of the fifty-seven varieties of winter weather could dim Miss Julia Sanderson's rise to stardom last night in the Knickerbocker Theatre in "The Sunshine Girl."—Herald.

Miss Sanderson had a rather fascinating little role, with songs and dances and other delicacies, but she did it all so deferentially, so unostentatiously and so pleasingly that she easily won.—American.

It is not ideal in either the wit or sprightliness of its libretto, but it ought to succeed on the merits of its score by Paul A. Rubens alone, for no musical play heard in New York this season so excellently in the elusiveness and charm of the melodies which haunt it from end to end.—World.

The first act will make lots of friends for "The Sunshine Girl," which she will lose early in the final act unless something is done immediately to pull this scene together. It dragged horribly in places. And yet from a telegraphic point of view, Mr. Castle, Miss Sanderson and Alan Muddie all did excellent work before the curtain. Cecil Raleigh has turned out a very bad book, but "Rubens" music is always graceful and possesses a good deal of life.—Evening Sun.

### "MASTER MIND" AT HARRIS.

It is reported Werba & Luescher have placed their new Edmund Breese show, "The Master Mind" at the Harris theatre, opening Feb. 17.

The show got a start up the state. Although Syracuse did not think so much of it, it is said Werba & Luescher offered to rent the Harris instead of playing the piece on sharing terms with the house. It goes in on percentage however.

Monday, the "The Old Firm" with William Hawtrey opened at the Harris, for two weeks, according to the announcement sent out. It's the former play of the late Richard Golden's. A. G. Delamater makes the current production. Mr. Delamater has an office on West 42d street. A sign on the window reads "Producer of Clean Plays."

The dailies Tuesday gave scant attention to "The Old Firm," leaving the bulk of the space in the theatrical departments to "The Sunshine Girl," which was warmly praised as a rule.

### "MISS BROWN" STOPS.

New Orleans, Feb. 6.

The southern company of "Little Miss Brown," a William A. Brady show, closed its season here Saturday.

### "YIDDISH" PLAYS DRAWING.

Chicago, Feb. 6.

Boris Thomashefsky and his company of Yiddish players are cleaning up at the Haymarket. The company which plays the first three days of the week on the road comes into the house for the last three days, giving five performances in the house each week. Prices run from \$1.50 to 35 cents, the latter a top notch gallery admission. The first week of the engagement the company played to \$6,700 in five performances; the second week \$6,200, and this week it is expected they will still cling close around the \$6,000 mark. Thomashefsky is not the only feature. He is surrounded by a capable company of players whose work would be a revelation to some of our American stage celebrities.

The greatest charm of the Yiddish players is their naturalness, and although one is unfamiliar with the tongue it is easy to catch the drift of the play. Besides the star an old character woman and an ingenue are the big features of the company. The work of the trio is truly extraordinary. Their work would be a delight to any theatre goer.

Mr. and Mrs. Young with their company follow the present company into the Haymarket, and they in turn will be succeeded by David Kessler. All play the house in the same manner.

### NEW PEOPLE IN "ROSE MAID."

Fresno, Cal., Feb. 6.

The first performance of Alice Lloyd in "The Rose Maid" occurred Feb. 2 at the Barton Opera House. Arthur Clough, Misses Baker and Hyams, and Daisy MacNaughton also made their initial appearances in the cast.

Ivan Rudisill, musical director, and Leo Stark, stage manager, assumed charge the same day.

A smooth performance was given, to good business.

### FACTS FROM THE WOOLY

It is reported in Los Angeles that Werba & Leuscher will make some new musical productions at the Mason Opera House.

Blue Bird played to 18,864 the week of Jan. 20 at the Majestic, Los Angeles. Extra matinees were given Thursday and Friday afternoons and Saturday morning.

Nat C. Goodwin, almost as fit and as chipper as though some of his wives were asking him for a handful of money, is to return to the stage at the Los Angeles Burbank theatre at a benefit to be tendered to "Little Alma," the lame girl who operated the 'phone service at the Burbank until forced into a hospital for an operation. Goodwin's reappearance will be in Paul Armstrong's sketch, "A Blaze of Glory."

Louise Gunning, the prima donna who is learning how to be a real farmer at her ranch near Los Angeles, also will make a return to the footlights for one afternoon at the Alma benefit. Miss Gunning will give the act she made famous in vaudeville—with the Scotch songs, kilts and all.

A well-known manager, who had not visited Los Angeles for six years, was nearly run over by automobiles six different times in one afternoon. He stoutly maintains the California town is better provided with automobiles than New York or any other city in the country.

Paul Armstrong is out in Los Angeles, putting on new shows at the Burbank and Morosco theatres. "The Escape"—an Armstrong product—ran for six weeks at the Burbank recently and soon is to be produced at the Garrick, Chicago. "A Love Story of the Ages" saw the footlights for the first time at the Morosco Jan. 27. If it gets over, it will be sent to New York for the verdict. Armstrong is going to be a resident of Los Angeles in the future. He has bought a house and says it's the land of sunshine for him hereafter.

Catherine Calvert, who played the leading feminine role in Armstrong's "A Romance of the Underworld," has been in Los Angeles for the past few months, a sufferer from a severe attack of inflammatory rheumatism. Her mother, Mrs. Cassidy, of Baltimore, is with her.

Elmer Harris, who wrote "Sham" for Henrietta Crosman and "Trial Marriage" for Helen Ware, owns an orange ranch near Porterville, Cal., that was nipped by a recent cold spell to the tune of \$20,000. Four years ago the same ranch suffered a loss of \$34,000 by frost. No wonder the poor young man has to write plays.

Los Angeles statisticians figure that the engagements of "The Blue Bird" and "Bunty Pulls the Strings" at the Majestic theatre will net John Cort, through his five per cent. booking commission, enough coin to put out two or three more shows.



# MINER'S 8TH AVE. WILL PASS FROM WHEEL NEXT SEASON

**Reported Edwin Miner Has Made Statement to That Effect. May be Replaced by House in Times Square District. Imperial, Providence, Rumored as Western Spoke Once More.**

Miner's 8th Avenue theatre will pass from the burlesque map next season, according to a statement which credits Edwin Miner as the author of the story. Mr. Miner manages the house.

In place of the 8th Ave. for the Western Wheel in New York, assiduous search will be made, it is said, for a theatre in the Times Square section. The Broadway again comes into mention in this connection.

Another Western Wheel house for next season's route is reported as the Imperial, Providence, a theatre that once held the Western shows.

The Miners' 8th Ave. has been a landmark for the avenue and the Wheel for a very long while. Its neighborhood has been changing of late years. There have sprung up many pop vaudeville and picture shows in the vicinity to affect the burlesque patronage.

The Miners practically control the New York situation on the Western Wheel. They are interested in all of the Western houses in New York and Brooklyn, besides having Miner's, Newark, playing the same shows.

About three months ago the Miners changed the scene of their Western Wheel activities on the Bowery, from Miner's Bowery to the People's. The shift has been extremely beneficial for theatre and shows, as compared with the business done at the old house.

## WHOLE COMPANY PINCHED.

Fourteen members of the "Gayety Birds" burlesque company, last seen at Hoboken Saturday night, raised such a hullabaloo in a Seventh avenue flat they were jailed on a charge of disorderly conduct.

In making the arrest, the police found the company in negligé attire and a loaded pistol in a clothes closet resulted in Dottie Williams, the leading woman, having a charge of firearm violation placed against her. The judge fined each Bird \$2 and gave Miss Williams a separate hearing Monday.

This burlesque company appears to be one of the "turk" variety with no regular route sheet.

## LEFFLER & BRATTON SELL OUT.

Leffler & Bratton have sold out the remaining two years of their lease of the old Charles Barton franchise in the Eastern Burlesque.

It is understood the purchaser will be the Theatrical Producing Co., in which several of the Columbia Amusement Co. officials are interested. The Leffler-Bratton firm would not affirm nor deny that negotiations were under way. "We have several changes in contemplation for the show ("Merry Go Rounders")," said a member of the concern, "but these will have to be made before we would sell. It stands to

reason that we would not sell a property unless we had it at its highest market value."

Mausfield, O., Feb. 6.

A little trouble with the managerial end of the "Newlyweds and Their Baby" company (eastern) resulted in George Goett, general manager of the Leffler-Bratton Co., coming here to straighten matters. Howard Powers will hereafter manage the troupe, replacing J. O. Brooks.

## WISHING IT ON MAURIE.

Maurice Jacobs will learn for the first time that the police of Louisville were looking for him when he was in Indianapolis a few days ago.

It was Jacobs' intention to jump in unannounced to look over his Western Burlesque Wheel show, "Girls of the Moulin Rouge." A squint over the miniature "wheel" sheet made it appear that the show was in Indianapolis, and Jacobs took train for that city. Arriving there he donned a disguise and, after buying a ticket to the balcony, sat through some one else's production.

He had confided his plan of entering the theatre with a beard and moustache to his associates, and they had tipped off the Louisville chief of police to look for such a person and as a joke demand that he identify himself.

## LEFT WITHOUT NOTICE.

Al. Bush, signed to play a comedy part with "The Merry-Go-Rounders" (Eastern Wheel), reported for rehearsals and was expected to travel right along with the company, starting with the Albany stand, when Bush left without notice. He didn't even take time to tell why he had chosen to skip at the last minute.

David L. Don is now with the Leffler-Bratton show, playing one of the leading parts.

## DIXON A TAB MAKER.

Tabloids will be a side line with Henry P. Dixon, who is a Western Wheel manager for his regular vocation. Mr. Dixon admits he likes the tabloid idea for vaudeville and may go to it.

## PAUL GOUDRON MARRIED.

Chicago, Feb. 6.

Paul Goudron, local booking manager of the Sullivan-Considine staff, was married this week to Anita Connors, a member of the Hagenback-Wallace show.

Goudron was granted an absolute decree of divorce from his former wife several weeks ago.

## CHICAGO CHANGES.

Chicago, Feb. 6.

The complexion of the "loop" district was pretty well changed this week.

"The Real Thing," a new show here, came to Power's; "The Rose Maid" moved into the Colonial; "The Rainbow" is on view at the Illinois; Nazimova, at the Blackstone in "Bella Donna"; Fiske O'Hara, first Chicago appearance in his new play "The Rose of Kildare" at McVicker's, and "Hindle Wakes" at the Fine Arts. Harry Lander began his annual engagement at the Auditorium Monday.

Alla Nazimova opened her engagement at the Blackstone Monday night in "Bella Donna" before a large audience that appeared to enjoy the play considerably. The local writers treated her with more than usual respect. Percy Hammond of the Tribune appeared to dodge the issue to some extent, but Richard Henry Little of the Examiner was enthusiastic and the others were more or less favorable.

"The Rainbow" opened Monday at the Illinois with Henry Miller. The opening audience was generous and the engagement will possibly be a good one.

"Hindle Wakes" with the original company opened Tuesday night in the Fine Arts theatre to a good healthful advance sale. Arthur Bissell, manager of the Chicago Theater Co. under whose auspices the play comes, anticipates a good run.

## ELOPED IN BALTIMORE.

Baltimore, Feb. 6.

The actor colony that makes the Hotel Kernan its headquarters was thrilled Monday. An elopement took place right under its nose, when Arthur H. McNabb and Eva Mettes were made man and wife by Rev. A. Kinsolving, in the rectory of Old St. Paul's, this city.

The bride is from Ashland, Pa. Her brother is known professionally as Fred La France. He is McNabb's partner in a black face act at the Maryland.

'Twas whispered around that there was much parental opposition to the match.

## WEEK IN 'FRISCO.

San Francisco, Feb. 6.

Another complete sell out at the Columbia where David Warfield is in his last week of "The Return Of Peter Grimm." Business is of an encouraging nature at the Cort and Alcazar theatres.

There is little likelihood of a single seat being vacant during the two weeks' engagement of Bernhardt at the Orpheum. After the steady rush on the boxoffice since the sale opened only the last row remained downstairs Tuesday. When these are gone the entire two weeks will register a sell-out. Every indication points to capacity matinees for the Bernhardt engagement.

While the Langtry act has been more or less disappointing Mrs. Langtry, through her international prestige, is doing almost capacity during her engagement at the Orpheum.

## "SILVER WEDDING" SHOWN.

St. Louis, Feb. 6.

"The Silver Wedding," Edward Locke's latest play, with Thomas A. Wise in the stellar part, was produced at the Shubert Feb. 2 and had the appearance of being a success.

The principal character is Ludwig Koehler, a saddle maker, whose erstwhile lovable nature breaks forth into a fit of stubbornness around which the comedy is constructed.

Others in the cast are Edna Aug, Alice Gale, Richard Melchien, John McCowan, Siegfried Schultz, Robert Ames, Bratton Kennedy, Harry McAuliffe, Paul Albert, Frances Nelsen, Geraldine Bergh, Rose Bender, Augusta Hoffman.

"The Silver Wedding" may be the next attraction at the Cort, Chicago, unless the present show there, "Our Wives," warrants an extension of its time. The H. H. Frazee piece will stay on the road for three or four weeks, playing some one-nighters after St. Louis.

## KEITH WANTED ST. JAMES.

Boston, Feb. 6.

Marcus Loew securing the St. James in this city for his pop vaudeville circuit has widened the breach between the Loew and Keith offices beyond repair, it is reported.

B. F. Keith wanted the St. James, which has been playing stock. His son, A. Paul Keith, offered a rental of \$30,000 yearly for it. While Paul was dickering around for the house, Loew slipped into town, made a bid of \$40,000 a year and got it. He opens the theatre next Monday with pop vaudeville at 10-15-25, "splitting the week" here between the Orpheum and St. James, both Loew houses.

The St. James seats between 1,600 and 1,700 people. It is located in a nice part of town, is well constructed and practically new.

## HAS MAJESTIC, WILKESBARRE.

Wilkesbarre, Feb. 6.

Leonard Tintner, president of the company now operating the Nesbitt, has purchased the controlling interest in the Majestic, formerly booked by C. J. Krause of Philadelphia.

The Prudential Agency will furnish the attractions beginning next week, as well as at the Nesbitt, which has been booked by the Prudential since Tintner opened it two years ago. The Majestic was built for burlesque. It is a modern theatre, seating 1,800.

## FERN ANDREE.

Fern Andree, whose pictures adorn Variety's front cover this week, is at present in London, where she went some two years ago with the Bird Millman Trio.

At her initial appearance abroad, the newspapers acclaimed her the prettiest girl in Europe. As a result of her continuous success, Miss Andree has been selected to head the "Radium Jubilee" at the Embassy Park, London, opening Monday (Feb. 10).

Miss Andree will appear in a vehicle specially written for this engagement. It will carry 25 people and contain two different scenes.

# KINETOGRAPH NOW READY TO COMBAT GENERAL FILM CO.

**The Kennedy-Waters Concern is Already Serving Exhibitors From Four Out-of-Town Branches. More Points of Conflict to Open. Expected New York Headquarters Will Go Into Action Monday.**

The Kinetograph Co. has opened four film rental exchanges, three in Canada and one in the United States, as points from which to deliver service. By the end of ten days it is estimated that the Kennedy-Waters combination will have a dozen or more of these branches in operation.

The branches already doing business are Montreal, Toronto and St. Johns (in Canada) and Atlanta in the States. This week the Kinetograph general offices in the Masonic Temple skyscraper were practically ready for occupancy. The kinetograph people have rented practically the whole sixteenth floor.

The Kinetograph people themselves would not set a date at which they would begin operations in their New York headquarters, but gossip throughout the trade was to the effect that the main plant in 23d street would go into action on Monday.

A point which is causing much speculation is whether the two rival distributing concerns of the licensed service will play against each other to such an extent as to serve rival exhibitors in the same neighborhood. If this should be done it would start a film war far reaching in its effects. It would then become a direct contest of strength and wind between the Kinetograph Co. and the General Film Co.

At any rate the entire trade is guessing and developments are being awaited with the utmost interest, not to say excitement.

The Kinetograph handles only Patents Co. service. It has not yet started to use its general establishment as a shipping center. The films are temporarily shipped from the licensed manufacturer direct to the Kinetograph branch out of town and supplied to the exhibits from these scattered points.

## CENSOR ASKED FOR.

Sacramento, Cal., Feb. 6.

A bill is scheduled for early introduction in the legislature of this state providing for the appointment of a State Board of Censors for all moving picture films, said board to be the appointees of the governor. A special provision of the measure is that the expense of the maintenance of the board shall be assessed against the film manufacturers. The bill has the endorsement of the Women's Legislative Council of the state. Its special sponsor is Mrs. C. M. Weymann of Oakland, a member of the council, and the representative of the Juvenile Protective Association.

## OUT FOR NEW POLICIES.

The deal whereby Corse Payton was to install a permanent stock company in the Park theatre (formerly Majestic) on a partnership basis with Walter

Rosenberg, the present lessee, now operating a picture policy there, has fallen through.

From the efforts of Rosenberg to plant Payton stock at the Park would indicate that Walter is not altogether satisfied with the picture results.

The Park is not the only one which is in danger of changing its present policy. The pop house at 110th street and Fifth avenue is negotiating for a stock company to move in, but so far no deal has been consummated.

The Lafayette (131st street and Lenox avenue) is another which may very likely abandon the pop policy and install stock ere many weeks.

## POWERS VS. LAEMMLE.

The application for a receivership for the Universal Film Co., bought by Charles V. Henkel, a minority stockholder (as reported in last week's VARIETY), is said to cover a fight for control of the Universal company now being waged by Pat Powers against Carl Laemmle and Bill Swanson.

Upon Powers returning from the other side, it is said, he found Laemmle and Swanson standing together in the Universal company, leaving him out in the cold. Previous to his departure, Powers believed he had everything pushed over to his side, with Swanson backing him up.

## WANT GRIFFIN BILL PASSED.

Picture exhibitors of New York City and state are leaving no stone unturned in their efforts to bring about the passage of the Griffin bill amending the penal code so that minors may be admitted to picture houses during certain hours and under certain conditions, unescorted by parents or guardians.

## THE HACKETT PICTURE.

Nell Shipman has been engaged by the Stellar Co. to dramatize "The Bishop's Candlesticks," adapted from Victor Hugo's "Les Miserables," for photoplay purposes.

James K. Hackett will be featured in it. When Hackett closes his present theatrical tour, he will pose for the Shipman scenario at the Stellar Co.'s studio in Los Angeles.

## TORONTO'S REFORM WAVE.

Toronto, Feb. 6.

Toronto is on the top wave of a reform movement that takes in everything from a prize fight to the censoring of all shows playing here.

Sweeping changes in the Criminal Code are asked for in a memorandum submitted to the Government by a deputation headed by W. E. Raney, K. C., of this city, representing the National Committee for the Suppression of the White Slave Trade and the Moral and Social Reform Council of Canada.

Among the many things Raney wants to do is to see that every show is carefully censored, and anything that has the least bit of immorality blue-penciled.

## EASIER THAN "LEGIT."

Some of the principal male photoplayers in the east are now riding around in their own benzine buggies, a pleasure they were unable to enjoy when doing legitimate work with the road seasons short and uncertain.

One prominent lead said that he was in the pictures now to stay, as he was enjoying steady work with all the comforts of home and luxury his all the year round. He did not have them when he was even starring at the head of his own company.

## VILLIERS IN CHARGE.

Frederic Villiers, the famous war correspondent, has full charge of the five Kinemacolor camera men in the Balkans. As Villiers does not look for a speedy settlement of the foreign trouble, the picture takers will remain in field service until it is all over.

## MOVIES AS "TOWN BOOSTER."

Lynchburg, Va., Feb. 6.

G. S. Gullette, president of the Educational Motion Picture Exchange, of New York City, is in Lynchburg with his assistants, A. T. Campbell, A. G. Cooke, and M. W. McKenzie, for the purpose of making a composite film of this city, showing its industries, as he has done recently in Richmond, Petersburg and Newport News.

After completing his work here, he will go to Roanoke to picture the industries of that place.

## \$150,000 FOR RIGHTS.

The Utah Picture Co., capitalized under the California law for \$100,000, which is specializing on "100 years of Mormonism," has sold the territorial rights to the "Five Continents" Exchange & Sales Co., the consideration being estimated at \$150,000.

The F. C. E. & S. will place five companies in western territory, and representatives will be sent to all parts of the world.

## NEW CANADIAN CHAIN.

Montreal, Feb. 6.

If the plans of a newly organized company formed by the H. Lubin Co., Ltd., materialize, a new chain of theatres in the provinces of Ontario and Quebec will be established.

## "DAD" KEENER BANKRUPT.

Mobile, Feb. 6.

J. T. Keener went into bankruptcy on Feb. 1—liabilities, \$13,000; assets, none.

"Dad" Keener is one of the best known showmen in the south, being the pioneer moving picture man of Mobile. This does not in any way affect the Royal Theatre Co., of which Keener is president and general manager.

## "FIRE" CRY KILLS TWO.

A cry of fire caused a stampede for the exits of the Houston Hippodrome (a movie in East Houston street, near Forsyth) Sunday night and as a result two women were trampled to death, eighteen persons were severely injured and a score or more badly shaken up and bruised.

A film caught fire and a boy shouted "fire." The panic followed. Irving Steiner, the machine operator, was held in \$100 bail on a technical charge of criminal negligence, while his brother, Charles Steiner, and Abraham Minsky, owners, were held as material witnesses. The fire commissioner claims there were no fire violations.

## TWO NEW PICTURE HOUSES.

Two new straight picture houses are about to open in New York. The Regent, at 7th avenue and 116th street, and which seats about 1,200, starts this Saturday. It will give pictures with a pipe organ accompaniment. The prices are at first going to be set at 25-35-50. The Regent is under the control of the son of H. N. Marvin.

The Riverview, at 100th street and Broadway, is also due to get in line about Feb. 24. The house seats 1,000. Harris & Goldstein are the managers. 15 cents is the top admission price. The Riverview is a block away from William Fox's Riverside.



KENNEDY AND ROONEY

And one of the two reasons why they have been absent for a season from vaudeville. Clayton Kennedy says "the other one will never be repeated, but this one may." Next week they are at PROCTOR'S 5TH AVE. THEATRE with a new version of their original sense of nonsense, "THE HAPPY MEDIUM." It is to be hoped that in the future the "Choosers" will not take this clever couple's sketch for a school of instruction.

**GEM THEATRE BURNS.**

Frankfort, Ky., Feb. 6.

The Gem theatre is a total loss by fire, electric wires coming in contact with the theatre ceiling, causing the conflagration.

**SAILING TO MEET HUSBAND.**

Myrtle Tannehill leaves the cast of the George M. Cohan show, "Broadway Jones," next Saturday night and will sail next week on the Mauretania for London, where she will join her husband Hale Hamilton, who is playing in "Get-Rich-Quick Wallingford" over there.

Her role in the Cohan show will be assumed by Margaret Greene, who last appeared with "Ready Money."

**WOODS AND KLAU HOME.**

A. H. Woods and Marc Klaw have been brought home by the Mauretania, due at its New York pier today. Besides several other things captured on his trip abroad, Mr. Woods has a colored picture film of "The Miracle." The black and white reel has already reached this side. It was shown at private seances and pronounced as something to talk about. The Kinema-color product is expected to accentuate this opinion.

No New York theatre has yet been selected for the "Miracle" showing. The Metropolitan Opera House and Broadway are among those mentioned as possibilities. The New Amsterdam came near getting the picture. Woods and the Klaw & Erlanger office were quite close on the proposition at one time.

It is understood "The Miracle" will not be licensed by "The Trust." This will keep the film out of all "licensed" houses as a special exhibit or feature.

**DOUG FAIRBANKS' PICTURES.**

From the western horizon where "Hawthorne, U. S. A.," is keeping the Grand Opera House at Chicago open to allow Douglas Fairbanks to act, comes a report that Clifton Crawford is going to encounter opposish in his forthcoming around-the-world-picture tour.

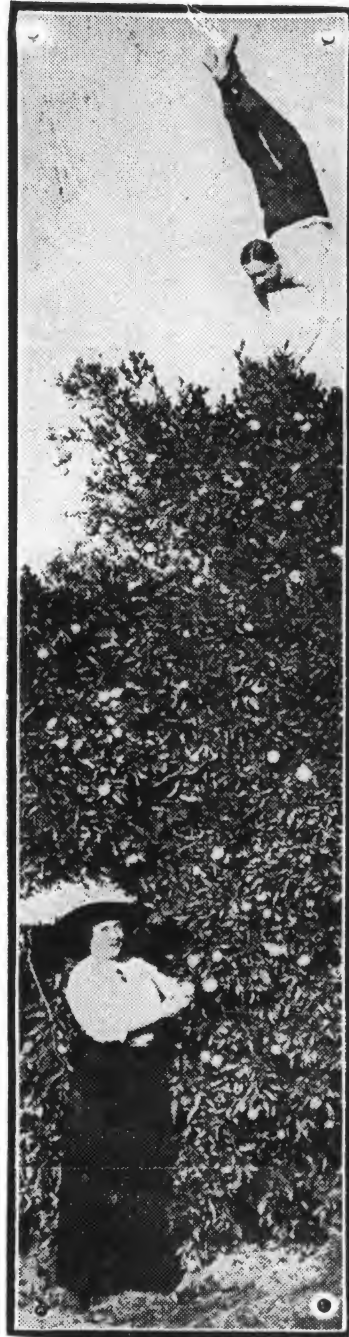
Mr. Fairbanks is there with that fancy picture stuff, too. When his show goes on its summer vacation, Doug is going to hike for the wilds with a picture machine of his own. He has such little ideas of catching a boat by swimming to it, taking a 100-yard dash and a flying leap to make a train on time, and other little exciting incidents that the camera operator will be pleased to grab off to show that Doug Fairbanks spanned the globe in 40 days. Mr. Fairbanks has been reading up on Jules Verne. After he had finished Jules' visionary rush, someone tipped him off about Nellie Bly's trip, and he is now doping that out for emulation.

Mr. Crawford's tour is arranged upon a systematic basis. The Universal Film Co. is Crawford's projector. En route he will divide his versatility among the natives at so much per, playing under a tent or a palm tree if the coin flows to the box office. Meantime the Universal man will tell Mr. Crawford where he gets off (and must stand) to be motion-pictured.

**JOE O'GORMAN KNEW 14TH ST.**

Sunday, Joe O'Gorman, an English artist well known over there, arrived in New York, and hiked down to 14th street to see "the boys." It is 25 years since Mr. O'Gorman was in New York. 14th street was then the Rialto.

He is the original of Tennis and O'Gorman. Mr. O'Gorman intends to appear on this side as a "single" and has been placed by Pat Casey to open at Dockstader's, Wilmington, next week, reaching the Fifth Avenue February 17.



**FRED ZOBEDIE**

The picture shows FRED ZOBEDIE standing atop an orange tree in Riverside, Cal. The photo was taken by Archie Levy, the pioneer agent of California, while visiting Mr. and Mrs. Zobedie at Christmas time. Zobedie picks some queer spots to show his skill as an equilibrist. He has balanced himself on top of the tallest buildings in the largest cities in America. VARIETY printed a photo of Zobedie some time ago, showing him balanced on a pier on one hand while he fished with the other. The lady in the photo is Mrs. Fred Zobedie.

**STOCK**

**JERSEY CITY MIX-UP.**

Jersey City, Feb. 6.

A pretty "howdy do" exists in the running of the Orpheum theatre now featuring the Corse Payton stock company. Just how matters develop may be left to the courts to determine.

The Orpheum is controlled by the Phoenix Realty Co., which in turn leased it to Charles E. Blaney. The latter, not caring to try anything theatrical there, subleased it to the Orpheum Amusement Co., which put in stock with a high-salaried company and lost something like \$35,000.

With the Orpheum hitting the toboggan it turned around and induced Corse Payton and M. S. Schlesinger to plant stock over there. Now Blaney is in arrears for six weeks or so, and as the Orpheum Co. owes Blaney back rent, the Phoenix Co. is trying to find out where it stands. Some of the money which floated the Orpheum Amusement Co. is invested with the Phoenix, and this thickens the plot.

The Payton Co. is not doing a turn-away business, and the Orpheum Amusement Co. is not overly anxious for the company to stick any longer. For several nights, however, business showed signs of increasing, and the Payton-Schlesinger combination thinks that things will come their way if they only stick.

Still, it looks as though the Payton company will withdraw and the Orpheum Co., Blaney and the Phoenix Co. left to settle the affair as best they can.

**"TAXI GIRL" IN STOCK.**

"The Girl in the Taxi" is scheduled for its first New York stock production next week at the Warburton, Yonkers, N. Y. The Carter De Haven role will be played by Jerome Renner, juvenile of the company, whom it has been discovered has "a voice."

**CLOSES IN OTTAWA.**

Ottawa, Can., Feb. 6.

Roma Reade closes her stock season at the Grand here Feb. 8, and will return to New York.

**PERCY MELDON STILL ILL.**

Hoboken, Feb. 6.

Joseph W. Walsh has replaced Percy Meldon as director of the Gayety theatre stock, the latter continuing ill.

Severin Dedyne announces a revival of Kate Claxton's "Two Orphans." Business is good.

**PICTURING KLEIN'S SHOWS.**

By special arrangement with Charles Klein, the Lubin Co. has obtained the picture rights to "The Lion and the Mouse," "The Third Degree," "The Cipher Code" and some other of his pieces which will be made feature films within the near future.

Siegmund Lubin plans to make one reel furnish an evening's show. In addition to building entire new scenic equipment, he will employ some of the original members of each cast.

**EVA LANG GOING IN.**

Omaha, Feb. 6.

Eva Lang and her company of stock players will move into the Boyd theatre for an indefinite run commencing Monday, replacing the Vaughan Glaser Co., which left the house Feb. 1.

**NATIONAL CO. DISBANDING.**

San Francisco, Feb. 6.

Another local stock company will close Saturday when the National Co. disbands.

The policy of the National hereafter will be musical comedy stock.

**RETURNING TO LEE AVE.**

Boston, Feb. 6.

Gus Schlesinger, the present manager of the St. James, ends his connection Saturday night and returns to New York to become associated with his brother, M. S. Schlesinger, and Corse Payton in running the Lee Avenue, Brooklyn.

The Lee Avenue will be reopened about March 1 with a stock company which Messrs. Payton and Schlesinger are now forming.

**TRYING STOCK AGAIN.**

Bayonne, N. J., Feb. 6.

The Broadway, Ed. Schiller's theatre, started its new policy of stock Monday with "Alias Jimmy Valentine." The company comprises Robert La Seuer, Lorna Elliott, leads; Fred Loomis, stage director; Madeline Delmar, Julia Neville, Larry Leewood, Margaret Lee.

**HATHAWAY'S CHANGING.**

New Bedford, Feb. 6.

Announcement has been made that the stock regime at Hathaway's will end in two weeks. A change of policy is contemplated.

**LEADING FOR LONERGAN.**

Salem, Mass., Feb. 6.

Arthur Behrens will be leading man of the new Lester Lonergan stock which opens at the Empire here Feb. 17. Other male players are George Macintee and Harold Selman.

Lowell, Feb. 6.

The Lowell Opera House stock company, under Lester Lonergan's management, starts Feb. 10 with "A Woman's Way" staged by Louis Dean. J. J. Flanagan, who plays the opening week here, will go to Salem later. William Grew and Julia Booth will play the leads.

**EXPLOITING DAVE LEWIS.**

George W. Lederer will exploit Dave Lewis in his production of "Madame Moselle," which opens at the Colonial, Chicago, in the spring, with an all star cast.

"Madame Moselle" is a French farce adapted by Lederer in conjunction with an unknown librettist, music by Gustave Kerker. There will be ten principals, eight girls and eight boys. Lewis will not have a German character role.

## NEW ACTS NEXT WEEK

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

"Lead, Kindly Light," Hammerstein's.  
Harry Fenn Dalton, Hammerstein's.  
Vincent Serano and Co., Fifth Ave.  
Tashmoo, Fifth Ave.  
Rose Valerio Troupe, Fifth Ave.  
John T. Murray, Fifth Ave.  
Edwards, Davis & Co., Colonial.

The Castilians (2).  
Statuary Poses.  
12 Mins.; Full Stage.  
Fifth Ave.

For some time the variety stage has been surfeited with classical poses done in white. By using the verdigris effect of making their bodies look as though they were bronze figures with the green rust, the result is more striking than that made by the whitening. The Castilians come close to writing the last word in stage statuary posing. For their various subjects, taken from different countries which are placarded as each is rapidly formed and unfolded, they use typical fount and statue bases and settings. The Castilians show originality and have no doubt spent time in preparing their offering. The ten verdigris reproductions are all good, the most prominent being the final one, "Peace," with the Castilians mounted atop a colored globe representing the earth, set in a chariot, to which are attached bronze lions. It's a pretty sight act, right up to the minute and realistically set forth with a plush curtain in "one" and the poses on a full stage with the necessary bronze adornments. The Castilians received more applause at the Fifth Avenue than any posing act has gotten down there in a long while. *Mark.*

Bobby Ferns and Polly Prim.  
Songs.  
12 Mins.; One.  
Union Square.

Bobby Ferns and Polly Prim are following the bears at the Square this week, working in a new double act that contains possibilities. Ferns, one of the best voiced coon shouters in or out of vaudeville has picked a charming little girl for his partner and one who can warble a ditty with the best. The routine shows evidence of hasty preparation, but the pair managed to land nicely in an early spot. The opening song is a bit aged for an up-to-date act and might be traded for something more modern, but the balance of the repertoire is strictly new. "I Want My Man" by Ferns and an Irish ballad by Miss Prim were the two best bits of the routine and called for several repeats each. "Goody, Goody, Good" and "Alabama" were two hits also. Bobby might become a bit more affectionate with Miss Prim, and an occasional smile would brighten up his countenance a bit. After a few weeks the turn should develop into the standard class. Ferns is a good showman and can deliver a number in a convincing manner. They did considerably better in second spot at the Square than the average act of this kind usually does. In fact, they landed one of the Monday evening's hits. *Wynn.*

Clifton Crawford.  
Songs and Recitations.  
22 Mins.; One.  
Hammerstein's.

After five years as a musical comedy star, Clifton Crawford returns to vaudeville as a "single." "Cliffy," old boy, is a regular feller. He's not one of those recruits from the legitimate; he's been there before and knows just how to hit a bull's eye. Without any fanfares, stage waits, plush curtains or other auxiliaries, he follows immediately the placing of his number, with a quiet song, then another more vigorous, two recitations in succession (the old "sneezing" one and "Spell of the Yukon"), the "I Want to Tell You Something" number from "The Quaker Girl," "Gunga Din" and a short story with a new point. Crawford was there to entertain—was being paid for it—and was pleased to have the engagement. As a "reader" he has improved wonderfully, which may best be judged from his rendition of his former success, "Gunga Din." Crawford has class, without ostentation. He wears evening dress suit just as though he was accustomed to doing so, and even while reciting places his hands easily and gracefully in his trousers pockets without giving the impression of awkwardness. There can be no question of Crawford's ability to "make good" on his return to the two-a-day. The only point open to discussion is to determine how much of a drawing card he is in this field of endeavor. *Jolo.*

Carlos Caesaro.  
"The Human Gyroscope."  
10 Mins.; Full Stage.  
Hammerstein's.

Caesaro was a feature with one of the big circuses last season, and probably offered a very effective turn in one of the rings. As a vaudeville entertainer he ranks as one of the "sensational" acts that are avidly "devoured," visually, on the big small time circuits. His one asset is an ability to balance heavy balls, etc., on the top of his head with nothing to protect his dome but a small tip, or brass, cap. Such things as 90-pound cannon balls projected from a springboard to the top of his head and a series of balls let down a runway a la Paul Conchas, but also caught on the head, formed the act. For a finish a flying machine was lowered from the flies, a man was seated at each end and this was whirled around, balanced in the center on top of Caesaro's pate. Then a "gyroscope" was lowered, one man placed on it, and it was revolved rapidly at a pace announced as 300 revolutions a minute. The inevitable unfurling of American flags was in evidence. To "borrow" from one of vaudeville's talking acts, Caesaro might consistently be nicknamed "Sir Ivory Nutt." *Jolo.*

Evans and Evans.  
Dancers.  
7 Mins.; One.

Evans and Evans may never win any medals at singing, but with any of the pop house dancing teams they are well able to hold their own. In fact, some of their steps would pass muster anywhere. Uptown last week they went big. The boys should rest contented with the pop time. *Mark.*

"A Broken Idol" (20).  
Tabloid.  
Interstate Producing Co.  
Chicago.

It is hardly fair to try to sit in judgment upon the latest theatrical craze of the west, the tabloid, without having seen at least three or four of them. The nearest thing to the tab the stage has seen up to now is the clean burlesque pieces. It may be said that many of the burlesque pieces would make corking tabloids. There are many things which must be considered in framing the miniature musical show. The first and most important is the expense. Figure a show with from 15 to 20 people which is expected to make money for the producers at from \$600 a week up. Principals and chorus girls as well as hard to get so the critic must not be too severe. "A Broken Idol" is the second to come from the Interstate Producing Co. studios. The story is laid in three scenes. The production is probably from the original show. It is adequate in every respect. The handling of the production must be improved as there is a bad wait of 15 minutes or more between two of the scenes. If this is necessary then a specialty of some kind should be worked in "one" instead of the pictures as was done at the show's second workout at Gary, Ind. The numbers do not frame up as well as the production. Although the nine girls work hard and together for the best, their efforts somehow don't seem to land them anywhere. This is probably due in a measure to the principals who lead them. "Alabama" (not the new one) is the liveliest song of the lot and deserved more than Gary gave it. The other numbers passed without an encore. Comedy (which, from a glance, is one-half of a tabloid) in "A Broken Idol" appears only in places. The audience did laugh and at times long and loud, but the fun was too intermittent. Working should make a vast difference in the fun department. Pansy Heltner, in a sort of chaperon role, fitted in looks and manners and behaved altogether as a fortune hunting chaperon should. A little suppression in her singing is all that Pansy needs. Inez Baker as a Chinese maiden also did nicely in a meek little role. She kept well within the character and was very popular with the house. Harry Keesler did a nice clean cut straight, held back just a trifle by a shade of self-consciousness. Harry, while alright, should go after the love thing a bit stronger if he wants to become popular at matinees. John Philiber is chief comedian, and partially successful, handling his work in the right spirit. Work will do a lot for both John and the piece. Robert Bently as a silly-ass lord should make up a bit older. It is not an easy part. Robert would do well to study it carefully. Ed Keltner, in a "Mrs. Murphy's Second Husband" role and makeup had an opportunity for comedy which he very nearly passed up. There are possibilities in the character. Roy Saunders filled the gay old sport role satisfactorily. The piece went over to big laughs but was short on applause. *Dash.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"Romance," Elliott (Feb. 10).  
"Models De Luxe."

Posing.  
14 Mins.; Full Stage (Special Set).  
Winter Garden.

The "Models De Luxe" is said to be a western act. It played for the first time on Broadway Sunday evening at the Winter Garden, taking the hard position of the program in the second half and holding the entire house. As a posing act it is superior to the great majority of similar turns that have appeared in vaudeville. The lights are manipulated for a large variety of shades and effects for the well arranged poses. Between pictures in the dark blue covered frame two figures in the niches at the side show pure white (the covering of whitening being their only dress). They assume different positions each time. There are a number of pictures, with no preference, although the final one is a bit too patriotic in its broad appeal to leave much of an impression. In vaudeville it may draw the applause, but any of the other poses could be preferred to end the series. The act brought many questions as to where the turn came from, why it hasn't appeared in the Keith houses, and so on, the most frequent exclamation being "What a pretty act!" Considering the circumstances of the "Models De Luxe" going in for one show on a stage it was never built for, and the consequent difficulty probably with lights, the turn gave a most excellent account of itself. If booked for the Sullivan-Consideine Circuit, as reported, the S-C people have picked up a feature that could stand up in any big time vaudeville theatre in the country. *Stme.*

Sophie Tucker.  
Songs  
11 Min.; One.  
Palace, Chicago.

When Sophie Tucker came on the stage Monday afternoon dressed in stunning gown, cloak and hat and carrying a long cane with a shepherd's crook, a wave of applause swept from the gallery down to the footlights. She gave a shout in return, and then went into her first song. Her welcome was a warm one, and she is still a favorite in Chicago. She sang eight songs. Miss Tucker has grown slither in build, but her voice has lost none of its robustness. She seems a little bit ill at ease at times, but will regain all her old aplomb after she has been in the two-a-day for a time. She sang "coon" songs, "Yiddish" songs and "ragtime" selections. Miss Tucker has gownned herself in good taste and she has some little tricks with a head-dress that elicit laughter. There is little doubt but that she will clean up on her tour of the outskirting houses of Chicago, for she is well known and has an ingratiating manner. Miss Tucker had fifth place on the bill, immediately preceding Napierowska. *Reed.*



**Grace Cameron.**

**Songs.**

**17 Mins.; One.**

**Union Square.**

Grace Cameron is by no means new to New York, but for her current visit she has arranged an entire new repertoire of songs, provided herself with practically an entirely new wardrobe, and has brushed up her efforts in a general way with wonderful results. Of her former offering but one number remains. This, "The Reno Orphan" (a kid number with an excellent set of lyrics) is delivered after an appropriate opening song of the explanatory type. For her opening Miss Cameron wears a nifty looking costume covered with a rich affair of lace. The number gives the singer a flying start. From this a quick change into the kid costume for the Reno song and then follows in succession "I'm a Lovin' Woman Lookin' for a Lovin' Man," "Pigeon Toed" and the closer, "I'd Be a Riot on Broadway," a descriptive number, in which Miss Cameron displays her well-trained voice and goes through a burlesque drama that contains numerous laughs. Each and every number carries a punch. The routine is excellently arranged according to the relative value of each song. The character costumes are properly built, but the vari-colored outfit worn in the finale shows bad judgment somewhere. It is neither pretty nor becoming. Miss Cameron should utilize this opportunity to show some "class" in the dressing line, especially since it is practically a "straight" number, and because it follows character lyrics. That costume is the one dark spot in a first-class turn. Added to her various accomplishments as a comedienne, Miss Cameron is a singer of no mean ability. Surrounded by a fairly good bill, she walked away with an easy hit at the Square. *Wynn.*

**Mlle. Berenice's Polar Bears (8).**

**9 Mins.; Full Stage (Special Set).**

**Union Square.**

Mlle. Berenice and her eight polar bears at the Union Square just managed to raise an audible ripple at the finish, probably because of the spot or perhaps that Union Square bunch wasn't infatuated with the work of the beasts. The act is mild and doesn't vary from the beaten routine of similar offerings that have been seen here. The exhibition is given behind a monstrous iron cage, into which a uniformed assistant flits now and then to arrange the settings. Incidentally this self-same assistant uses considerable apparently needless precaution in his many visits within, for nary a one of the northern visitors looked a bit angry. Occasionally someone cut loose with a revolver and fired a few blank cartridges, but the bears were either used to this or they were deaf. The gun play was quite as unnecessary as the assistant's worried expression. The routine consists of the see-saw bit, one bear walks on a wooden ball, some drill work and the slide down a chute. Some comedy is interjected into the latter trick. Showmanship, or show-womanship, as the case may be, is an absent essential. *Wynn.*

**Milton Pollock and Co. (3).**

**"Speaking to Father" (Comedy).**

**19 Mins.; Full Stage.**

**Union Square.**

"Speaking to Father" is by George Ade, a pretty strong endorsement for a starter. It tells an old story in a new way. For the first 18 minutes Ade certainly earned his fee. The last minute, however, is hardly up to his standard. It completes a cleverly written vehicle in a rather crude way. The tale is of a wealthy pickle manufacturer whose only daughter has just turned her 21st birthday. She loves a lad fresh from college whose total assets could be compiled on a cigarette paper and whose nerve measures within an inch of the height of the Woolworth building. The youth decides to "con" the old gent into giving his consent to their marriage. Meanwhile the girl's mother, a travelling suffragette, wires father that one Professor Bliss will arrive that day and mother wishes father to do everything possible to match the Prof. with their darling daughter. The Prof. arrives, and his appearance immediately strengthens the young man's chances. The pickler finally loans the youth the insignificant sum of twenty thousand to start him going, under the conditions that should he make good he can have the child. Otherwise, to the backwoods. Previous to the arrangement, the pickler presented his daughter with a certificate of stock in the pickle outfit with a face value of one hundred thousand. Now for the finish. The girl who had left her home a few minutes before rushes back with the announcement that a suspicious looking character had been following her and, knowing the value of the certificate, she was quite alarmed. The youth from college with the natural instinct of a college-made business man immediately proceeds to purchase the stock from his sweetheart, giving in return her father's check for the twenty thou. The old man arrives just in time to be informed of the transaction and, being game, though outwitted, consents. There might be some other way for the young man to make good in quite as short a time. This, while not a dangerous weakness, is the thinnest part of a dandy sketch. Mr. Pollock as the pickler was excellent throughout. Chas. Walton as the youth did some good work. Dorothy Hope and Clyde Tressell nicely handled small parts. The dialog is typical of Ade and strictly original. Likewise it is very funny at times. The act is hustled along with plenty of speed and action, another good point in its favor. Mr. Pollock should provide the sketch with a special set and dress the stage a bit better. A good act should be properly surrounded, and "Speaking to Father" is a good act. *Wynn.*

**Ray Anna.**

**Songs and Piano.**

**8 Mins.; One.**

Ray Anna looks like an amateur. Her makeup and style of dress make her seem girlish enough, but the Miss might try another form of costuming. She sings several numbers and does an old song at the piano, first as a waltz, then ragtime, etc. She sings a popular song for the close. Ray Anna has much to learn. *Mark.*

**Beth Stone and Co.**

**Dancing Pantomime.**

**15 Mins.; Full Stage.**

**American.**

Beth Stone is billed as "Premier Dancer of 'The Spring Maid' Co." She is assisted by Hines and Fenton, two grotesque men dancers, in presenting a rather crude pantomimic dance. Miss Stone enters into a bedroom set in lounge gown. The two men presently ask admittance, and explain that they desire the help of the actress in putting on an act for a benefit. Then they disappear. Miss Stone exits to her bedroom back centre, and there is a short interval, after which she reappears in semi-Apache dress, and does a short dance, ending with the theft of her own jewels from the dresser. Miss Stone next makes her appearance in a modification of the New York policeman's uniform, with tights and knickerbockers below the tunic, and there follows another dance. The two men then appear in policemen's uniform and there is a trio dance, leading to no climax. These proceedings are sufficiently confusing, but are made more complex by the appearance of Miss Stone in plnk pajamas for another dance. The two men reappear in "Rube" garb for more eccentric stepping. For the finish the trio go into an eccentric dance, the men still in the "Rube" attire and Miss Stone in a sort of comic harem skirt. The whole act is crudely devised. Its only virtue was the graceful legmania of Miss Stone in the early part. Her pajama dance was a poor performance. The two men do only fairly as dancers. The auditor is entirely at sea as to just what is going on. Unless some connected, intelligible sketch structure can be devised, it would be better to introduce the dancing as a straight specialty. *Rush.*

**Joe Sherry.**

**Monolog.**

**9 Mins.; One.**

Joe Sherry comes out in a sort of Ezra Kendall attire, sings a parody on a song that has long ago been wafted away, and then spins some puns and stories. Sherry has very good yarns, but they seemed to go over the heads of the pop house audience uptown. He did well, notwithstanding, and retired after singing a song about how things would be a hundred years from now. Sherry's monolog isn't a bit bad, and the greater part is new to the pop house regulars. A new parody or two would help. *Mark.*

**Edith Arthur.**

**Songs.**

**11 Mins.; One.**

**Hamilton.**

Edith Arthur followed a singing act at the Hamilton, but she didn't seem to let that feaze her. She looks pretty nice in her new stage togs, and with a song repertoire which takes in some of the latest successes made quite a hit Tuesday night. Miss Arthur sings fairly well and has personality, but she held it in check. She would make a good partner for some energetic singing and dancing person. As it is, her "single" will meet with favor in the pop houses. *Mark.*

**Livingston and Fields.**

**Violin and Songs.**

**14 Mins.; One.**

**American.**

Two girls of apparent youth show a highly entertaining specialty, injured in part by poor arrangement and the lack of a sprightly finishing dance. Both are of the brunette type and away in appearance from the conventional. They open with a simple song and violin accompaniment, the singer, the smaller of the two girls, wearing a pretty rose colored dress and the violinist velvet knickerbockers and white blouse. This dressing of the violinist was out of order, for she appeared later in ankle length dress for the finish. In any attempt to bring dressing scheme to a climax it is a false move to start with a display of the figure and later change to elaborate draperies. The finish, a song by the smaller of the girls with violin accompaniment by her partner, brought out a distinguishable sprightliness of movement. The singer showed some desire to dance, but the violinist was almost motionless. The pair have the foundation for a first class specialty. Before it can climb into that classification, however, it will have to be enlivened and re-staged. *Rush.*

**La Pello Bros.**

**Head Balancers.**

**12 Mins.; Full Stage.**

**American.**

Two men (said to be La France Bros., former circus riders) have devised an attractive equilibristic novelty. At the opening the stage is set with three illuminated pedestals. The two men enter in evening dress, and while in a head-stand on the pedestals, strip to tights, meanwhile lighting cigars and drinking highballs. The third pedestal is lifted to the shoulders of the heavier man and the lighter partner climbs into a headstand which takes him above the borders. The understander in this trick afterwards goes into a headstand and in that position plays on the banjo. One of the features is the descent down a flight of steps of the lighter worker maintaining a head-balance without the support of the hands. The men look well and work with an ease which argues circus experience. They made a capital closer for the American Roof bill. *Rush.*

**Coyne and Swor.**

**Songs and Talk.**

**12 Mins.; One.**

Coyne and Swor hit up a lot of laughter at an uptown pop house the last half of last week. One fellow appears as a policeman. The other did a souse, carrying a suitcase and wearing rather a rakish outfit. Coyne and Swor sing a little and then exchange some merry repartee. They have some snappy conversation and much of the patter is new on the pop circuits. The men sing well together, and they could fill in excellently on any of the pop bills. One of the men is a good comedian. He's decidedly droll and works his points up nicely. *Mark.*

# BILLS NEXT WEEK (February 10)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

(Theater listed as "Orpheum" without any further distinguishing description are on the Orpheum circuit. Theaters 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—"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. Hopkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Doy." O. T. Crawford (St. Louis)—"Doy." Frank G. Doyle (Chicago)—"Con." Consolidated Booking Office (Milwaukee, St. Paul, Minneapolis, and Chicago).

**New York.**  
**HAMMERSTEIN'S** (uho)  
Clifton Crawford  
Lead Kindly Light  
Eis French Co  
Avon Comedy 4  
4 Rianos  
Ashley & Lee  
Carroll & Fields  
Karl Emmy's Pets  
Harry Fenn Dalton  
Violet & Charles  
The Marshes  
FIFTH AVE (uho)  
Edna Goodrich Co  
Vincent Serano Co  
Nonette  
Elinore & Williams  
Tashmo  
Kennedy & Rooney  
Cartmell & Harris  
John T. Murray  
The Rexon  
Rose Valerio Troupe  
Tilford  
Robert's Cats  
COLONIAL (uho)  
"Kindness of Destiny"  
Grace Van Studdford  
James Thornton  
Lundrill & Moore  
Kathleen Clifford  
Madden & Fitzpatrick  
Jett Melrose  
Jungman Family  
Cooper & Robinson  
ALHAMBRA (uho)  
Nina Morris  
Kid Kabaret  
Whiting & Burt  
American Dancers  
Brown, H & Brown  
Hesong's Stallions  
Dick Tubbs  
Graphophone Girl  
Juggling De Lisle  
Geo Murphy  
HARRY WOODRUFF Co  
Wright & Dietrich  
Davis & McCauley  
Clark McCullough  
Fred Duprez  
Gen'l Pisano  
Ben Dealey Co  
3 Leightons  
Camille Trio  
Musical Johnstons  
The Glocks  
UNION SQ (uho)  
Gallagher & Fields  
"Night on Houseboat"  
White & Perry  
Robert Keane  
Mr & Mrs Allison  
Penfold & Marshall  
Hill's Circus  
Cockley, McBride & M  
3 Marlos  
3 AVE, B (loew)  
The Sharps  
Rosenzweig & Rosen  
Weber & Wilson  
Joe Lannigan  
"Arm of Law"  
5 Merry Youngsters  
Boraz Circus  
2d half  
Low Palmore  
Kelo & Mayo  
Anderson & Gaines  
Davenport-Renard Co  
Richards & Montrose  
3 Bennett Sls  
DELANEY (loew)  
Hippen & Kennedy  
Rockway & Lawrence  
McCloud & Roberts  
Roberts H & Roberts  
"Star Bout"  
Norton & Earle  
The Reros  
2d half  
Beltrah & Beltrah  
Woods Comedy 4  
Doc Baker  
Dorothy Richmond  
Belmont & Hall  
Anderson 3  
(Two to fill)  
YORKVILLE (loew)  
Estelle Rose  
Bixen Bros  
Barrett & King  
Ned Burton Co  
Merritt & Douglas  
Brackar Bros  
2d half  
The Sharps  
May Francis  
Herbert Brooks  
Ned Finley Co  
Clark & Verdi  
Baptiste & Franconi  
LINCOLN (loew)  
Golden & West  
Bijou Russell

**Herbert Brooks**  
"Hold Up"  
Olfant-Stanton Co  
1 Everetts  
2d half  
Anna Bernard  
Norton & Ayres  
"Help"  
"Fun Barber Shop"  
Alice Hanson Co  
Shirley & Pearl  
NATIONAL (loew)  
Bessie's Cocktoos  
McMahon Sis  
Graham & Randall  
Kelly & Galvin  
Middleton & Spell  
Josephine Sabel  
Edwards Bros  
2d half  
Geo Murphy  
Allan & Dale  
Bimm, Bomm, Brr  
Capitola  
Estelle Wordette Co  
Geo Armstrong  
"Rising Generation"  
AMERICAN (loew)  
Allan & Dale  
Baptiste & Franconi  
Maurice Wood  
Marvella  
Clayton-Drew Co  
Clark & Verdi  
Ernesto Slaters  
Anna Bernard  
(Two to fill)  
2d half  
Golden & West  
Dixon Bros  
Berrie & King  
Village Choir  
Ned Burton Co  
Maurice Wood  
Bragara Bros  
(Two to fill)  
2d half  
"GREGLEY (loew)  
Geo Murphy  
Redding & Grant  
Bimm, Bomm, Brr  
Capitola  
Dorothy Richmond  
Jas F McDonald  
Roltare  
(One to fill)  
2d half  
Van & Rinehart  
Bijou Russell  
Willard Hutchinson  
Co  
James J Duffy  
"Vacation Days"  
Norton & Earle  
Camille's Poodles  
(One to fill)  
PLAZA (loew)  
El Cleave  
Van & Rinehart  
Hogan  
Shirley & Pearl  
(One to fill)  
2d half  
Jerger & Hamilton  
"Yellow Scoop"  
Alf Ripon  
Boraz Circus  
(One to fill)  
GRAND (loew)  
Beltrah & Beltrah  
Pay & Wynn  
Clifton & Boyce  
3 Bennett Sls  
(Two to fill)  
2d half  
Grace Benedict  
O'Neill 3  
The Trainer  
Models Deluxe  
(Two to fill)  
Brooklyn.  
ORPHEUM (uho)  
Belle Storey  
Frank Fogarty  
"Diamond Dinner"  
Murphy & Nichols  
The Bracks  
Wilson Bros  
Melody Lane Girls  
4 Florimonds  
La Toy Bros  
BUSHWICK (uho)  
Maxine Gilne  
S Miller Kent Co  
Boganny Troupe  
3 Keatons  
Linton & Lawrence  
Mr & Mrs P Fisher  
4 Londons  
Primrose 4  
Asaki  
JONES (loew)  
May & June  
Davenport-Renard Co  
Forer's Dogs  
2d half  
King & Gee  
Big Jim  
(1 to fill)

**FULTON (loew)**  
Bollon & Mayo  
Apollo  
Lawrence & Tanner  
"Who Was He?"  
Carlton & Kay  
Camille's Poodles  
2d half  
Glinran  
Kelly & Galvin  
"Star Bout"  
Clayton-Drew Co  
Josephine Sable  
Roltare  
5TH AVE (loew)  
May Francis  
"Fun Barber Shop"  
Aubrey & Flower  
Anderson 3  
(Two to fill)  
2d half  
Estelle Rose  
Farley & Butler  
Roberts, H & Roberts  
"Hold Up"  
Jas F McDonald  
1 Everetts  
SHUBERT (loew)  
Norton & Ayres  
Archer & Belford  
Vera De Bassini  
Estelle Wordette Co  
Geo Armstrong  
"Rising Generation"  
(One to fill)  
2d half  
Bessie's Cocktoos  
Lawrence & Tanner  
"Who Was He?"  
Carlton & Kay  
"Delicatessen Shop"  
Joe Lannigan  
Edward Bros  
Bijou (loew)  
Von Collo  
Kelo & Leighton  
Dr Baker  
"Delicatessen Shop"  
Bellmont & Hall  
Glinran  
(One to fill)  
2d half  
Redway & Lawrence  
Graham & Randall  
McCloud & Roberts  
Middleton & Spell  
Merritt & Douglas  
Ernesto Slaters  
COLUMBIA (loew)  
Countess DeZech  
"Yellow Scoop"  
Bell Boy 3  
Germal's Postings  
(Two to fill)  
2d half  
Pike & Calame  
El Cleave  
Mitchel & Leightner  
Iokan the Mummy  
Pay & Wynn  
(One to fill)  
LIBERTY (loew)  
Lowe & Edwards  
Howard Truesdell Co  
Pringle & Allen  
(Two to fill)  
2d half  
Countess DeZech  
Jenkins & Covert  
Olfant-Stanton Co  
Zarrell Bros.  
(One to fill)  
Ann Arbor, Mich.  
MAJESTIC (wva)  
Pay, Coles & F  
Herman Timberg  
3 Weston Sls  
Vinton & Dog  
Mavollo  
Atlantic City  
SAVOY (uho)  
Arden Sutherland Co  
Stewart Barnes  
Emerson & Baldwin  
3 Dolce Sisters  
Harry & Mortimer  
Woodward's Dog  
Rich & Lenore  
Warren Bros  
Baltimore.  
MARYLAND (uho)  
"Dinkelpie's Xmas"  
Truly Shattuck  
The Courtiers  
Quinlan & Richards  
J C Nugent Co  
5 Melody Maids  
Art Bowen  
Pekison & Goldie  
Barto & Clark  
Maxim's Models  
Max Welson Co  
Battle Creek, Mich.  
Bijou (wva)  
(Sun. Mat. Open)  
Lafelle Clark  
Savali Co  
"Mother Goose Girl"

**Aerial Macks**  
"One to fill"  
2d half  
Berlin Madcaps  
Thomas Potter Dunne  
Emily Sharrock Co  
Musart 3  
Florence Rayfield  
Day City, Mich.  
Bijou (wva)  
(Sun. Mat. Open)  
Imperial Japs  
Norline Carmen Co  
Bertram May Co  
Art Milton  
"Venus On Wheels"  
Billings, Mont.  
ACME (sc)  
(12-13)  
Stith & Garner  
Paddock & Paddock  
Mr & Mrs Caulfield  
Nell McKinley  
"Rose of Mexico"  
Boston.  
KEITH'S (uho)  
Kathryn Kidder  
Ota Cyger  
Klamura Japs  
Hart's 6 Steps  
Conly & Webb  
Zerth's Dogs  
Nevins & Erwood  
Leroy, Wilson & T  
(1 to fill)  
ORPHEUM (loew)  
Belle Dixon  
Moffatt-Clare 3  
Harry Thomson  
"Son of Solomon"  
Olivetti Co  
Abdallahs  
(Two to fill)  
2d half  
Egan & DeMar  
Livingston & Fields  
Stone, Hines & F  
Marie Dorr  
Wm F Powell Co  
Benny Mahoney  
Castro Bros  
(One to fill)  
ST. JAMES (loew)  
Egan & DeMar  
Livingston & Fields  
Stone, Hines & F  
Marie Dorr  
Wm F Powell Co  
Prady & Mahoney  
Castro Bros  
2d half  
Belle Dixon  
Moffatt-Clare 3  
Harry Thomson  
"Son of Solomon"  
Olivetti Co  
Abdallahs  
(One to fill)  
Brooklyn, Mass.  
CITY (loew)  
Mabel DeYoung  
Whitely P & Whyte  
Hessie Purr Co  
2d half  
Jack Symonds  
Leightner & Jordan  
Sager Middeley Co  
Sheff, (uho)  
"Trained Nurses"  
Chas Case  
Delro  
Emmre Comedy 4  
4 Cliftons  
ACADEMY (loew)  
Catherine Chaloner Co  
Madeline Sack  
Caron & Farnom  
Jeanette Spellman  
Telephone Girls  
Geuter & Roth  
Acrobatic Bell Boys  
(Three to fill)  
FAMILY (loew)  
Geo & Lilly Garden  
Bernard & Lloyd  
Moffatt LaRene Co  
Whittier & Crossan  
Toka & Geneva  
(One to fill)  
Butte.  
EMPRESS (sc)  
Skaters Bi Jouve  
Dow & Dow  
Glendower & Manion  
Welch, M & Montrose  
Alber's Bears  
Calgary, Can.  
EMPIRE (m)  
(Open Thurs. Mat)  
Florent Troupe  
Emil Subers  
Lola Milton Co  
Chas Sweet  
Beth La Mar  
Valentine & Bell

**Cedar Rapids, Ia.**  
MAJESTIC  
Jane Courthope & Co  
Barnes & King  
Alfred Latell Co  
Daniels & Conrad  
Lockhardt & Leddy  
Rosetta Rene  
2d half  
Jane Courthope Co  
Deymour & Robinson  
Woods Animal  
Holden & Harron  
Bigelow, C & Rayden  
2 Specks  
Chicago.  
PALACE  
Grace La Rue Co  
Harden  
Nat Nazario Co  
Morgan, B & Morgan  
Norton & Nicholson  
Chas Oleott  
Phina & Plicks  
Berg Bros  
MAJESTIC (orph)  
Campanari, T & Lan-  
sori  
Chip & Marble  
Melville & Higgins  
"Just Half Way"  
Lewis & Dody  
Mr & Mrs G Wilde  
Ed Morton  
Flying Martins  
Cincinnati, O.  
KEITH'S (uho)  
Romalo & Delano  
Mignonette Kolin  
Claude & Faa Usher  
Williams & Warner  
"The New Steno"  
Andrew F Kelley  
Ginette's Monks  
Wood & Wyde  
Ed F Reynard  
Jack Wilson Trio  
4 Rotters  
EMPRESS (sc)  
(Open Sun Mat)  
The Zebzarrs  
Ierc Sanford  
Waterbury Bros  
Hayden Stevenson Co  
"Marquerite"  
Boganny Troupe  
Cleveland.  
HIPPODROME (uho)  
Valerie Bergere Co  
W C Fields  
Wirth Fields  
Hufford & Chain  
Lydell & Butterworth  
Harry Atkinson  
Bradshaw Bros  
(1 to fill)  
Colorado Springs  
(13-15)  
(Same bill as at Pue-  
blo this issue)  
Columbus, O.  
KEITH'S (uho)  
"Who's Brown"  
Paul Conchas  
Morton & Glas  
Linden Beckwith  
Chas Ledekar  
(Seven to fill)  
Dallas.  
MAJESTIC (wva)  
Emma Carson  
Frank Rae Co  
Ward Bros  
Hathaway's Monks  
Lillian Ashley  
Bouding Pattersons  
Tajetti & Bennett  
Davenport, Ia.  
AMERICAN (m)  
Ragtime 9  
Williams & Tucker  
Scott & Wilson  
Teresa Miller  
Mennette & La Bick  
Denver.  
ORPHEUM  
Clark & Hamilton  
Winona Winters  
Troavto  
Oscar & Suzette  
McCormick & Wallace  
Brice & Gonne  
Gordon & Wiley  
EMPRESS (sc)  
(Open Sun Mat)  
3 Loretas  
Florence Rayfield  
2d half  
LaBelle Clark  
Salvati Co  
"Mother Goose Girl"  
Aerial Macks  
(1 to fill)  
Kansas City.  
EMPRESS (sc)  
(Open Sun Mat)  
Carly's Dogs  
Ell Dawson  
Morton Jewell Tr  
Brooklyn Com &  
"Number 44"  
Geo Reno Co  
Lafayette, Ind.  
FAMILY (wva)  
Wm Jossey Co  
Musical Kings  
Cornalia & Wilbur  
Gret Frederick Co  
Howard & Dolores  
2d half  
Sebastian Merrill Co  
Frank Elmore  
Milo Belden Co  
Hayes & Wynn  
Lewis Sloan

**Edgar Foreman Co**  
Holden & Harron  
2 Specks  
2d half  
Alfred Latell Co  
Lockhardt & Leddy  
Daniels & Conrad  
Barnes & King  
Ted Gibson  
Rosetta Renee  
Erie, Pa.  
COLONIAL (uho)  
Silverada  
Herbert & Willing  
Oberita Sls  
The Brennans  
Franklin Ardell Co  
(One to fill)  
Fall River, Mass.  
ACADEMY (loew)  
James Duffy  
Ned Finley Co  
O'Neill Trio  
(One to fill)  
2d half  
Marvella  
Aubrey & Flower  
"Disillusioned"  
Reros  
Fillet, Mich.  
Bijou (wva)  
Janet Loudon Co  
Tom & Edith Almond  
Rice, Bell & B  
Lowell, Mass.  
2d half  
Rueh L'ing Toy  
Hert Fitzgibbon  
Geo Richards Co  
Reisner & Gore  
Kimball & Donovan  
(Three to fill)  
Milwaukee.  
EMPRESS (sc)  
(Open Sun Mat)  
Major & Roy  
Holmes & Wells  
"Trap Santa Claus"  
Joe Kelly  
All's Arabs  
Minneapolis.  
UNIQUE (sc)  
(Open Sun Mat)  
Taubert Trio  
"Major & Manicure"  
Black & White  
Creighton Sls  
"My Lady's Fan"  
Montreal.  
ORPHEUM (uho)  
Amelia Blinham Co  
Max's Circus  
Jack Kennedy Co  
Mack & Walker  
Paul Kleist  
Alice D'Garmo  
(Others to fill)  
FRANCIS (loew)  
The Demacos  
Romaine  
French Stock  
Smith & Champion  
Jack Boyce  
Yerxa & Adele  
Newburgh, N. Y.  
COHEN'S O. H.  
(loew)  
Low Palmore  
Richards & Montrose  
Willard Hutchinson Co  
Alice Hanson Co  
"Vacation Days"  
2d half  
Von Cello  
Pringle & Allen  
Weber & Wilson  
5 Merry Youngsters  
Archer & Belford  
New Orleans.  
ORPHEUM  
Owen McGivney  
Adrienne Augarde Co  
Bud Fisher  
McIntyre & Harty  
Minnie Allen  
Herberts Novelty  
Arco Bros  
HIPPODROME  
Doherty  
Austin & Smith  
Lombert Bros  
Austin & Mack  
Bardells  
Fred Ellmore  
(One to fill)  
Oakland, Cal.  
ORPHEUM  
The Grazers  
Langtry  
The Youngers  
French Girls  
The Hennings  
James H Cullen  
Lolo Cotton  
Ethel Barker  
PANTAGES  
(Open Sun. Mat.)  
Five Abbitchis  
4 Burns Sls  
Melnotte La Nole Co  
Duxan & Raymond  
Josh Dale  
Alice Teddy  
Omaha.  
ORPHEUM  
Don  
Ethel Green  
Mikado Japs  
Old Sol Fiddlers  
Glady's Alexander Co  
Merlin  
Ottawa.  
DOMINION (uho)  
McKay & Cantwell  
Burley & Burley  
Frank Mullane  
(Continued on Page 28.)

**Los Angeles.**  
EMPRESS (sc)  
(Open Sun Mat)  
3 Alex  
Harry Sauber  
"I Died"  
Hiele & Gerard  
Inez Lawson  
Karno Co  
PANTAGES  
"English Ballet"  
Murray K Hill  
Janet Loudon Co  
Tom & Edith Almond  
Rice, Bell & B  
Lowell, Mass.  
2d half  
Rueh L'ing Toy  
Hert Fitzgibbon  
Geo Richards Co  
Reisner & Gore  
Kimball & Donovan  
(Three to fill)  
Milwaukee.  
EMPRESS (sc)  
(Open Sun Mat)  
Major & Roy  
Holmes & Wells  
"Trap Santa Claus"  
Joe Kelly  
All's Arabs  
Minneapolis.  
UNIQUE (sc)  
(Open Sun Mat)  
Taubert Trio  
"Major & Manicure"  
Black & White  
Creighton Sls  
"My Lady's Fan"  
Montreal.  
ORPHEUM (uho)  
Amelia Blinham Co  
Max's Circus  
Jack Kennedy Co  
Mack & Walker  
Paul Kleist  
Alice D'Garmo  
(Others to fill)  
FRANCIS (loew)  
The Demacos  
Romaine  
French Stock  
Smith & Champion  
Jack Boyce  
Yerxa & Adele  
Newburgh, N. Y.  
COHEN'S O. H.  
(loew)  
Low Palmore  
Richards & Montrose  
Willard Hutchinson Co  
Alice Hanson Co  
"Vacation Days"  
2d half  
Von Cello  
Pringle & Allen  
Weber & Wilson  
5 Merry Youngsters  
Archer & Belford  
New Orleans.  
ORPHEUM  
Owen McGivney  
Adrienne Augarde Co  
Bud Fisher  
McIntyre & Harty  
Minnie Allen  
Herberts Novelty  
Arco Bros  
HIPPODROME  
Doherty  
Austin & Smith  
Lombert Bros  
Austin & Mack  
Bardells  
Fred Ellmore  
(One to fill)  
Oakland, Cal.  
ORPHEUM  
The Grazers  
Langtry  
The Youngers  
French Girls  
The Hennings  
James H Cullen  
Lolo Cotton  
Ethel Barker  
PANTAGES  
(Open Sun. Mat.)  
Five Abbitchis  
4 Burns Sls  
Melnotte La Nole Co  
Duxan & Raymond  
Josh Dale  
Alice Teddy  
Omaha.  
ORPHEUM  
Don  
Ethel Green  
Mikado Japs  
Old Sol Fiddlers  
Glady's Alexander Co  
Merlin  
Ottawa.  
DOMINION (uho)  
McKay & Cantwell  
Burley & Burley  
Frank Mullane  
(Continued on Page 28.)

**Philadelphia.**  
KEITH'S (uho)  
Kathryn Osterman Co  
Mabelle Adams Co  
Bessie Wynn  
John E Hazzard  
Jackson & McLaren  
"Burglar's Union"  
Van & Shenck  
WILLIAM-PENN  
(uho)  
Dotson & Gordon  
"Antique Girl"  
Arthur Deagon  
Bijou (uho)  
Morris & Collins  
Dalbaine & Co  
Goldrick, Moore & Kiales  
Jed & Ethel Dooley  
Al White's Dancers  
Betsy Brown & Co  
PEOPLES (n-n)  
Alfred  
Johnny Woods  
John Bell Co  
Dorothy Curtis  
"Fun Boarding House"  
Wiseman's dogs  
Lond Morse  
"Grat"  
VICTORIA  
Manning, Moore & O'D  
Harry Frey  
Belle Wilton  
Wiegand & Wiegand  
(Five to fill)  
ALLGHEHY (kraus)  
"Fun Kitchen"  
Singer Miners  
Pemberton, Roberts & Co  
Hawthorne Maids  
Joe Flynn  
Myron Baker Co  
(One to fill)  
NIXON (n-n)  
The Wheelers  
Barnes & Robinson  
Helen Page Co  
Josie Flynn  
Willard's Temple  
(One to fill)  
PALACE  
Ray & Irving  
Francis Co  
Singing Venus  
Delesio  
Langwood Slaters  
Strolling Players  
Ballo Bros  
Eddie Rowley  
Hittsburgh.  
HARRIS (uho)  
3 Piroscoris  
Arlington 4  
Ed DeCorcia Co  
Mills & Moulton  
Aldra & Mitchell  
Hussey & De Long  
Kitty Donner  
Portland, Ore.  
PANTAGES  
Nellie Schmidt  
Solis Bros  
Tom Kelly  
Dave Rafael Co  
Valery Sls  
Phil La Toska  
Prime Albert, Can.  
OPEN HOUSE (m)  
(Open Thurs. Mat.)  
La Graciosa  
Grimm & Elliott  
Walter Percival Co  
Ganivet  
Donita Co  
Rizal & Altima  
Providence.  
KEITH'S (uho)  
Lula Glaser Co  
Lydia & Albino  
Billy Sweeds Hall  
Hayden, D & Hayden  
Al & Fan Steadman  
Borain & Nevano  
Britt Wood  
Pueblo, Colo.  
(sc)  
(10-12)  
Max & Cameron  
Mab & Wells  
Lind  
Lottie Williams  
Will Oakland  
3 Gerts  
Rochester.  
TEMPLE (uho)  
"Concealed Bed"  
Gould & Ashlyn  
Conolly & Wenrich  
Bird Millman Co  
Chick Sales  
5 Gormans  
McKenna & Ellis  
Seibin & Grovini  
FAMILY (loew)  
John Mengels  
Pearl Dawson  
Mae Ellwood Co  
Will Dockery  
Benton, B & Benton  
(One to fill)  
Sacramento, Cal.  
EMPRESS (sc)  
Les Adlers  
Lola Paulinch  
Leonard & Meredith  
Marie Stodard  
Gilbert Losee  
Skating Girls

# NEWS OF THE CABARETS

There is a girl in one of the Broadway Cabarets who has been singing the same song in the same dress at the same place for four months. She might either get another song or dress.

Serita, who is doing the Spanish fandango at Shanley's, has introduced a new number, called a rope dance. The affair requires a special apparatus, which is suspended from the side wall above the stage. The dance is done on a hanging rope, concealed behind a red plush bag. It is new to New York.

Philadelphia, Feb. 6.

The Police Department made its first move against Cabaret entertainments in this city last week, ordering all music and singing out of eight well-known cafes in different sections of the city. Plenty of them are still running. Director of Public Safety Porter, appointed by the reform administration has declared that all places which conflict with the law under the Brooks High License act will be ordered to cut out vaudeville. The Brooks law forbids music in places where drinks are sold, but the law has not been rigidly enforced. Music in restaurants has been unmolested for several years, but since the Cabaret entertainment came into vogue almost every saloon which made a bid for patronage late at night has had music or singing, or both. The action of the police last week was not wholly unexpected, though it is considered strange that several places escaped the ban. For the past two or three months detectives and plainclothesmen have been making nightly tours of the cafes and saloons where "back-room" Cabarets have been running. No complaint has been lodged against any of the big hotels or against the cafes where the entertainment is conducted in an orderly manner and where strict attention is paid that no minors are admitted. It is not expected that the department will order the ban on any of these places. The application for the renewal of licenses are to be made before March 1, and it is reported that some of the places which have been reported as being disorderly will lose their licenses.

## CABARET NEWS.

Chicago, Feb. 6.

Duke Fields of "The Sun Dodgers" and Willie Howard of "The Passing Show" were the big feature at the cabaret at the North American Saturday night. Jake Sternad announced Weber and Fields and the boys did one of the old talks of the pair in the make-ups. It was a scream. Jake is doing well with the American, gathering many because of the impromptu stuff. George Whiting also obliged Saturday night.

Bert Earl, American cabaret booker, was due to arrive Wednesday at Liverpool on the Carpathia. He is accompanied on his foreign trip by Renee

Parker who opens about the middle of the month in a London Revue. Earl's "Picks" are due to open in Liverpool next Monday.

Jack Clifford and Zaro sailed for Paris Wednesday. They are contracted to open an engagement of not less than two months in the cabaret of the Cafe de Paris. The management of that restaurant has an option on the dancing team's further services. The pair go from the French capital to London. In both cities their contracts give them the privilege of working nearby vaudeville theatres. Clifford played last week at Healey's.

Most of the New York cabarets cut down expenses during the strike of the waiters. With their kitchen service crippled and patronage reduced, they preferred to reduce their layout for "overhead" charges.

A New York cabaret specialist makes emphatic denial that the restaurateurs are reducing the cost of their entertainments. He declares that outside of New York the restaurant men are paying more than ever for their shows, while in the metropolis the restaurant entertainers are about holding their own. The cost of the Cadillac bill has moved up steadily since Dec. 15. The cost was depressed momentarily by the waiters' strike, but has resumed normal. Shanley's and Lorber's have advanced costs as has Healey's, while Martin's and (Geo.) Rector's have stood about even. The specialists have been partially eliminated, but the augmented orchestras have about made up for this decrease.

## NELLIE REVELL LICENSED.

"Important if true, but confirm before you print," replied Nellie Revell Wednesday just before taking train for Pittsburgh, when asked about a license issued Monday with permission for Arthur Keller and Nellie Revell to visit a minister.

Mr. Keller is manager of "A Poor Little Rich Girl" at the Hudson. He is as uncommunicative as his licensed future half. From the best information obtainable Mr. Keller and Miss Revell did not marry before the latter left for the west, but other information says they know the date, and that Mr. Keller obtained the license as a sort of persuader for quick action. While the plot may have flopped at the finish, Nellie must have been impressed, for there's a little burr in her voice when she speaks of Arthur.

Miss Revell came on to New York Monday for a rest, having been ill in Chicago last week, after putting "The Passing Show" over to a box office breaking record at the Garrick out there. What Nellie did with stuff and stunts before the show came in turned Chicago upside down. She is going back to keep up the publicity work, and stopped off at Pittsburgh on the way to feed out some matter for the opening there of another Shubert attraction, "The Merry Countess."

## OBITUARY

The mother of Belle Blanche died last week.

Joseph Gainor, well known as a house and road manager, died at Phoenix, Ariz., last week of tuberculosis. He was in the employ of Fred G. Nixon-Nirdlinger of Philadelphia for twelve years, and formerly managed theatres at Wilmington, Hazleton and Huntington, W. Va., leaving the latter place a short time ago to seek health in Phoenix. He was born in Philadelphia where his parents still reside. He leaves a widow. The body was brought east for burial.

IN LOVING MEMORY  
OF  
HARRY MORRIS  
WHO DIED FEB'Y 27th, 1905  
MAY HOWARD MORRIS

The father of the Musical Johnsons died Feb. 1. The act was booked for the Alhambra this week, but cancelled, and were replaced by Mae West.

Chicago, Feb. 6.

Charles Bopp, father of Dode Phelps (Newhoff and Phelps), died in Kansas City Jan. 20. It is reported that the deceased left a fortune of \$75,000 to his daughter, which is to be held in trust for two years. Newhoff and Phelps have returned to Chicago after being in Kansas City since Nov. 18.

## MUST SUBMIT BOOKS.

In the suit of Frank V. Strauss & Co. against Oscar Hammerstein for damages in connection with the publishing of the programs for the grand opera season at the Manhattan Opera House, Justice Page Monday directed the plaintiff submit to an examination of their books to prove damages claimed.

Plaintiff and defendant entered into an agreement Feb. 18, 1910, whereby the exclusive privilege of publishing and circulating programs of the Manhattan Opera House was granted to the plaintiff for three years beginning Sept. 1, 1910. Hammerstein made a new agreement with Strauss & Co. Sept. 13, 1910, for the privilege of furnishing programs for the house, at the rate of \$3,000 per year. The plaintiff is suing for breach of agreement, due to the failure of defendant to present grand opera at the Manhattan during the term of the contract. Plaintiff estimates its loss at \$45,660.

## LOSES COMMISSION SUIT.

Last week in the Municipal Court Edgar Allen lost an action against the Melnotte Twins to recover \$75, alleged by Allen to be due him for booking the sisters on the Loew time.

The girls successfully pleaded they had booked first.

## PROTESTS TO RATS.

Harry Gluckstone, manager of the Arion Quartet, has placed before the White Rats a complaint regarding the presentation of another singing four calling themselves by the same title.

## SHOWS NEW TO CHICAGO.

Chicago, Feb. 6.

"The Rose Maid" opened at the Colonial Sunday to a capacity audience. The piece was received with enthusiasm, the music being exceedingly well liked. The company does not come up to the standard, and the lack of voices prevents the show from being the big hit it otherwise would have been.

Mizzi Hajos, playing Daphne, is cute, but falls way short in voice. Two or three of the best numbers go for naught through this. Al Shean was the hit. He was largely responsible for holding the piece together between numbers. "The Rose Maid" at the scale (\$1.50) should do business.

The real thing, as exploited in the comedy, "The Real Thing," revealed to Chicago Sunday night at Powers' by Henrietta Crosman and company, appears to be that husbands and wives should be good "pals" instead of ardent lovers, if they hope to get on happily in this world. This idea is reiterated many times throughout the action of the play, and Catherine Chisholm Cushing, the author, preaches several little sermons, but it is fair to say the sermons are couched in humorous lines and delivered by a capable cast who get the most there is in them over the footlights.

Sunday night the house was large and very generous with its appreciation. Miss Crossman was received with much warmth. It is an offering that will go well with women, and the indications are that the fortnight in Chicago will be successful from all standpoints.

## THE FIGARO SUSPENDS.

San Francisco, Feb. 6.

The Figaro, the yellow-backed theatrical sheet, which made little progress from its birth, has suspended publication.

## AMERICAN SUDDENLY DARK.

San Francisco, Feb. 6.

Internal differences became so turbulent at the American the Armstrong Company closed suddenly Monday night. The troupe will not disband however, and is slated to open Sunday in Sacramento.

The American is announced to reopen Feb. 16 as a popular-priced dramatic stock house under the general management of the lessee, James M. Goewey.

## MANAGERIAL INFORMATION.

Chicago, Feb. 6.

A line on the program at the Auditorium, Slater, Mo. is carrying management politeness almost too far.

It states "Our heating plant is in good working order insuring a warm house, and our new janitor wipes all seats."

## 3,000 FOR \$300,000.

Cincinnati, Feb. 6.

If any of the reports being circulated here bear fruit Cincinnati will have the largest picture house of any city in this part of the country.

The new movie, so the story goes, will seat about 3,000 and will cost more than \$300,000. The proposed site is near Seventh and Main streets.

## THE SUNSHINE GIRL

Before proceeding with the stereotyped review of the opening performance, it may be stated with as little excess language as possible that Charles Frohman's latest attempt, "The Sunshine Girl," an English musical play Americanized for a run at the Knickerbocker theatre, is a decided success. Before fully qualifying, however, it will necessarily have to undergo a brief visit to the pruner's, but any ordinary clipper can attend to the job, for there is but little to eliminate.

"The Sunshine Girl" elevates to stardom Julia Sanderson, who will eventually vie with Broadway's greatest favorites. She possesses along with an abundance of natural ability, a queer personality that leaves a pleasant and lasting remembrance. Opposite Miss Sanderson is Joseph Cawthorne. Cawthorne carried a low comedy role throughout the piece, captured the song prize of the show in "You Can't Play Every Instrument in the Orchestra," and dragged forth his inseparable concertina for a few pieces in the second act, very foolishly finishing with "Ragtime Violin." (The pruner might take immediate note of this.)

Getting to the piece proper, the book by Messrs. Rubens and Raleigh (Rubens looking after the music individually), one may consistently and truthfully state that Rubens has made good. The music for the most part is light, tuneful and catchy. There were several instances during the action of the play where encores were honestly earned, and without the aid of the singer's personal friends or that sympathy which marks all first night gatherings. The most notable of these were "Get a Move On," which followed the opening ensemble, "Ladies" and "Nuts" (also in the first act), as well as "Take Me For" and "Little Girl Mind How You Go," in the second section. Peculiarly enough, the greater part of the encores were earned by the dancing which followed each and every number. Good dancers and good dancing are written all over "The Sunshine Girl."

The plot is an old one brushed up. The story is of a wealthy lad who inherits his father's soap factory, along with an almost uncountable fortune under the condition that he does not marry or even become engaged for a period of five years. The heir disguises himself as an ordinary laborer and goes to work in the soap establishment in search of knowledge, experience and romance, after he succeeds in securing his chum, a titled individual, to impersonate him. He falls in love, etc., etc., usual complications, etc., etc., followed by the only possible finish, all of which has been dramatized from the two-dollar shops down to the movies. There is plenty of rich humor in the book, but if the aforesaid pruner is strictly on the job, he may find a few bad spots.

The production end does not take on a Broadway appearance until the opening of the second act. Here some nifty costumes are placed on exhibition. There was no opportunity to delve in class in mounting at the first act, for it depicted the exterior of the soap works, and soap workers very seldom cavort in silks.

Mr. Frohman has supplied a regular cast, including Vernon Castle, Flossie Hope, Alan Mudie, Eva Davenport, Tom Lewis and Eileen Kearney. The three first mentioned deserve top-heavy praise. Castle was prominent all the time through his dancing. A dance in which he was seconded by Miss Castle was quite the hit of the evening, while the "Tango" near the finish with Miss Sanderson ran a close second.

Flossie Hope is a comer. She doesn't sing like a nightingale, but she is pretty, nimble and better still, unusually graceful. Her every effort was quickly responded to, and she shared in the first night's comment with none but the star herself. Mr. Mudie, playing the heir, made his part a success, while Mr. Lewis and Miss Davenport were up to their usual performance.

It might be appropriate to call the pruner's attention to "I've Been to America," handled by Miss Davenport. Cawthorne's musical effort could consistently be tabooed to help the time limit, and a general brushing up in the speed department would assist. Aside from the customary first performance roughness, the play went over with a bang. There are many duets, all well executed.

"The Sunshine Girl" has good music, excellent dancing, Julia Sanderson and Flossie Hope. *Wynn.*

## "IRON DOOR" CLOSED.

"The Iron Door" is not to open in New York for some time yet. The new John Cort piece had its first performance Jan. 29 at New Haven. Prior announcement had been made that the show would open at the 39th Street Feb. 5 for its New York premiere, but Mr. Cort, after viewing the New Haven opening, decided to postpone its Broadway appearance indefinitely.

The show, after its Tuesday night date at White Plains, was sent to the storage shelves until the company has been recast and thorough rehearsals held. Cort expects to have the show on the boards again before the close of the present season.

Mrs. Leslie Carter opened at the 39th street house this week instead.

## DEFAULTED ON PAYMENTS.

The tenants of the Fitzgerald building were each presented with a legal-looking document this week informing them that hereafter they must pay all rentals to Mrs. Mary A. Fitzgerald through her agent, Herbert Scoville.

Mrs. Fitzgerald claims that the Broadway and Forty-third Street Co., as per an agreement between them, had made default in payments on their lease and that none of their agents should be recognized hereafter.

Tate and the Broadway Co. made a mortgage September 30 last.

Col. William Matthewson, said to be the original "Buffalo Bill," is dying in Wichita, Kan., of pneumonia. Matthewson was born in Broome County, N. Y., on New Year's day, 1830. In 1853 he moved west, establishing a trading post at Great Bend. The Indians knew him as "Simpah Zilbah, the bearded white man."

## THE OLD FIRM.

Managers of theatrical presentations in New York should bar the wise Broadway crowd from their first nights—they really should. They know so confoundedly much, and when they don't, are prone to pretend a vast deal of knowledge. For instance at the premiere of "The Old Firm" at the Harris theatre Monday one man openly declared that he had seen the piece before, played by the late Richard Golden at the Majestic; another insisted that Harry Beresford had toured in it throughout the country; still another claimed that it was taken from "Satan in Paris," purchasable at French's in paper covers for the munificent sum of fifteen cents, and so forth, and so on.

That doesn't alter one iota the fact that it is now being played by William Hawtrey, with the authorship credited to Harry and Edward Paulton, authors of "Erminie" and other successful comic opera librettos.

It's a very funny idea, this plot of "The Old Firm," but adaptable only as the basic idea of a musical comedy, or better still, a comic opera of the old fashioned type. For use as a comedy or a farce it is stretching altogether too taut the bounds of consistency and coincidence and in its present shape falls between a comic fantasia and a serious drama.

The authors have a certain wit that doesn't fit in comedy or drama, resorting constantly to a play on words and sacrificing all for scoring points by retort. As such it is not the characters that are talking, but the words of the authors placed into the mouths of automatons, not living personages. Modern playwrighting demands that the characters be real. Those in "The Old Firm" are not. Then again the very "retorts" are old-fashioned, as far instance: "Before I married you, you told me you were well off"—"I was, but I didn't know it." We've had all that sort of thing in vaudeville, in all sorts of forms.

William Hawtrey, a good actor along certain lines, is miscast in the stellar role. It can readily be imagined that the late Richard Golden would have fitted nicely in the part; but first and foremost, as a comic opera libretto it would have been criminal to have cast anyone but Frank Daniels for the kindly old inventor who firmly believes that he has entered into a compact with Satan, selling his soul to relieve his family of monetary stringency.

In its present form it requires artists to differentiate clearly between the sublime and the ridiculous in the portrayal of the parts in the comedy. Individual mention of the cast and their efforts would only serve to accentuate their deficiencies.

"The Old Firm" hasn't a possible chance to succeed at the Harris. The disposal of large blocks of seats to the People's Institute at cut rates will only delay the end. *Jolo.*

The Valerie Bergere Players, who recently debuted in "Where There's a Woman," are rehearsing, the act having undergone some alterations since its opening at the Union Square. Edward Hemmer is directing it. The sketch plays the Bushwick Feb. 17.

## THE GAY WIDOWS

About the only items of consequence in "The Gay Widows" as the show played at the People's last week were the Ritter-Foster Trio of singers and dancers. The opener is called "A Night in a Cabaret." It is astonishingly devoid of anything that helps the principals, and to go a little further than that, the company is likewise without sufficient principals who can help themselves. In consequence there is resort to the bladders for comedy, which doesn't comed. The first part played so badly it was a hardship to sit through it. The burlesque, "The General's Wife," written by the late John Hart, may have been much better, but it wasn't seen.

"The Gay Widows" must have suffered greatly by the loss of Mr. Hart as its principal comedian. Eddie Mack played his role in the first part, that of a ham actor, but the part was away out of Mr. Mack's reach. Jas. E. Dailey is the Irishman in the opener. Even Dailey's bladder wouldn't work right and crumpled up, but in the first part he wouldn't have been any better with a better bladder. Joe Taylor was the "Dutchman" who hit the Irishman over the head and then both hit the ham actor. Some comedy, but it made the People's crowd laugh, especially when they whacked May Strehl. Miss Strehl may be the prima donna. Anyway, she's in the show and informed the audience she was doing hard work for a fat lady. That line may not have been in the manuscript, but it's true.

Max Ritter has a couple of roles to double in, and Grace Foster is also cast as a principal. Another woman who becomes prominent on looks is Rosa Alacon of the Five Alacons. There's some class to this Alacon girl from Mexico. It's too bad she doesn't know how to dress more attractively, even flashingly, with her figure and carriage. She sings nicely as well and pulled the act over to several encores.

The Ritter-Foster Trio put over their act easily, winning out for several encores. Phyllis Foster has been added to the former Ritter and Foster team. They used "Goody," "Alabam," and "Row, Row, Row" last week, working the latter song in the audience, where Max Ritter was seated, he breaking up the girls on the stage, exchanging repartee with them. It was well done. The Misses Foster make one change. Grace looks very slim alongside of Phyllis, who should start right in to bant. In and between the songs, Mr. Ritter danced as he can dance, with a double shift of his hair as accompaniment. For a "three-act" the new combination does well and should get all the time they want on the smaller big circuits after the season ends.

"The Gay Widows" have no chorus girls to boast about. They work carelessly, are never in unison and for the few numbers watched, were neither brightly nor well dressed.

Granting that Mr. Hart's loss has crippled the performance, and that the burlesque might help to hold up what the first part tears down, still "The Gay Widows" needs a lot of fixing to be termed a good show. A new opening piece could help it a lot. *Sime.*



# GIRLS FROM HAPPYLAND

Joe Hurtig has apparently galloped his "Girls From Happyland" show through a dry-cleaning process since last reviewed. While the production really needed a thorough vacuum course and a brief period under a quarantine seal, the job done shows a wonderful improvement and brings the Billy Watson show within striking distance of respectability.

The first part and burlesque have been switched around, the latter practically entirely rewritten since playing the Columbia, Chicago. In this section Watson does not appear, the comedy work falling to the capable Frank Harcourt and James Lake. Both keep well within the confines of decency and managed to hold the audience in good humor with the fairly well written book, labelled "The Beauty Doctor."

The producer's most noticeable blunder comes to the surface when one takes a bird's-eye view of the chorus. With one or two exceptions they all qualify for the consolation prize on appearance. The inevitable little end "pony" is there, this particular one being especially nimble and in the dances making the others appear as graceful as a flock of paralyzed fawns.

The production is several points above the average, as is the dressing of the women principals. Carol Schroder and Nellie Watson displayed some handsome gowns. If Miss Schroder would tone down her work a bit, she would do considerably better. Luella Temple, handicapped with a husky voice, made a pleasant appearance. Miss Watson's souse in the burlesque was up to the usual standard of such bits, but her rendition of "Row, Row Row" was at times raw, raw, raw. In this number a song plugger planted in the gallery assisted. Between the plugger and Nellie, they rowed until the oars wore out.

During the burlesque, Jack Howard offered a few lines of a yodel song. Howard's voice was easily the best of the evening, and although smothered by the others his work called for at least a half dozen repeats. He should be given an opportunity to sing one or two numbers. The show needs a good voice, and the audience expected it.

Billy Watson came along after the burlesque had been well on its way and immediately monopolized the comedy honors. The dry cleaner overlooked Billy in several spots for some reason or other. He doesn't have to be even suggestive to make good.

The show looks better at present than it has at any time during the season, but the new broom that was employed for the clean sweep wore out too soon. While Mr. Hurtig was about the job, he might have done it well. A comedian with a following such as Billy Watson enjoys should be supplied with a corking good show. "Fairly" is the only adjective to apply for the present "Girls From Happyland" outfit.

Wynn.

# FIFTH AVENUE.

(Estimated Cost of Show, \$3,875.)

Some expansive grin Gus McCune wore Monday night. Reason: Big business. No headliners. Not a single name out in lights. "Mack" may have the answer: "12 acts." The way business keeps up means a continuance of the policy. Filling the Fifth Avenue without a star is some trick.

The regulars come early. First act starts so promptly and others follow so quickly that they want to be there when the curtain rises. It looked funny to see the house packed and nothing in the sidewalk electrics but "Greatest Vaudeville Show in Town."

Four Athletas billed to close. McCune switches them around and puts the Five Melody Maids and Will J. Ward down to last position. Result, everybody remained in. The change also benefited the four athletic girls. Lightning Weston opened with his cartoon work. Bissett and Scott did nicely in the second position. La Petite Mignon pleased, her Blossom Seeley imitation being the best "bit."

The Castillians (New Acts) passed favorable muster. Laura Guerite and Jack Jarrott sang and danced, with Miss Guerite displaying her usual dress routine. Young Jarrott looks very presentable in evening clothes, but seemed to hold his dancing ability in check. Jarrott and Miss Laura worked in some "turkey" steps at the close. Their best number is "Broadway Glide."

Joe Boganny's Lunatic Bakers stopped the show. For clocklike precision, ground tumbling and comedy acrobatics this outfit of mat gymnasts set some pace. They had a corking good spot and made the best of it.

Artie Mehlinger, adhering more to a rag routine than anything else, swung into immediate favor. Artie works hard, injects personality into each number and retires with a nice average. They laughed and applauded by turns. Artie is becoming more used to his evening togs. The Four Athletas followed. The girls display prodigious strength but show no inclination to jog up a bit.

Notwithstanding that Mehlinger has preceded him a few acts ahead, Arthur Deagon sailed in and scored his usual success. He hasn't changed his act any but is not in as good acrobatic form as he was last season.

Murphy and Nichols, with the back stage travesty, went all the way for hearty laughter. Not a person stood during that patriotic finale. Grace Hazard, after an absence abroad, is still doing the "five feet of comic opera" act. Though not a newcomer to the Fifth Avenue, Miss Hazard got substantial returns. She's a splendid little entertainer. The audience stuck for the musical finish of the Melody Maids. No pictures.

Mark.

The lower house of the North Carolina legislature has passed a bill making both those who give and receive tips in dining rooms, cafes, sleeping and dining cars in the state liable to a fine. An enterprising contrib suggests that the bill be made a universal affair and include stage hands.

# COLONIAL.

(Estimated Cost of Show, \$3,750.)

There is weight to this week's offering at the Colonial, but it is not well selected, nor is it laid out to the best advantage. The glaring error of judgment is the absence of comedy.

Nevins and Erwood in the "No. 2" spot made a solid laughing interval, but from that point on through a ten-act bill there was not a smile until the arrival of Frank Fogarty, next to closing. Besides, there were two dramatic sketches and an over-abundance of singing.

The Cadets de Gascogne were "No. 2," a straight singing number, Bobby Matthews and Al. Shayne, two moves forward and Belle Story second after intermission. That seems rather a heavy total of straight warbling for one evening, especially in the absence of strong comedy. It does not affect the argument that while all the straight and dramatic material is excellent in its class, the effective vaudeville entertainment must necessarily be a laughing show.

The Cadets de Gascogne are putting more life into their selections. They have not their old air of uncompromising art-for-art's-sake and determination to make operatic music in large volume. They are now even descending to a bit of ragtime at the finish.

Paul Nevins and Ruby Erwood undoubtedly do "a lot of little bits," but the dancing was the best. The pair, who are newcomers to the east, were the strength of the early half with their blackface nonsense and capital dancing. Nevins' stuttering song was excellent.

Matthews and Al. Shayne have an entertaining novelty. There is little effort to go after the robust comedy, but Matthews' character songs and his unusual characterization take the number out of the "straight" classification. The singing at the finish was warmly received. With their interesting stage picture and a well devised series of songs the act can get over anywhere.

Tom Terriss and Co. in "Scrooge" give a highly satisfactory performance. Karl Emmy and his pets held an interested audience at the opening of the second half. The terriers work smoothly and swiftly and the bright, whirling spinning device at the finish rounded the act off nicely.

Belle Story has a "sky-rocket" voice that vaudeville audiences invariably greet with enthusiasm. This in addition to her glittering array of gowns got her over, although the place was a trifle difficult.

The moral irregularities of "The System" still remain and it is possible that some may have offended the Colonial audience. It was well after 11 o'clock when Mr. Fogarty loomed up. He found some difficulty at first in overcoming the impression left by "The System's" morbid interest, but in a few minutes had 'em going. Tom Davis Trio (New Acts) closed the show before a scant house. The audience Monday night was around three-quarters capacity.

Rush

# HAMILTON.

The Hamilton is the new Moss & Brill pop house at 146th street and Broadway. Since its opening, the place has been doing big business. The firm hasn't been the least bit stingy in giving the house quite an expensive show.

This new playhouse acquisition to Washington Heights hasn't been fully completed and there is much yet to be done on the exterior. The lobby in particular needs a lot of finishing touches. However, what holes are to be plastered and walls to be decorated do not interfere with the show in any way nor does it keep the uptown folks from flocking in there.

While the bill the first half can stand on its own merits, the pictures could be improved. That display of the silent drama and pantomimic comedy before the camera Tuesday night brought some old films to surface. There are too many good films for the Hamilton to suffer in this respect. Moss & Brill are spending a lot of money on the Hamilton, and they might just as well include a better and later brand of photoplay.

There were few rows in the huge auditorium empty Tuesday night. It was an appreciative bunch, and one that, judging from the way they giggled and heehawed, was just ripe for the comedy thing. The Bannons opened, and got away nicely. The Three Frey Sisters (New Acts) pleased, while the "Garden of Song" act met with great favor. This is a classy singing turn for the pop houses, and the quartet was in fine voice Tuesday night.

Edith Arthur (New Acts) was well received. Edwin Keough and Co. with a 2 in 1 act were heartily applauded. The scene shifters gave the Keoughs a battle during the change of setting and delayed the act. It must have made Mr. Keough hot under the collar, as he could be heard shouting instructions to the stage crew.

Step, Allman and King gave the bill a "big time" flash, and they experienced no difficulty in ringing up a big hit. Hammond and Forrester were next to closing and with their patter did very well. The biggest hit of the show was scored by the Bush Bros. in comedy acrobatics, the bounding trampoline, and the funny bean sputtering. Some act for a "pop" house. Everybody waited to see the Bush turn.

Mark.

# LAFAYETTE.

The new LaFayette is directly across the street from a picture house at 131st street and 7th avenue. Its audiences are quite cosmopolitan, but for all that they are noticeably appreciative. It's outside talk that the house has a big play from the negro residents of that neighborhood. Last Friday night there wasn't a colored person downstairs. And this was the case with a special amateur diving contest on for the night. One would have thought the "extra" would have brought them in from all directions.

The LaFayette is a typical pop house, but the management is not one bit stinky with its pictures. Five reels were exhibited between acts. Most were good and worth the admission price. There were six acts with an exhibition by amateur divers thrown in. The way one of the men struck the water on his stomach and the timidity with which one girl entered the water and gasped for breath with the water only up to her shoulders was worth an extra two bits.

The show as a whole, vaudeville and pictures, gave excellent satisfaction. Of the acts, Joe Sherry, Coyne and Swet, Evans and Evans, Ray Anna and Dorothy Ross and Co. are under New Acts.

The big card was Merman or La Nymph Bessie and her water act. Miss Bessie is of the Amazonian type of aqua nymph. She gives a very good performance for the pop houses. Neither does she carry an announcer to inform the audience of what she has done in the water since first learning to swim.

## HIPPODROME.

"Gypsy Life" became the second part of "Under Many Flags" at the Hippodrome Monday. It is a dramatic spectacle in three scenes. "The Gypsy Camp" portion is where the circus acts show. Nearly all are new to the Hip.

Despite a very disagreeable night, the Hippodrome held a nice attendance. When the circus portion pranced into view, the house keenly enjoyed the performance without any question. The circus acts are well introduced. They are listed under the heading of "Huggins' Grand Allied Aggregations."

Opening the circus performance were Jeanette's Elephants, four in number, including a baby elephant worked by a pretty little girl. A large animal to the other side had a woman for its trainer. The two brutes in the centre were sent through their paces by a man. The turn played fast, showing two or three new tricks in elephant training. One was where the man performed on a trapeze held in the mouth of a mammoth, while the big one slowly turned around on his hind legs. The girl made her pet do the "Good Night" business that Riccabonna's Horses first showed around here. The "baby" did it well, although he jumped out of the bed in a rush, and the girl just made her escape from beneath his ponderous body.

The Hip is running its circus acts much better than formerly. The stage is not so congested with turns, giving the audience an opportunity for undivided attention. The hit of the evening was easily taken by Fred Gerner and Co., with his jumpers, himself competing with them, and a dog that went over the high bars at their highest mark. It needs a stage something like the Hip's for this act to show off at its best. One of the horses took the jumps so swiftly and cleanly the house nearly became enthusiastic. A woman rider had trouble in sending her mount over at the second bar, but at the fourth one her horse took it easily. The riders were Florence Galvin, Arthur Naylor and Thomas Kenny.

The bounding net from the top of a hay wagon is made good use of by Patrick and Francesco. One of the important items in the turn that the men hold to is the rube characters, even to one driving the team and wagon off the stage at the finale. Geo. Holland and Rose Dockrill have a double riding act in the ring, the only time the ring is employed. Mr. Holland does some nice driving, taking four abreast, but doing his most showy work in the double tandems. Each dresses attractively and looks well. The Flying Weavers closed the circus bill with aerial teeth work that is different from the customary.

Just before the closing, three acts occupied the stage simultaneously. Les Levains Trio did some hand and head balancing. This may be their first appearance here. A woman understander attracted attention, while for the finale there is a rapid whirl to a head-to-head balance that brought the trio real applause. At the opposite side the Reeders did some strong work in balancing. In the centre Hill and Sylviani had their cycle exhibition. *Sime.*

## HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,550.)

"Anything's a good act that will make 'em talk," said Willie Hammerstein Monday night, in discussing the booking for next week of "Lead, Kindly Light," described as "a modern parable illustrating the triumph of chastity." Held over on the same program for next week will be Bert French and Alice Eis with their "symbolic dance," which might be said to "illustrate the allurements of semi-nudity." In faro this would be known as "playing splits."

But let's dwell a moment on this week's offerings. The bright, particular star is Clifton Crawford (New Acts), who is amply qualified to maintain his position as headliner. Next in importance is the French and Eis dancing pantomime, important only through being made so by the management.

Frank Carmen, a hoop manipulator, opened and did all the tricks made familiar by others doing that style of act. Chalk Saunders, cartoonist, made a series of comedy pictures, accompanied by constant talk. Burns and Fulton had several dancing numbers, with a whirlwind acrobatic dance for a finish.

James C. Morton and Frank F. Moore, reunited after a season, are now assisted by a little woman, Etta Wainman. They are billed as the "original chalkface musical comedy stars." That billing is somewhat vague. If it refers to being the first musical comedy stars to use the chalkface make-up, they've certainly got their "nerve" with them. Not only is it the make-up adopted by Montgomery and Stone in "The Wizard of Oz," but they use the costuming of the present stars of "The Lady of the Slipper," viz., the straw man and tin soldier. Then one takes a jab at some of Frank Tinney's stuff. The little woman is an incompetent filler, singing a ballad in a high "squeaky" voice to permit the men to change their clothes. The only thing new is a travesty on "The Whip," poorly put over. At the finish there was a suspicious bunch of applause from the rear of the house, with little from those seated in front.

Truly Shattuck, fully restored to health, was strongly welcomed. In a medley of old ballads, it is worthy of comment that "After the Ball" was given the heartiest applause. McMahon and Chappelle, following Morton and Moore, got regular applause from all over the theatre on their entrance and exit. Delmore and Lee and Bert Melrose both had real spots on the bill, in the middle of the program. Melrose would improve his act considerably by refraining from indulging in any talk. It is a pantomimic acrobatic act and as such there is no occasion for speech.

Haydn, Dunbar and Haydn were out of the bill through Tom Haydn having a sprained ankle, and were replaced by Weedon, Dunbar and Barrows, three operatic singers. Following all the well-known acts, and with no vaudeville reputation, the "next to closing" spot after eleven o'clock was too much for them, and the audience started out. As a result, they were intensely nervous and didn't do themselves justice. Carlos Caesaro (New Acts) closed. *Jola.*

## UNION SQUARE.

(Estimated Cost of Show, \$2,850.)

It's a pretty good all around show at the Union Square this week, with four of the ten numbers coming under the classification of new acts to New York. One of the latter, a comedy sketch by George Ade entitled "Speaking to Father" is having its initial presentation at the house this week. The others which can be found under the New Act listing are Grace Cameron (reappearance), Ferns and Prim, and Mlle. Berenice's Polar Bears.

The two last above mentioned were at the early end of the bill followed by the Frey Twins. Judged as a novelty, the Twins have something quite unique. Exceptionally fast, their routine looks doubly good even though the wrestling exhibition utilized for a finale is quite perceptible as a frame-up. The upper section of the house became rather enthused about the twins.

Harrison Armstrong's dramatic episode under the title of "Hushed Up" filled a gap in the early part of the show quite to perfection. For the Union Square audience a tinge of melodrama is very palatable.

One of the big hits of the evening and incidentally one of the nattiest little singles in eastern vaudeville was Madge Maitland with a pot-pourri of comedy nonsense and a few excellent songs on the low comedy order. She has a style all her own and manages to worm her way into the confidence of the house which is generally a sure route to professional success. Closing with the ballad "When I Lost You" Miss Maitland's results demanded a speech.

The Great Bernardi seems to have lost value through familiarity. His vehicle has been seen in all parts of the country. With his ability there is no plausible reason why he cannot taboo the present act for something new.

Hoey and Lee held the next to closing spot, preceding Gus Edward's "Kid Cabaret," a good idea with a hackneyed bunch of dialog that has done service in all grades of houses. The parody singers took away a large portion of the honors.

The Square is advertising a 12-act bill. Tuesday night there was a well filled out house, but not capacity. *Wynn.*

## GROUND BROKEN IN PHILLY.

Philadelphia, Feb. 6.

The report there was a doubt about the new vaudeville theatre in Germantown being finished by Fred G. Nixon-Nirdlinger was quieted last week when ground was broken. The work will be pushed rapidly, unusual weather giving the contractors a good start.

M. W. Taylor is also rushing work on his new house, which is only a short distance away from the Nixon-Nirdlinger house, and expects to have it ready to open on schedule time.

M. Greenwald said this week that the plans for the improving of the Great Northern, which will include an incline to the new gallery and an increase of seating capacity to 1,960, were ready. Work will be started about May 1.

## WINTER GARDEN.

The show at the Winter Garden last Sunday wasn't very weighty. It was made up under difficulties. No one from the new Gaby Deslys show was called in, and as most of the acts appearing drew down salary for the one performance this particular program may hold the expense record of the Garden's Sunday night concerts this season.

The two newest numbers of real importance was a posing act, called "Models De Luxe" (New Acts) that made an excellent impression, and Dolly Castles in her production number from "Man and Three Wives," though the stage was a little too large to bring the number out fully. The size of the stage also interfered somewhat with the posing turn, it having been built for smaller theatres.

It has been quite evident the past two Sundays at the Garden that the bill has missed Max Hoffmann or Sam Lehman at the head of the orchestra. The difference at the Garden has been so glaring it is entirely convincing.

A small time Tommy dancing act came pretty near being the hit of the bill Sunday. Weber and Wilson, a boy and girl, are the team. The young woman is somewhat tall, but a very good dancer, and though on "No. 3" they walked away with the applause of the night. Another small timer that brought a surprise along were Schreck and Percival, a mixed comedy acrobatic team. Opening the second part the "\$2 house" seemed to enjoy this turn, that finishes with a copy of the Melrose trick.

The program opened late and closed early. There was not enough show. To pad out, over twenty minutes from "The Red Petticoat" was given. About all the Winter Garden has missed so far from the "Petticoat" show has been a portion of the dialog.

George White and Minerva Coverdale repeated again. Mr. White was singing much better Sunday evening. Georgie doesn't know whether to hate or like himself as a singer. Louise Dresser sang some songs, with Dave Stamper at the piano. Miss Dresser presents so much appearance all at one time the rest of the girls who may have to follow her look somewhat insignificant.

Sydney Grant made them laugh with some stories from an old monolog while Charlotte Greenwood changed costume. They did a song from "The Man with Three Wives" and also sang another to close, which didn't go so well.

The Juggling Johnstons opened the program. They filled up the stage with themselves and their clubs. Next came Marcus Kelerman, a singer who looks something Channing Pollock as Mr. Pollock might look did he ever reach the point where he insisted upon inflicting himself upon an entertainment seeking assemblage, as Mr. Kelerman did. Barney Bernard said he would do five minutes of the "Poker Game" stories, but did nine, and did very well besides. Pietro was there (about his twelfth consecutive Sunday appearance), next to closing, which started nearly a panic at the cloak room. Joe Fenton's Athletes closed. *Sime.*

**BILLS NEXT WEEK.**

(Continued from Page 18.)

**STOCKTON**  
Schenck Bros  
Grant & Hoag  
Roxby LaRocca  
Barry & Wolford  
Stone & Kallaz  
Work & Play  
Al Hallett Co  
**Saginaw, Mich.**  
JEFFERS (wva)  
(Sun. Mat. Open)  
Capt Geo Auger Co  
Carson & Willard  
Joe E. Bernard Co  
Vera Bettina  
DeVole Trio  
**Salem, Mass.**  
SALEM (loew)  
Jack Symonds  
Leightner & Jordan  
Sager Midgeley & Co  
2d half  
Mabel De Young  
Eessie Burt & Co  
Whyte, P. & White  
**Salt Lake.**  
ORPHEUM  
Louise Galloway Co  
Joe Kaufman Co  
Chris Richards  
Mile Lucille  
The Hassans  
Henry Lewis  
Seely & West  
Dorothy Harris  
EMPERESS (sc)  
(Open Wed Mat)  
3 Hedders  
Jack Ranahan  
Musical Lunds  
Fox & Ward  
Wallace & Mack  
"Circum Evidence"  
**San Diego, Cal.**  
EMPERESS (sc)  
(Open Sun. Mat.)  
The Bimbos  
Quaker Girls  
Ed & Min Foster  
Morarte  
John Noff  
"Fun at Sea"  
SAVOY (m)  
"Surfbathers"  
Killian & Moore  
Libonati  
Sherburne & Mont-  
gomery  
Bailey's Dogs  
**San Francisco.**  
EMPERESS (sc)  
Les Jards  
Campbell & McDonald  
Moore & Elliott  
Pierce & Mazie  
Grant Gardner  
James J. Corbett  
PANTAGES  
(Open Sun. Mat.)  
Gordon Troupe  
Cliff Dean Co  
Elina Gardner  
Mardo Trio  
**St. Louis.**  
COLUMBIA (ubo)  
Olga Petrova  
Geo Behan Co  
Great Howard  
Nellie Nichols  
Muriel & Francis  
Harvey Devora 3  
Les Marco Nellie  
Sprague & McNece  
KING'S (craw)  
Excella & Franks  
The Wynnings  
Zelaya  
Frank & Chas Wesson  
Russell Minatris  
SHENANDOAH  
(craw)  
Dyer & Dyer  
4 Dancing Bugs  
Spencer & Brown  
Scanlon & Press  
Uneyo Japs  
UNION (craw)  
Carmon & Roberts  
Elona  
Collins & Hubert  
CHEROKEE (craw)  
Miss Canter  
La Kolaa  
Pelrice & Knoll  
BRENNAN (craw)  
Schnee & Flah  
Petrolia & White  
Johnny Adams  
PRINCESS (craw)  
Musical Version  
"Held By Enemy"  
Irma Barclay  
Jenette Barry

**Martineti & Sylvester**  
**La Aronera & Victor**  
**Vancouver, B. C.**  
ORPHEUM (sc)  
The Cleirs  
Mamie Fleming  
Sahor Boy 4  
J. K. Emmett Co  
Morrisey & Hanlon  
Lawrence Crane Co  
PANTAGES  
Billie Reeves Co  
Brown & Foster  
Jane Dara Co  
Mary Hardikka  
4 Regals  
**Victoria, B. C.**  
EMPERESS (sc)  
Jack Ark  
Bessie LeCount  
Cap Anson  
Bordas & Shannon  
Bud Snyder  
**Winnipeg, Can.**  
ORPHEUM  
"Opening Night"  
C. F. Seamon  
Big City 4  
Richards & Kyle  
Lawrence Johnson  
Sid Baxter  
EMPERESS (sc)  
Kenney & Hollis  
"Aeroplane Ladies"  
Cabaret Trio  
The Waytes  
"New Leader"

**Paris.**  
OLYMPIA (Feb.)  
"Reine s'Amuse"  
Polla  
Maxime Capoul  
Morton  
Dorville  
Angie Orli  
Regine Flory  
Charlotte Martens  
Saidreau  
Jackson Girls  
ALHAMBRA  
(Feb. 1-13.)  
Bowden & Gardey  
Foot-Gers  
Columbia 4  
Agda  
Le Trigan  
4 Charies  
Bunth & Rudd  
"Lively Lucerne"  
ETOILE PALACE  
(Feb.)  
Kate Loisset  
3 Meryem  
L. Tunc  
Swip Duo  
Rio Hartmann  
Karl Ditan  
Monville  
COLISEUM (Feb.)  
Leoni  
The Mitchell  
Socman's Dog  
Bruei  
Sim & Geo  
Rofix Martin  
Dora Baer  
Constantin  
Chabert

"BURGLAR AND THE LADY"—National  
(Stock).  
"50 MILES FROM BOSTON"—American  
(Stock).  
Chicago.  
"PASSING SHOW OF 1912"—Garrick (4th  
week).  
"ROSE MAID"—Colonial (2d week).  
"TOP O' THE MORNIN'"—Olympic (4th  
week).  
"BOUGHT AND PAID FOR"—Princess (18th  
week).  
"HAWTHORNE OF THE U. S. A."—Grand  
(3d week).  
"THE RAINBOW"—Illinois (2d week).  
"THE SUN DODGERS"—American Music  
Hall (5th week).  
"OUR WIVES"—Cort (8th week).  
"LITTLE BOY BLUE"—Chicago (3d week).  
"THE REAL THING"—Powers (2d week).  
"THE BLINDNESS OF VIRTUE"—(9th week).  
"HINDLE WAKES"—Fine Arts (2d week).  
"BELLA DONNA"—Blackstone (2d week).

Snitz Moore and Harry Bond have been transferred from the western "Rose Maid" to the southern show of the same title. Al Shean is with the western company, which opened at the Colonial, Chicago, this week.

**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

**SHOWS NEXT WEEK.**

**New York.**  
"A GOOD LITTLE DEVIL"—Republic (6th  
week).  
"CALL FOR THE LADIES" (Sam Ward)—  
Lyric (7th week).  
"BROADWAY JONES" (Geo. M. Cohan)—  
Cohan's (21st week).  
"FANNY'S FIRST PLAY"—Comedy (22d  
week).  
"FINE FEATHERS"—Astor (8th week).  
"IRISH PLAYERS"—Wallack's (Feb. 10).  
"JOSEPH AND HIS BRETHREN"—Century  
(5th week).  
"LITTLE WOMEN"—Playhouse (18th week).  
"MILESTONES"—Liberty (22d week).  
"NEVER SAY DIE" (Wm. Collier)—48th St.  
(14th week).  
"OH, OH! DELPHINE"—Amsterdam (20th  
week).  
"PEG O' MY HEART"—Cort (9th week).  
"RACKETTY PACKETTY HOUSE"—Century  
(8th week).  
"REPETOIRE (Annie Russell)—West End.  
"ROMANCE"—Elliott (Feb. 10).  
"RUTHERFORD AND SON" (Norman Mc-  
Kinnel)—Little (8th week).  
"SPOONER STOCK"—Metropole (7th week).  
"STOP THIEF"—Gaiety (8th week).  
"THE ARGYLE CASE" (Robert Hilliard)—  
Criterion (8th week).  
"THE CONSPIRACY"—Garrick (8th week).  
"THE FIREFLY" (Emma Trentini)—Casino  
(11th week).  
"THE HONEYMOON EXPRESS"—Winter  
Garden (2d week).  
"THE ISLE OF DREAMS" (Chauncey Ol-  
cott)—Grand O. H. (4th week).  
"THE LADY OF THE SLIPPER"—Globe  
(16th week).  
"THE MAN WITH THREE WIVES"—Weber  
& Fields (4th week).  
"THE NEW SECRETARY"—Lyceum (4th  
week).  
"THE OLD FIRM" (Wm. Hawtrey)—Harris  
(2d week).  
"THE POOR LITTLE RICH GIRL"—Hudson  
(4th week).  
"THE SECOND MRS. TANQUERAY" (Mrs.  
Carter)—30th St. (2d week).  
"THE SPY"—Empire (5th week).  
"THE SUNSHINE GIRL" (Julia Sanderson)  
Knickerbocker (2d week).  
"THE UNWRITTEN LAW"—Fulton (2d  
week).  
"THE WHIP"—Manhattan (12th week).  
"UNDER MANY FLAGS"—Hippodrome (24th  
week).  
"WITHIN THE LAW"—Eltinge (23d week).  
"YEARS OF DISCRETION"—Belasco (8th  
week).

**Philadelphia.**  
"THE GOVERNOR'S LADY"—Broad.  
"THE ROUND UP" (Maclyn Arbuckle)—For-  
rest.  
"OFFICER 666"—Garrick.  
"KISMET" (Otis Skinner)—Chestnut St. O. H.  
"BROADWAY TO PARIS" (Gertrude Hoff-  
man)—Lyric.  
"BOUGHT AND PAID FOR"—Adelphi.  
"FRECKLES"—Walnut.  
"THE COUNTRY BOY"—Grand O. H.  
"THE DEEP PURPLE"—Chestnut Street  
(Stock).

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The playing of this week's bill is not altogether satisfactory from several standpoints. The lack of comedy is the first deficiency which is almost a sure enough condemnation without anything else. Besides this the bill appears heavy and slow moving. The willing audience (and it was a good house Monday night) had little chance to become as enthusiastic as they seemed to desire. The George Behan sketch following Froisni was separated from Cecilia Loftus by one number. The combination didn't work out well at all. It was the only logical way the show could be played. There are very seldom any mistakes made at the Majestic in the laying out of a bill. A better run stage would be hard to find. The wise New Yorkers could learn many a thing about the front and back of a house from the Majestic staff. Bobker's Arabs at the Palace in closing position last week are opening here. They are also assisting Napierowski, still playing the Palace. The act was the only one that did not get a fair showing for the house was light at eight o'clock, but in spite of this the fast work of the men brought the audience to a screaming point. It is seldom that a turn placed in the same position secures like results. Bobker's Troupe will easily and compare with any of the Arab organizations. Meredith and Dog ("Snooser") filled in "No. 2." Although the dog works better than any animal that has been seen in the line, still the act slowed up what was a great start and sort of pulled the show off to one side. "Snooser" is quite a dog. His deliberate manner will hold an audience any where, but he should be worked faster, that is, the act should move faster. This could be done by cutting the talking down. Joe Barrett and Fred Stanton in "The Sheriff and His Deputy" have a travesty along the lines of the old Gallagher and Barrett pieces, which is funny, although it doesn't reach the hilarious point which means big success for travesty offerings. There are several of the "Battle of Too Soon" ideas involved. Fred Stanton makes a good straight for Barrett and the team form a laughing period for the spot allotted "No. 3." Froisni was enthusiastically greeted. His accordion playing caught the house swaying and he ticked off the melodies with everyone marking time. There might be a new arrangement of popular melodies inserted, the present-day popular melodies are not popular long and there are three to fill the fading one. To keep in line one must change often. George Behan in "The Sign of the Rose" has done much better than at the Majestic. The company has undergone several changes since last seen in New York a few weeks ago and the changes are not for the better. The child is not used at the finish. This weakens the finale. The piece, however, got over nicely. Lydell and Butterworth were a welcomed bit of joy. The blackface team came forward with some clowning and everyone was just about ready for a laugh. There are couple of cute gags in the interchange of talk which sound new and the material is very well handled. Singing and dancing also get their share of treatment. Lydell and Butterworth are an entertaining couple. Cecilia Loftus did not do over well. There is too much of the dramatic readings in the imitations, and these finished off with the Maud Allan dance do not give the specialty any too lively an aspect. Herman Timberg, next to closing, was the applause hit of the evening. Herman has his specialty all bolted down to the meat now and should be a big success anywhere. The audience clamored for more, but Herman wisely left them clamoring. Les Marco Belli (New Acts) closed the show. DASH.

PALACE (Mort H. Singer, mgr.; agent, Orpheum Circuit).—Sophie Tucker (New Acts) and Harry Gilfoil were the two high points of excellence in the bill, outside, of course, of Napierowski, held over from last week. Mr. Gilfoil gave his old characterisation of "Baron Sands." He was heartily received. Napierowski did not seem to have the enthusiasm of her first week, but was recalled three times after her strenuous exhibition of art and muscle. There were several spots in the bill that were a little bit dreary. Stella May and Margie Addis started by offering some songs and patter. They were strenuous and worked hard, but did not gain any too much applause. There are times when they verge a little too near the risqué, which does not help them in the least. Edwin Ford and his company danced and danced and danced, and there were a few times when the steps elicited applause. They had some pretty drops and their act was elaborate without being a big hit. Howard, the ventriloquist, in his Scotch costume, won a few laughs. A good share of his stuff is so well known to vaudeville audiences it was not necessary for him to repeat it at all. He had second place on the bill. Laddie Cliff was seventh, following the headliner, and he was refreshing in some of his work and tireome in a part of it. His songs did not go well at all, and there was good reason, but his grotesque dancing went much better. He has a good manner with him and if he had some songs would be a much bigger hit. The novelty of the bill was the educated horse, "Don Fulano." This horse has some tricks that are a little mystifying and he is bound to be a favorite with women and children. As a whole, the bill did not come up to many that have been offered in this house during the past few weeks. REED.

WILLARD (Jones, Linick & Schaeffer, mgrs.; agent, W. V. M. A.).—Jimmy Lucas, appearing third in the bill, was the first one to arouse the rather clammy audience Monday night. He worked hard, and assisted by Francis Field in rapid fire stuff, got a big reward of applause. He has acquired some new jokes, and his activity and his good nature win him an easy victory. The three Rich-ardsons and their company have a sketch called "The Western Bad Man." This has points of humor which are emphasized a little too heavily, but they hit the audience pretty fairly well. The story is a simple one of two Eastern girls who are expecting the return of their brother from the wild west accompanied by a certain Jack Cummings. Before the arrival, the girls find a penny-dreadful, which tells the story of Jack Cummings as a fierce man of the plains, full of oaths and with a murderous heart. They refuse to meet the westerner, who in reality is a clergyman. After a strenuous time, in which there is far too much horse play, the meek little man is introduced, and the curtain goes down to a big laugh. There is a prop horse in the act which adds to the merriment. Edith, Walter and Harry Richardson are in the cast, assisted by Katherine Kirkwood. The opening act is White Eagle, a trained cockatoo which performs some good feats. Gene King, a singer of popular songs, is on second. She has a rather good voice and makes a neat appearance. Lionel Strongfort poses and shows his muscles and does some feats of strength as a finale. The latter half of the week the bill was as follows: Bradley Martin and Edyth Fabiani, dancers; Crighthon & Lennis, comedians; Charles J. Burkhardt & Co., in an Italian playlet, "The Cheap Skate"; John W. Ransone, in a monolog; and the Herra Family. Among the acts that will appear in this house shortly are: Sophie Tucker, Edna Aug, Belle Baker, Clarice Vance, Elbert Hubbard,

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**HEAR**  
**"WHEN UNCLE JOE PLAYS A RAG ON HIS OLD BANJO"**  
**IN CHICAGO**

WIN be in **CHICAGO** **THEODORE MORSE** MONDAY  
**MAURICE RITTER** Feb. 10, 1913

**THEODORE MORSE MUSIC CO., 145 N. Clark St., Room 406.** **MAURICE RITTER, Prof. Mgr.**

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H. T. MacConnell, Windecker's Band, Jane Courthouse and company, Gracie Emmett and Company, Mrs. Frank Farnum, and Paul Spadoni.

AMERICAN (Sam P. Gerson, mgr.; Shuberts).—"The Sun Dodgers," still playing to good business. End of run not in sight.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Harry Lauder and company in vaudeville to good business at popular prices. House holds about 4,000.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—Nasimova opened Monday in "Belia Donna." Not much stir over engagement.

COHAN'S G. O. H. (Harry Ridings, mgr.; K. & E.).—Douglas Fairbanks in "Hawthorne of the U. S. A." First week, small business, but indications good for a run.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"The Rose Maid" opened Sunday night. "Robin Hood" has taken to the road after fair business.

CORT (U. J. Hermann, mgr.; Ind.).—"Our Wives," a light comedy, is doing paying business and the engagement will last for some time.

GARRICK (Asher Levy, mgr.; Shuberts).—"The Passing Show of 1912" breaking all records for the season. Will probably last until spring.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Henry Miller began his engagement in "The Rainbow" Monday night.

LA SALLE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate" ending a prosperous run. Next week the house will be razed, and a new one erected on the site.

McVICKER'S (George Warren, mgr.; K. & E.).—Fiske O'Hara began an engagement Sunday night in "The Rose of Kildare."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"The Top O' the Mornin'" appears to have caught the public fancy. It appeals to Irish-Americans.

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—Henrietta Croaman in "The Real Thing." Opened Sunday night.

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For" still drawing.

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue" playing to profitable business. Likely to remain the season out.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Local talent productions.

FINE ARTS (Arthur Bissell, mgr.; Albert Perry, bus. mgr.; Ind.).—"Hindle Wakes" opened for a fortnight on Tuesday night.

GLOBE (James A. Browne, mgr.; Ind.).—Wrestling matches and special attractions.

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock company offering plays by new authors.

CROWN (Arthur Spink, mgr.; S. & H.).—Playing S. & H. attractions.

NATIONAL (John Barrett, mgr.; S. & H.).—Combinations.

VICTORIA (Alfred Spink, mgr.; S. & H.).—Offering S. & H. traveling attractions.

IMPERIAL (Klimt & Gassolo, mgrs.; Ind.).—Traveling attractions.

GT. NORTHERN HIPPODROME (Fred Ebert, mgr.; Ind.).—Vaudeville and circus acts.

Good business.

Frank Coblen has succeeded Frank Craven as Jimmy in "Bought and Paid For" at the Princess theatre. Mr. Craven has gone to Europe, where he will play the role in the London production.

Georgiana Evans, secretary to James Jay

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Brady, manager of the Colonial, has been laid up some time with a broken ankle.

Harry I. Walker, who has been playing one of the roles in "The Roseary" in the South, has returned to Chicago. He closed in Jacksonville, Fla.

"The Silver Wedding," which has been rehearsed in Chicago, will return later in the season at the Cort after "Our Wives" has finished its run. In this piece, which opened Monday night in St. Louis, Thomas Wise and Edna Aug are featured.

Nellie Revell, who has been doing the publicity for "The Passing Show of 1912," at the Garrick, was called East last Saturday.

"Little Miss Brown" is scheduled for a Chicago engagement in the near future. The house in which the show will be offered has not as yet been divulged.

Mabel Callahan will replace Ivy Troutman in "The Girl at the Gate" when the show takes to the road. Miss Troutman's contract was for Chicago only. Miss Callahan made her bow in the role at the last Saturday

matinee, and seemed to get through easily.

Mary Elizabeth, at the Majestic last week, has gone South. She is having some new material arranged and will use some new songs as she proceeds southward.

Al Abbott will be the headliner at the Willson and Willard the week March 17.

Patricola and Bessie Japian, who have been Cabaret favorites for a long time, will enter the vaudeville field April 6.

Walter McCullough is at the Indiana this week in "Conscience," the odd little sketch in which Rodney Ramous and Marie Nelson appeared earlier in the season.

A special matinee was given Thursday at the Studenbaker of "The Blindness of Virtue" in order that professional people might witness the performance.

Louis Joseph and Florence Stillwell, who have been appearing in Cabaret shows around town, are preparing to go to New York, where they have prospects. They were formerly with "A Modern Eve."

Mike Collins, chief comedian with "Girls From Reno," and James Madison, manager of the troupe, have decided to brook up the show during the coming summer into three tabloid companies and invade the Middle West territory.

Finn & Hyman will have a set policy for their houses at Oshkosh and Green Bay next season. The first half they will play combinations, and the last half vaudeville.

Willard Mack at the Majestic last week with Marjorie Rambeau insisted that his name be taken out of the electric when he discovered that his partner's name did not grace the sign with his own.

Those 4 Kids have been placed for 24 weeks by the Association. The quartet played the Hamlin last week for the fourth time, acting as strengtheners for the Rube Welch tabloid.

O. T. Crawford, who up until this time has confined his activities to St. Louis alone, is about to branch out in the vaudeville line. He was in Memphis last week, where he settled for the King's theatre. The Kings has a seating capacity of 2,200 and will be booked by Walter Keefe of the Theatre Booking Corporation. The same class of shows played at the Miles houses will be used. Mr. Crawford is understood, will not stop at Memphis, but will extend his operations pretty thoroughly over Southern territory.

Frank Jacobs, of the Theatre Booking Corporation office staff, is convalescing after a successful operation performed by Dr. Thorak.

C. M. Miles is at present in Cleveland and will remain there until the opening of the new Miles theatre, expected to be in about four weeks.

Will Anthony McGuire and Walter Keefe will shortly produce a sketch by Mr. McGuire called "The Pawn Broker," requiring four people. The piece is now in rehearsal. Mr. Dwyer is the author of "The Divorce Question."

Jack Reid started a two weeks' engagement at the Hamlin with his tabloid show, following in Rube Welch, who also played the house for two weeks with the same brand of attraction. The Hamlin audiences are taking kindly to the tabloid idea.

One of the Keiso Bros., lately operated on for appendicitis, is recovering.

John McGrail has joined the Fred M. Barnes and Ben Rosenthal forces. All three will combine their efforts to securing fairs for the coming season.

The Tell Taylor Music Co. has incorporated for \$2,500.

Eduard Jose and Manager E. Churchill came together at the Garden, Kansas City, last week. Before the smoke clears away their troubles may be aired in court. Jose billed in at the Garden last week, sent ahead his prop list and when he arrived was startled at the detailed attention it has received. Churchill, when he received the list, was also startled, and when he saw Jose play the sketch called "Father," he immediately went after him, claiming that he owned the full rights for the piece. Jose played out the week at the house, but whether he will play the sketch again will probably be decided by the legal authorities.

AT THE AMERICAN THEATRE, NEW YORK, (FEB. 6-9)

# 3 BENNETT SISTERS

THE ORIGINAL ATHLETIC GIRLS  
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Ethel Hartia, who has been dancing with Sascha Platov, is said to be looking for a new partner.

Sam P. Gerson has just hung over 100 original cartoons by Chicago newspaper men in the American Music Hall. They are neatly framed and have been attracting much attention.

Lee Kraus will sail for London May 4.

The Five Haydens replaced the Juggling Gormans at the Humboldt, owing to the sickness of one of the Gormans.

Gross and Jackson joined Minnie Palmer's "Running for Congress" at Knoxville, replacing Ferdinand Ashley and Daisy Brownie.

Sam Gilder opened his minstrel act for Frank Thelen at the Gayety, Galesburg, Ill., this week.

The Panorama, a handsome new house that will offer pictures and small acts of vaudeville, was opened Feb. 1. It is located in Prairie avenue, near Fifty-first street, and is a neat structure. The corridor is of marble and the interior decorations are in the best of taste. It is in a fashionable neighborhood, and the opening attendance has been good. H. E. Ascher is the manager. Ten-cent prices prevail.

"Pink Widow," a brand new tab, will have its premier at Gary, Ind., Feb. 10. Ned Alford is director.

"Seminary Girl," with Knute Erickson will open at Hammond, Feb. 10.

Howard and Deloris were forced to lay off this week, owing to illness.

Wright and Lawrence cancelled six weeks time around Chicago due to a death in the family of "Bull" Lawrence.

Beatrice Stewart, owing to illness, has been forced to retire from the Walter McCullough company.

Harry Sylvester is in town boosting some of "Pa's Pills," a sure cure for indigestion and many other ailments. Harry is posing as a living example of what the pills will do and he is also fattening up George Jones.

Jim Matthews, of the Pantages office, is still confined to his home. Jim has not been at his desk for the past week, sickness having placed him hors de combat for the time being.

Fay Tunia, with "The Pink Lady" for the past two seasons joined "The World of Pleasure" in Cleveland.

Nearly a hundred girls from the Chicago Telephone Company gave a musical comedy called "Just Bits of Fun," written by Mary Casey, one of their number, in the ballroom of the La Salle Hotel, Tuesday evening.

The Harry Lauder show opened at the Auditorium Monday afternoon to a solid house on the lower floor with the two upper floors sparingly occupied. This, however, does not mean business was not big, for the house is of tremendous capacity. The solid lower floor bears out the story the advance sale amounted to over \$17,000. A conservative estimate of the business on the week would place the figures at \$25,000. William Morris smiled knowingly when asked for figures, but stated that he never cared to give out box office receipts. When asked if \$25,000 would be reached, he said "and some more besides." Five acts along with star attraction were offered, all being away from the comedy line and also away from anything that Lauder does or might do. A diamond ring was presented to Lauder after he had worked for one hour and fifteen minutes. Charles Ross of the "Passing Show" made the presentation speech, giving William Morris the big boost over Lauder. The management denied that it was a prop ring.

At the American Music Hall the show girls are not allowed on the stage at any time except when working. A system press buttons are used and one minute before a number is to go on these are put into action, which allows the girls just about sufficient time to make it. One evening this week something went wrong with the button system and in consequence sixteen girls were missing when the number went on. A roll call was ordered and the reason sought. The girls all stuck to the story that no buzzer had beckoned them, but they were each fined \$1 just the same. Indignation meetings have been held. The fine may be called off.

Harry Johnson was called in to do duty the first three days of the week at the Lincoln. Johnson had planned a layoff, having worked fourteen weeks consecutively for the association. He has been placed in the west until

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SAMUEL FRENCH  
25-30 West 35th Street New York

# "DADDY HAS A SWEETHEART"

AND

# "SOME BOY"

## LILLIAN SONG

**DADDY HAS A SWEETHEART**  
(And Mother Is Her Name)

Chorus

Daddy has a sweetheart,  
And he's head and heels in  
love,  
I have often watched him  
kiss her  
While the moon peeped  
from above;  
Each day he loves her more  
and more  
And she loves him the  
same,  
Daddy has a sweetheart  
and—  
Mother is her name.

**SOME BOY**

Chorus

Just take it from me that  
I'm crazy 'bout that boy,  
He brings me joy, he is so  
grand, and,  
Got a heart that's full of  
sympathy,  
And it's beating all the  
time for me.  
When he looks into my  
eyes, I'm hypnotized;  
He kisses me like the hero  
in "Three Weeks";  
Not on the cheeks, and  
when he speaks 'bout  
Lovin' baby, I'm gone,  
that's all;  
For his lovin' ways I'm  
bound to fall.  
That man of mine,  
he's certainly  
some boy.

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## LORRAINE'S HITS



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Gene Buck  
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May, when he will sail for Europe to play until October.

Phil Isaacs and the Mollie Williams show are laying off in town this week. The show opens at the Columbia Monday.

Sunday openings are becoming prevalent amongst the Association houses. Last week the Orpheum South Bend changed its policy, giving the first show on the first day of the week. Next Sunday Hammond will start away with its opening show. Racine has been opening Sunday for a couple of weeks back. The Lincoln Chicago got into the first day opening habit this week. Gary will follow suit sometime in March.

Adelaide and Johnny Hughes have been engaged for the coming summer to put on ballets at Ravenna Park, where high class amusements only are tolerated. The dancers will

start their work some time about June 25 and will continue at the park until the opera season begins.

Fiske O'Hara opened Sunday night at McVicker's in his new vehicle, "The Rose of Kildare," a melodrama in the style Chauncey Olcott is wont to appear. Mr. O'Hara is seen as the Irish hero and his leading woman is Constance Molineux. The piece was produced in Chicago some months ago, and opened in Hammond, Ind. It has been having a successful tour. Augustus Pitou, Jr., manager of the Blackstone theatre, is the producer and sponsor. Edward Paulton and Charles Bradley are the authors, and the cast contains sixteen members.

Leopold Godowsky gave his annual piano recital in Orchestra Hall last Sunday afternoon and drew a big crowd. He was formerly a resident of Chicago.

Sirota, the Cantor of Warsaw, is billed to appear at the Auditorium for one performance Feb. 9.

But one opening is scheduled for next week. "The Daughter of Heaven" will be seen at the Auditorium.

Jack Binder, formerly with "Louisiana Lou," has been engaged as one of the dancers in "The Girl at the Gate," and will go with that show on its road tour.

W. M. Hale is in town doing the publicity work for "The Real Thing" at Powers.

Walter Lindsey has brought a company together and will send "Lower Berth 13" out on the road in tabloid form. This is the piece written by Arthur Gillespie and Joseph E. Howard which was produced at the Whitney

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A BRAND NEW SINGLE VERSION FOR THIS SONG JUST WRITTEN. IT IS GREAT. ALSO A WONDERFUL DOUBLE FOR BOY AND GIRL.  
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SPECIAL NOTICE WHEN IN CHICAGO, CALL AT THE GRAND OPERA HOUSE BUILDING

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Opera House and enjoyed quite a run. The piece will open in Danville, Ill., on Feb. 17, and will play south.

"The Call of the Heart," which is playing in Detroit this week, will go to Grand Rapids next and then come in. It is a Chicago organization managed by John T. Nicholson.

Mort H. Slinger will meet A. H. Woods on his return from Europe this week and confer with him in regard to "The Widow's Honey-moon," which has been under way for some time. The piece is an adaptation from the German by Addison Burkhardt, with lyrics by Charles W. Collins of the Inter-Ocean. It is probable that it will have a spring production.

Max Winslow was married one year last Wednesday. In honor of the event he took his wife out on a song plugging tour just to

show her that the stories he told every night when he gets home, about being out on business were on the level. (Of course, there were a couple of places that Mrs. Max didn't go to, where it is understood several classy young ladies sing Max's high class songs, but that was surely nothing, for you couldn't make all the places that Max does in one night.) When the couple returned to the Sherman House around midnight they found several of their friends had framed a neat little party for them in the College Inn. The party did not break up at one o'clock.

The dinner given to Will J. Davis, manager of the Illinois theatre at the Auditorium last Thursday night by the Managers' Association was a regular success. Everyone of theatrical prominence was there. In honor of the occasion only old times were discussed. The feature of the dinner was a film showing Mr.

Davis doing a day's routine of business. Amongst the speakers were Gov. Dunne, Father Dougherty and George Ade.

The La Salle Opera House Company has surrendered the rights for the stage in "The Jingo," the novel by George Randolph Chester. The yarn was tied up by the La Salle management, with a view to making an extravaganza of it, with Will M. Hough and Frederick Donaghey as the dramatists. The rights to the story expired last Saturday. Mr. Askin says that one of the reasons he allowed the rights to expire is that "Hawthorne of the U. S. A." appears to have covered the field he had anticipated.

Fire broke out in a motion picture house at 1142 South Halsted street Monday night and caused a panic among the 150 women and children who were in the house. They began

to crowd the aisles as the smoke poured in but the manager got to the piano player who began to play "My Country, 'Tis of Thee," and the panic was quieted. No one was hurt and but little damage was done to the theatre.

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ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—James H. Cullen, back on his old

**Farewell American Appearance This Week****GRACE HAZARD****THIS WEEK (Feb. 3) 5th AVENUE, N. Y.****OPENING PALACE, LONDON, MARCH 17****For an Indefinite Tour of Europe**

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BY LOUA A. HIRSCH, RESTRICTED  
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SHAPIRO MUSIC PUB. CO., Broadway and 39th Street, New York  
LOUIS BERNSTEIN, Managing Director

stamping ground, where he is very well known locally, made his seventeenth appearance and put over his usual entertaining stories and parodies. Barry and Wolford pleased with their patter and songs. The Hess Sisters opened and showed class in the position. Ethel May Barker, the child violinist, who has been in big time Vaudeville, but a short time, gave satisfaction. Schenk Bros. closed the show and their equilibristic feats held close attention. Mrs. Langtry received a lukewarm reception and gave an ordinary interpretation of a sketch that was shallow and lacking in strength and character. Cressy and Dayne are finishing their third week here, closing their engagement Saturday night. Lolo (held over) was just as mystifying as last week and proved very successful.

EMPRESS (Sullivan-Considine, gen. mgr.; agents, direct).—Nick's Roller Skating Girls displayed class. Marie Stoddard and her specialties scored. Leonard and Meredith, of musical comedy connections, did very well with their vaudeville stock and pleased immensely. Gilbert Losee, the boy who sings in three voices, was well received. Lola Stan- tonne Paulsch appeared as a violin "single" and met with success. Les Adlers opened sat-

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NOVELTY HOOP ROLLER AND BATON JUGGLER

This act is not a hoop-juggling act, but novelty hoop rolling

This Week (Feb. 3) Hammerstein's

isfactorily. Gorham's cabaret act filled in and scored a substantial hit.  
PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—"Twenty Minutes in Chinatown." Walter Montague's playlet of San Francisco life with a Chinese slave girl as the

principal figure, measured up O. K. scenically, but it must be admitted it lacks the "punch" an offering of this type should have for successful stage presentation. The climax is lamentably weak. The Melnotte-La Nole Troupe exhibited cleverness in wire walking and were

applauded. The Four Burns Sisters made a pleasing impression, their music filling a good spot. Dugan and Raymond were fairly well received. Josh Dale proved amusing with his blackface comedy, the violin being used to advantage. The Six Abdallahs made a splendid opening act and gave the show a good start. The Spencers were only ordinarily billed, but this singing bunch were the hit of the show.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K & E).—David Warfield, last week.

CORT (Homer F. Curran, mgr.; Shuberts). Florence Webber in "Naughty Marietta" (first week).

SAVOY (Chas. Muchman, mgr.; Ind.) Kolb & Dill, "Algeria" (third week).

ALCAZAR (Belasco & Mayer, mgrs.) Vaughan-Lytell Stock (seventh week).

VALENCIA (Will L. Greenbaum, mgr.) Lombardi Grand Opera Co. (second week).

NATIONAL (Chas. A. Baxter, mgr.)—Stock. Cabaret comedy drama.

AMERICAN (Will H. & Ed. Armstrong mgrs.)—Stock burlesque.

# George Whiting and Sadie Burt SONGSAYINGS

Open at the Alhambra, New York,  
Next Week (Feb. 10)

**BOOKED SOLID**

Direction, J. J. FITZPATRICK

**CHRIS SCHONBERG**

AT THE PIANO



IMPERIAL (D. J. Grauman, mgr.).—"Pop" vaudeville.

A change of policy was inaugurated this week at the National, where the stock "melodrama" have been succeeded by tabloid comedy-drama. It is announced three of these are to be presented jointly every week. All of the former members of the company are said to have been retained and one Mattie Hyde has been added to the support of Raymond Whittaker and Cleo Madison, the co-stars. An expected cut in salaries is reported to have taken place, but appears not to have affected the leading man and woman. A reduction of the stage crew to four men is another move with the change of policy. Pietro Sossa, recently of King and Thornton, is another recruit and is understood to be in charge of the producing department. Rumors are afloat to the effect that a reduction in admission to 10-20 is contemplated, but as yet this has not been announced officially.

The Labor Council has put itself on record publicly as being opposed to the proposed plan for a municipal opera house as outlined by the citizens' committee.

Maud Amber and Winfield Blake, recent recruits to the Kolb and Dill company at the Savoy theatre, were guests of honor at a dinner given by the Press Club Jan. 30.

This week marks the commencement of a short season of musical-comedy at the Alcazar. "The Talk of New York" is the initial vehicle.

Mrs. Valerie Allison, listed with the shining lights of this city as a "society actress" and who appears to have been successful in leading several of her creditors a merry chase during the past year or so, again hit the "spot light" position last week, when she is reported to have eluded the service of a warrant charging her with "larceny by trick and device" and preferred by Mrs. A. Hamberger, a local costumer. It was nearly a year ago, while playing an engagement here at Pantages' that Mrs. Allison was arrested for assault and battery as the result of having pummeled a young attorney over the head while the latter was endeavoring to collect a bill "back stage." Now she is wanted again by the police, who so far have been unable to locate her at her apartments in the Palace Hotel.

The footlight dreams and ambitions of Adela Rogers, the seventeen-year-old daughter of Earl Rogers, the Los Angeles Attorney who is defending Clarence Darrow, the accused labor lawyer, were rudely shattered here Jan. 26, when she was taken back to her home in the south by friends of her father. Miss Rogers was here ostensibly as the guest of Edith Luckett, a member of the "Broadway Jones" company at the Columbia. Word reached the ears of the elder Rogers that there was immediate danger of his daughter eloping with Ralph Morgan, leading man of the show, and hence the girl's sudden apprehension and hasty return to the parental fold.

The restaurateurs have organized under

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"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 name of the San Francisco Restaurant Men's Association and are out with the interesting and important information that visitors to the Exposition in 1915 are not going to be overcharged for meals. Gustav Mann, the new manager of the Portola-Louvre, is president of the Association.

Lon Chaney, late member of the Kolb and Dill company at the Savoy, is directing the chorus end of the musical shows now running at the Alcazar.

Roland Oliver, the accredited author of the new book which is being used here at the Savoy in "Algeria," is known in private life as Henry White, erstwhile managing editor

of the Sacramento Star. Before being set to the "Algeria" music, his libretto was labeled "Lazyland."

When the steamship Nile of the Pacific Mail S. S. Co., reached its dock Jan. 30 from the Orient, a delegation of inquiring friends were on hand with greetings for the members of the Ferris Hartman and Raymond Teal musical-comedy companies, which were believed to be on board. There was considerable disappointment when it was learned that the troopers had delayed their return to the States by leaving the steamer at Shanghai, China.

It is generally believed that the chances of

the Janitors' Union receiving a favorable reply from the Allied Theatre Managers' Association to their request for an increase of wages and a day off every week with pay are mighty slim. The case is practically parallel with that of the moving picture operators a few weeks ago, and it is almost a certainty that the best that the janitors will get in the way of a concession is the day off privilege, with the proviso that they arrange for a substitute at their own individual expense. The matter will come up for consideration and disposition at the regular meeting of the Managers' Association Feb. 7.

York and King will conclude their engagement on the Western States Vaudeville Association circuit this week and are going direct from here to Chicago, where they are booked to open shortly on the Walter Keefe time.

Rice, Bell & Baldwin are arranging for a few weeks here on the coast for the W. S. V. A., after closing on Pantages' circuit shortly at San Diego. This trio is again booked for another season with the Wallace tent show, opening on or about April 20.

There are no new developments in the labor controversy between the management of the Odeon cafe and the Union Labor Council, except that it has been reported that the members of the regular house orchestra are to return to work at the conclusion of Francisco Creators' engagement there a couple of weeks hence.

Emeralda was among the acts that sailed from here Jan. 25 with contracts for a tour of the Brennan-Fuller vaudeville circuit in Australia and New Zealand.

The fire king paid a visit recently to the factory of the American Photoplayer company at Berkeley, Cal. The plant is reported to have been seriously wrecked by the flames.

As a reward for the part she played here a couple of weeks ago in the arrest of one Dr. Samuel Weiss, since indicted by the federal grand jury on a charge of having sent indecent matter through the mails, Elizabeth Mayne, a member of the "Surf Bathers" act at Pantages' had a conspicuous lobby display of her photos during her engagement here. Business picked up strong on the last half of the week as a consequence of the newspaper publicity resultant from the physician's arrest.

Several of the downtown "movie" houses have "copied" the lobby "ballyhoo" displayed at the Silver Palace picture theatre and apparently with gratifying results. An enterprising manager on Powell street, near Eddy street, showed his enterprise last week by advertising a run of the "Oliver Twist" films with a Flagin characterization on exhibition in a wire cage and with a noisy "barker" attracting the attention of passersby.

It is reported from the offices of Labor Commissioner John P. McLaughlin that the claim of the Six American Beauties against the management of the Imperial theatre resulting from a fine of \$27 inflicted several

# YORK AND KING

"SOUTHERN FOLKS FROM SOUTHERN TOWNS"

BOOKED SOLID

COMING EAST



weeks ago by the latter, has been satisfactorily adjusted.

Dorothy Dale, the chorus girl wife of Will H. Armstrong of the American theatre in this city, is reported to be playing an engagement at the Winter Garden in New York City. Their nine-month-old offspring is here in the care of the father.

Kitty Cheatham arrived here last week from the east and is stopping at the St. Francis. She is negotiating for a local launching under the managerial direction of Will L. Greenbaum.

As a result of the American theatre passing recently from the control of Ed. Armstrong, the forecasted engagement there Feb. 9 of Jim Post and his company of "pop" burlesquers suddenly exploded. Armstrong's leasing arrangement with the owners of the house is understood to have been merely in the shape of a tentative agreement which appears to have been lately terminated. When the Armstrong aggregation leaves next week for Sacramento, the American will revert to the original lessee, James Goewey, the reported owner of the Lyceum "pop" burlesque theatre at Kearney and Washington streets, who is planning to continue the "pop" musical-comedy policy at the former house. The American may be dark for a short period, but is expected to reopen at an early date and with a new stock company that will shortly be in process of organization, and under the personal supervision of Tony Lubelski, who has associated himself with Goewey in a business way, and is to look after the attractions end of the enterprise. The name of the new concern is the Philadelphia and San Francisco Amusement Company and Goewey is the president and nominal head.

The proposed tour of the Brennan-Fuller Australian circuit by Henri French is off, the latter and Jules Simpson failing to agree upon terms.

Sam Friedman left here this week on his mission of blazing the way for David Warfield in "The Return of Peter Krinum."

The publicity department of the Empress, of which Frank Donnellan is the chief, has just recently turned out a nifty advertising hanger for the announcement of "next week's attractions."

Scenes along the famous "Kite Shaped" tourist route of the Santa Fe Railroad were motion picture photographed the other day by the Ocean to Ocean Highway Motion Picture Company of Los Angeles.

Frank Fernandez, formerly with the Melles Film Co., is now in the employ of the Western Vitagraph Co., at Santa Monica, Cal.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.) "Old Glory" has saved many a bad act and "The Spirit of '76" has helped many a burlesque show get a redfire finish, but it has seldom, if ever, been recorded that either did a flop or broke up a show. It came very near going down in vaudeville history this week. Redford and Winchester had started things going very nicely with their comedy juggling act and Spencer and Williams had put themselves in warm favor with a nice little singing, talking and dancing turn Monday. Maxim's Models were in third position. They do a series of posings, announced as reproductions of famous art studies. "The Spirit of '76" is the last subject. The announcements for the poses are made on the picture sheet, and when the old war picture was announced there was a warm hand and the hot blood of the American patriots was nicely heated when the curtain went up and disclosed a couple of shapely models in pink fleshings, and very little else, one reclining on a fur robe, her companion standing in bold relief, some of her charms hidden only by a garland of supplex. In an instant the house was in an uproar. The models blushed, looked scared and wondered if the pink fleshings had become "distress." The drop came down and the light-man got the correct slide in the lamp, reading "An Evening Idyl." One old man in the back row smiled and murmured, "They had the right Spirit in those days," the house was hushed and in another minute they were applauding the famous picture of wartime. But it was some picture while it lasted. The Maxim Models is a classy looking act, even if Marcel has done about the last thing in this sort of work. The "Spirit" or Old Glory had a chance for another inning later when Nina Morris and Co. presented a dramatic sketch called "The Yellow Peril," which tells a story of how easy it must be to hold down a job as an agent in the secret service of the United States and Japanese governments. It's a pretty deep stuff and the dialog is not bad, but the situations belong in a real "ten-twenty-thirty." For a while the audience was interested by Miss Morris, who handles her role well, but the sketch weakened as it went along and the only thing that saved it was that the Jap agent got a good "call" for trying to put something over on Uncle Sam. There was a applause as the orchestra played "America," but the audience would have stood for the "Spirit of '76" again, with the mistake thrown in. Something nearer the real article for vaudeville was "The Movies," styled a "Caricature of the Popular Craze." It is a corking good one, too, with a laugh every minute. Those in front entered right into the spirit of it and made it a big hit. The characters are capably handled. It ought to keep them laughing anywhere. Ray Cox picked up the laughs where the "Movies" left off and sailed right along in grand style. Miss Cox has a piano player and a lot of new material, all of which she sent over with excellent returns.

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"Distinctively Individual"

The "Aeroplane Girl" bit is a dandy successor to her "Baseball" number and she puts it over. Liberal reward was hers. Ota Gysi, a violinist, was placed between the two big sketches on the bill and made good easily. He is an artist of real merit on the instrument. He does not play "rag," but his selections are well selected and he finished in warm favor. Kenny, Nobody and Platt won out a nice hit for themselves, the singing being a big mark in their favor, while the talk got over nicely and for solid laughs. The Western Troupe finished out a very good bill with their showy aerial stunts. It was a good show, but Maxim's Models with the "Spirit of '76" in pink fleshings was a pretty hard act to follow.

VICTORIA (Jay Mastbaum, mgr.; booked direct).—Onalp proved a very good feature act on a well-balanced and pleasing bill. It is a capital illusion and well staged. Music lovers had their fill and had a chance to choose to their liking. Anita, one of those eye-rolling and "wiggly" gals, played raggy stuff on her fiddle in the early half of the show and got by nicely, while Kublick, who goes in a little more for the classier stuff, with "Silver Threads" played while wearing a make-up like "Gaspard" in the "Chimes of Normandy" for the finish, was a big hit. Kublick also uses a little rag stuff. There were nine persons in the "Six Graduate Girls" act, two boys and a girl doing principal work and pulling the act along. The sextet simply helps the act look big. Those graduates were handed their diplomas too soon, if they studied for the stage. Bannister and Vizzard offered a comedy skit which finished strong through a moving picture act, nicely handled. The talk runs too much to sameness at the opening. The girl might sing, if she can. Madeline Nash is a pleasing "single" with a nice voice, good appearance and a smile. She won favor. The trapeze stunts of the Flying Mitchells; the stepping of Martin and Elliott, who go along with the many straight dancing teams in small time vaudeville, and V. P. Woodward, who spins tambores with his head, hands and feet, all at once, filled out the rest of a good bill.

PALACE (E. L. Perry, mgr.; booked direct).—"The Smoke Queen" was the feature act this week and got over fine. It is not often that talky sketches get over as well as this one did here. It tells of a "hoptoad" in Chinatown, who hits the pipe and dreams of a black eyed queen he calls "Cutey," but just when he thinks he is in soft, his pipe goes out and he's flat again. The fellow handles some slang well and makes good with some "locals." The girl is a capital aid. The three O'Neill Sisters were a big hit with their snappy songs and dances. The girls are young, look well and can sing their songs. Dorothy Curtis was among the winners with some clever imitations of musical instruments. The Trevett Quartet, three "Oughts" and a blackface comedian sang the usual selection of popular songs, but were a bit shy on voice. They must have rehearsed one number in a flat and still sing it that way. Rawson and June held attention with their javelin and boomerang stunts, the act fitting in nicely as a novelty. Belle Fox ran in the ordinary "single" singer class. Whistling Casey whistled two good numbers and pulled a pretty sad recitation. He should stick to whistling. De Alma and May were well received with their very nice banjo act. Joe Coca can claim some honors for his orchestra of eight pieces. It makes several others in bigger houses sound poor.

GARRICK (Nixon & Zimmerman, mgrs.).—"Officer 666" got off to a flying start. It was the only opening in town this week and profited by it. The piece was thoroughly enjoyed by a large audience. "Oughts" and a blackface comedian sang the usual selection of popular songs, but were a bit shy on voice.

BROAD (Nixon & Zimmerman, mgrs.).—"The Governor's Lady" is doing a fine and well-deserved business in its second week. The play is an excellent piece of work and splendidly acted.

CHESTNUT STREET OPERA HOUSE (Nixon & Zimmerman, mgrs.).—The third week of "Kismet" with Ota Gysi, shows no falling off in the big houses since the piece opened here. Nothing but praise heard of it, and it should round out a very good four weeks' stay.

FORREST (Nixon & Zimmerman, mgrs.).—Last week of Raymond H. Hook and "The Red Widow." Piece doing nice business.

ADELPHI (L. Humbert, mgr.; Shuberts).—"Bought and Paid For" fifth week and

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LYRIC (L. Blumberg, mgr.; Shuberts).—Second and last week of "Everywoman." Has had nice business on return engagement.

WALNUT (Samuel Johns, mgr.).—Last week of "Littlest Rebel," with William Farnum. Popular prices, highest \$1, has helped a lot, but the play is well liked.

Fanny and Kittle Watson, the sisters who will have their own show on the Eastern Wheel produced by Max Spiegel next season, have read the first act and are highly pleased. The girls are making lavish plans to capture honors for dressing.

The management of "The Governor's Lady" and the Broad Street theatre entertained the dramatic editors of this city at the theatre Thursday night of last week. A banquet was served in the "Childs Restaurant" scene on the stage after the show.

Lew Kelly, of the Behman show, badly sprained his ankle while walking from the theatre to his hotel last week. A doctor fixed him up so he could continue in his part, using two canes for several days.

Ruby Marion was not with Watson's "Beef Trust" here last week. She is recovering from an operation at a sanitarium in New York. Margaret Newell and Amy Thompson divided Miss Marion's part in the show and did well with it.

Billy Spencer, the original "Grogan," may go out with his own show next season. This is his last with W. B. Watson. The latter's fondness for eating limburger sandwiches during the show may have prompted "Grogan" to make the change.

One of the features at Woodside Park next summer will be "The Devil's Slide," a new fun-maker. Abe L. Einstein, of this city, is having the new sensation installed.

"The Acquittal of Peter Prunce" is the name of a new court trial scene written by Lew Kelly, George Wyckoff and Lou Hascall of the Behman Show. At a trial performance given here last week at a midnight party of the "A. O. O. W. D." at Cooke's, it was a riot.

The ninth annual banquet of the Philadelphia Sporting Writers' Association was held at the Continental Hotel Winter Garden Monday night and was a huge success, nearly 500 guests participating. The theatrical section held fourteen tables of five persons each. Many local managers and all the vaudeville agents here attended. Lester Mayne, Joe Pin-cus, Jack Goldberg, Edgar Allen, W. W. Atwell, Joe Schenck, Chris Brown, M. E. Epstein, Max Landau, W. J. Delaney, Harvey Watkins, Irving Cooper and Bruce Duffus were among the vaudeville agents from New York who were the guests of local agents, and all but one or two were among those present. A vaudeville bill, music, speech-making, plenty of booze, eats and noise made up the program.

## BOSTON

BY J. GOOLYE.

80 Summer Street.  
KEITH'S (Harry E. Gustin, mgr.; U. B. O.).—Edna Goodrich as the headliner, presented a very pleasing act. The Five Bullies, good; Al & Fannie Steadman, funny; Rawls & Von Kaufman, good; Billy Rogers, scored; Ray Fentoh and her Yankee Lads, good; Florenz Trio, smooth; Wilson Bros., pleased; Jonloy Bros., did well.

PLYMOUTH (Fred Wright, mgr.; Liebler's).—"Disraeli," with George Arliss, engagement extended two weeks more. Playing 17th week now.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.).—"Mind the Paint Girl," with Miss Billie Burke. Opened his Here for three weeks.

COLONIAL (Charles J. Rich, res. mgr.; K. & E.).—"Ziegfeld's Follies," two weeks more, playing to capacity.

PARK (Charles J. Rich, res. mgr.; K. & E.).—"The Woman." Last three weeks. Business very good.

TREMONT (John B. Schofield, mgr.; K. & E.).—"Milestones," doing fairly well.

BOSTON (Al. Levering, mgr.; K. & E.).—

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has ever appeared.

"The Garden of Allah." Good business. Rumored an attempt will be made to hold the production at this house through Lent.  
SHUBERT (E. D. Smith, res. mgr.; Shuberts).—Robert B. Mantell in a Shakespearean repertoire. Has the town talking of his work. First appearance in many years. Last of a

two weeks' engagement. "The Red Petticoat" next week.

MAJESTIC (E. D. Smith, res. mgr.; Shuberts).—"Bunty Pulls the Strings" playing to capacity. Third week.

BOSTON OPERA HOUSE (Henry Russell, managing director).—Grand Opera.

CASTLE SQUARE (John Craig, mgr.).—Stock: "Believe Me, Xantippe," the Harvard prize play, is in its third week and seats are selling two weeks in advance. Craig has been fortunate with Harvard plays. Last year he had "The End of the Bridge," which ran for nine weeks, and then he sold it for a big price.

ST. JAMES (M. H. Gulesian, mgr.).—Stock: "Sunday." Last week of stock. Marcus Loew taken hold next week.

CASINO (Charles Waldron, mgr.).—Burlesque: "Trocadero Burlesquers."

GAITY (George T. Batchelor, mgr.).—Burlesque: "Ben Welch's Burlesquers."

GRAND OPERA HOUSE (C. Lothrop, mgr.).—Burlesque: "Girls From Missouri."

HOWARD (C. Lothrop, mgr.).—Burlesque and vaudeville: "Miner's Americans."

Ziegfeld's Follies at the Colonial is doing some business. Two weeks ago the receipts were \$15,500 and last week when Ching Ling Foo joined the show the receipts jumped to almost \$17,000.

The Suffolk County Court will decide whether or not Max Schoolman and Elston & Swift can destroy that part of the old Howard Athenaeum, containing the dressing and toilet rooms and the stairway. Schoolman is remodeling his property adjacent to the theatre and the owners of the theatre claim that he threatens to tear down the wall and part of the theatre. The owners of the theatre claim that they and their ancestors have enjoyed the use of the property for fifty years and state they anticipate great damage if the wall is torn away. They ask for an injunction.

The orchestra at the Majestic theatre, where "Bunty Pulls the Strings" is playing, was placed under the stage so that room could be made for two additional rows of seats.

Business at the Boston theatre is the same. It is a surprise at this playhouse, which is one of the biggest in the country. Twice this season the house has been dark, owing to the sudden closing of plays that did not make good. Now, with "The Garden of Allah," the orchestra has been forced under the stage.

Felix Weingartner and Lucille Marcel, who were married in New York last week, are spending a honeymoon in Boston. He is the musical director at the Boston Opera House. She is a member of the company. They received a big greeting and reception on their arrival.

Edward E. Rice is in Boston looking for a location for the Great Raymond, the illusionist. Raymond has just returned from a tour around the world. He is now in San Francisco. Rice plans to place him in some Chicago theatre next month, with Boston to follow.

Fred. St. Onge, who has just returned from Europe with his wife, is visiting his parents in Brighton, a Boston suburb. He is laying off so that he may spend the four weeks with them.

Mrs. Helena B. Parker, the divorced wife of John R. Parker, chief electrician at the Boston Opera House, appealed to Judge Irwin in the Suffolk Divorce session for alimony. She was divorced from her husband in 1910 and claimed that she had not received a dollar from him since. The divorce was originally granted on the grounds of non support and was uncontested. William P. Hall, the assistant manager of the Opera House, testified that he received \$35 a week. After hearing the evidence, Judge Irwin dismissed the case without prejudice.

Winthrop's new play, "Snow White" and "Ruthless and True" will be seen in Boston early in March. They will go to the Shuberts most likely. "Snow White" will be two performances a day. "Ruthless and True" will be played in the afternoon and "Ford & Son" in the evening. "Snow White" will be put on for afternoons only on account of the "fool law" that Massachusetts forbids the appearance of children in the stage during the evening.

John Craig will be with competitors in

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A COON SONG THAT HAS BOTH MELODY AND RHYTHM. GOOD TO SING, GOOD TO SHOUT AND GOOD TO DANCE.

Albert Von Tilzer

the stock field after this week. The St. James stock company will disband. V. J. Morris, Marcus Loew's husky manager, will handle the reins for a time. He can do two houses as easily as one.

"Milestones," now playing at the Tremont, is evidently here for some time to come.

Representative John F. McCarthy, of Boston, fled a cute little bill with the legislature this week. He only wanted a law passed that would give the right to the city council or the officers having the right of a city council in every city and town in the state to appoint a committee of one or more persons to view plays or other public performances, in the capacity of censors, and are to be admitted to theatres without paying. These "censors" are to report to the mayor or board of selectmen, who shall have the power to prevent the production of any play or spectacle, or to require such changes as will make it proper. He claimed that he fled the bill for the reason that John Casey, who is acting in that capacity in Boston, is overworked.

Attorney J. Albert Brackett, counsel for the Boston Theatre Managers' Association, appeared in opposition. He got busy very quickly and told the committee a few things. He alleged that McCarthy is laboring under a misapprehension regarding Mr. Casey's overwork, and claimed that Mayor Fitzgerald had others to assist Casey in his arduous duties. Another hearing will be held later.

Word was received here that the special train bearing the members of the Symphony Orchestra from Detroit to Boston was wrecked at Fonda, N. Y., Sunday. No member of the orchestra was injured.

Yu Ehr, the chap with Ching Ling Foo, who catches the fifty-pound bowl on top of his head, met with a mishap at the Colonial Saturday night while attempting the feat. The bowl did not land squarely as intended. It fell partly on his head and struck his thumb. As a result he received a number of cuts and bruises that needed treatment at the Boston City Hospital. The doctors kept him there for a day. He was on deck again Monday night.

Local police officers are compelled to make a thorough examination of all theatres for the purpose of reporting any violation of the laws by which theatres are governed. To violate one of these laws spells sure trouble for the manager of the house.

A song demonstration contest, the first in Boston, was held at Loew's Orpheum on Monday night. With the audience as judges, and with ten publishers, represented by twenty contestants, looking for the honors, Watson, Berlin & Snyder's "At the Devil's Ball" carried off the eight inch silver cup, presented by Manager V. J. Morris. Frank Corbett and Walter Donovan, who were coached by Don Ransay, the local manager, carried the cup home.

## NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM.—Ennui promoting program, taklins, inept, Miller and Mack, fair; Temp-est & Ten, delightful; Annie Kent, did fairly; "Miss 318," don't ring true; Claudius & Scarlet, first honors; Legros, contorted conventionally.

DAUPHINE.—"Merry Widow," excellent company, good business.

TULANE.—Eddie Foy in "Over the River," threadbare musical comedy by provincial company, opened capacity, but business dropped.

GREENWALL (J. J. Holland, mgr.).—It was whispered along the Rialto Sunday the lid had been clamped down tightly at the Greenwall, but observation of the entertainment disclosed an utter absence of restraint of any kind. It's a red hot show Sol Myers is handing local citizenry, with enough spice to whet the appetite of the most jaded. The

"The act they are all talking about."

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only things that seemed to be cut out were the dresses of the choristers. A little more excision and the girls would be forced to dabble their expenditure for powder. "The Girl at Rectors" is the old re-restaurant burlesque, with near-funny signs on the walls. "On the Midway," used to close, is really an act of the "Princess Treblzone." It provides an excellent environment for El Kor, a stout cooch dancer, who flopped about like a top-heavy canal boat in rough weather. Milton and Delmar evoked applause in the olio, as did the Three Kobers, commendable acrobats. Gene Gomes proved a surprise in female impersonations. New faces are needed at the Greenwall. The management announced from the stage they would be forthcoming. They're absolutely essential if the Greenwall is to proceed with profit.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—Ward and Vokes in "A Run on the Bank."

LYRIC (C. D. Peruch, mgr.).—Peruch-Gyprene Stock Co. in "The Devil."

GREENWALL (J. J. Holland, mgr.).—Dinkins and Stair Burlesquers.

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

LA FAYETTE (Abe Seligman, mgr.).—Vaudeville.

HIPODROME (Law Rose, mgr.).—Dario Troupe, Fields and Loring, Rogers and Marvin, McClain and Mack, Casius and Lamar, Skatoris.

The Mardi Gras festivities have occasioned large attendance at the theatres. This city is crowded with visitors, and the electrical illuminations surpass anything shown heretofore. Canal St. Charles, Bourbon and Dauphine streets are in an iridescent blaze of myriad colors, forming a sheen of transcendent brilliance.

"Three Twins" is said to be using its original costumes.

The French opera house closed Sunday evening with a performance of "La Boheme."

Norman Walker, who tinkers about the editorial columns of the Times-Democrat, and who always has W. placed opposite his name after a combat with the President's English, is warning all and sundry that the drama and its sister, the musical comedy, should be dry-cleaned. His Sabbath morning tirade was against "The Woman." Walker is one of the writers who admits himself that he has the verve and nerve to call a spade the same thing.

"A Modern Eve" is at the Tulane next week, with Weber and Fields playing the Dauphine.

Tom Dinkins, lessee of the Greenwall, and a Mardi Gras visitor, was much perturbed because an usher, who started to work Sunday morning, resigned the same evening, and he told F. W. Stair, another lessee, and another Mardi Gras visitor, of his condition. "I shouldn't worry," Stair replied. "I suppose he was one of those workaday people."

## ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Grace LaRue & Co., headliner, scored; Mary Elizabeth, heartily endorsed; Owen Clark, successful; McConnell & Simpson, scored, laughing hit; Berg Bros., dandy opener; Frank Morrell, won favor; Marvelous Millers, very graceful; Kate Watson, laugh every minute.

HIPODROME (Frank Talbot, mgr.).—Stage Door Johnnies, headlined; Windecker's Band, scored; Dick Crollus & Co., much applause; Devere, Hayden & Newman, well received; Agnes Lee & Co., fine; Mabelle Sherman, went big; Those Four Kids, did nicely; Gormley & Caffery, very clever; Alfretha Sisters, novel; Ileno McCree & Co., marvelous. Overflowing audiences.

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**PRINCESS** (Dan Fishell, mgr.).—Princess Maids in "The Rabbit's Dream," success from the start, scoring completely; McManus & Weston, exceptionally good; Eva Steckler, many encores.

**KING'S** (F. C. Meinhardt, mgr.).—Russell Minstrels, featured; Excella & Franks, good; The Wynnings, Zelaya and Weason Bros. complete a well-balanced bill to good business.

**SHENANDOAH** (W. J. Flynn, mgr.).—Dyer & Dyer, honors; Four Dancing Bugs, clever; Spencer & Brown, well liked; Scanlon & Press, entertaining; Uneto Japs, above average.

**EMPRESS** (C. B. Heib, mgr.).—Large crowds filled the new Empress at the opening performance of the latest vaudeville house in the local field. The bill, which was so well received, was comprised of the Dancing Maids, Hyland & Farmer, Swor & Mack and Gordon Eldrid & Co. sharing honors. The new house is beautiful and fireproof, having a seating capacity of 1,800.

**SHUBERT** (Melville Stolz, mgr.).—"The Silver Wedding," new comedy of German-Americans, received its first performance at the Shubert.

**OLYMPIC** (Walter Sanford, mgr.).—"The Count of Luxembourg" opened to an overflowing audience. Very gorgeous production; the music of high order.

**CENTURY** (Wm. Kaye, mgr.).—Charlotte Walker in "The Trail of the Lonesome Pine" scored her usual success.

**AMERICAN** (H. R. Wallace, mgr.).—"The Divorce Question" made a lasting impression. GARRICK (Mat Smith, mgr.).—"A Butterfly on the Wheel" made its initial appearance before a full house. Dorothy Lane and Vincent Sternroyd have the leading parts.

**GAYETY** (Chas. Walters, mgr.).—"The Cracker Jacks" entertained.

**STANDARD** (Leo Reichenbach, mgr.).—Pat White in "Casey in Society" scored a laughing success.

## CINCINNATI

By HARRY HESS.

**KEITH'S** (J. J. Murdock, mgr.; U. B. O.; rehearsal, Sun. 10).—It required considerable work to get this week's bill in shape, necessitating the running of a picture between the first and second act. Iolene Sisters, opened strong; Mr. and Mrs. Gordon Wilde, followed G. S. Melvin, excellent dancer. Henry E. Dixey, headlined; Fields & Lewis substituted for Norton & Nichol-

son, good. "The Trained Nurses" with Clark and Bergman, big hit; Bully & Hussey, excellent; La Mase Trio, closed.

**GRAND O. H.** (John H. Havlin, mgr.; T. Aylward, representative; K. & E.).—Blanche Ring in "The Wall Street Girl." Miss Ring's voice showed the effects of her recent throat trouble, nevertheless she did well.

**LYRIC** (James E. Fennessy, mgr.; Shubert).—"Baby Mine," is extremely funny. Walter Jones, a Cincinnati native was warmly received. Business above average.

**WALNUT** (W. W. Jackson, mgr.; S. & H.).—"In Old Kentucky."

**EMPRESS** (George F. Fish, mgr.; S-C; rehearsal, Sunday 10).—The Major and Phil Roy, opened; Holmes & Wells, fine; The Freccott, mystifying; "Trapping Santa Claus," hit; Joe Kelsey, good; Slayman All's Arabian Hoo Loos, very big.

**STANDARD** (Thos. Corby, mgr.).—"Gay Masqueraders." The Three Widows is made enjoyable by George B. Scanlon and Mark Adams. Countess Hedwig von Mueller makes a dashing widow. Business good.

**PEOPLES** (J. E. Fennessy, mgr.).—Zalala's Own Company. Although a great many changes have been made there is still considerable repairs necessary.

Hubert Heuck, vice president of the Heuck's Opera House Company who are the largest theatrical firm in the west and proprietors of the Lyric, Peoples and Heuck's in Cincinnati, and also several companies on the Empire Circuit will make costly improvements during the summer months at the Lyric, Peoples and Heuck's. They are also contemplating running pictures in other houses during the summer.

Just before the evening performance Ethelyn Clark, a member of the "Get-Rich Quick Wallingford" Co. walked into the lobby of the Grand Opera House, drew forth a knife, carved a piece out of a picture on exhibition of the Blanche Ring company in "The Wall Street Girl." Miss Clark was formerly a member of the chorus in "The Wall Street Girl" but has now secured the part in the Wallingford show. She said she had requested that her picture be withdrawn, but that her request was not complied with and she took that means of securing the desired result.

A new moving picture house will be erected

at 400 and 404 East Pearl street. A permit was granted to the Broadway Realty Co.

Geo. F. Fish received a telegram from Philadelphia announcing that he is a grandfather.

Thos. Hayden, acrobat, returned to New York for medical treatment. While doing his act he fell and was severely injured.

## BALTIMORE

By ARTHUR L. ROBB.

**MARYLAND** (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10 A. M.).

—A quick, snappy, fast running bill with Louis Simon, Kathryn Osterman and Co. in "A Persian Garden," well in the lead for applause, crowded the theatre Monday afternoon. Grace Van Studdiford sang three songs. Genaro and Bailey cleaned up with their dashing songs and dances. Billy Hall made quick changes in his act, "Making Good." Frank Hartley pleased with jugglery. La Veen & Cross, good exhibition; La France & McNabb, laughs; Dinehart, Heritage & Co. in bright, sprightly playlet; Rich and Lenor, applauded; De Lasso Troupe surprised with novel casting.

**NEW** (George Schneider, mgr.; direct).—An uneven program with Princess Victoria, a wee little comedienne, in the principal position. As a flash act should be a good card for small time if properly boomed. "Dolly's Birthday Party," a tabloid musical comedy with little plot but much singing, needs some trimming and further rehearsing then it will be all right. Uno Bradley and Irene hit of the bill with songs, planologue and stories. Blondell & Tucker, ordinary. Helen Carrell & Co., excellent impression in comedy dramatic sketch, Miss Carrell's emotional work being especially clever. MacDonald Brothers, fair in acrobatics.

**VICTORIA** (C. E. Lewis, mgr.; agents, Nixon-Nordlinger).—Program of average quality with Brennan & Wright carrying off the comedy honors. These boys are genuinely clever and their material is mostly all new and up-to-date. Clifford Whipple & Co. won applause. Venetian Four, pleased; George & Gerty Dupree, danced into favor; Hoefler & Co. held attention; Jack Murphy Trio, amused.

**FORD'S** (Charles E. Ford, mgr; K. & E.).

—"The Master Mind," with Edmund Breeze, thrilling melo-drama full of detectives, crooks, politicians and all sorts of con people, seemed to please large audience Monday night.

**AUDITORIUM**.—"Ready Money," fascinated a crowded house Monday night.

**ACADEMY OF MUSIC** (Tunis F. Deane, mgr.; K. & E.).—The local lodge of Elks crowded the theatre to the doors and gave Richard Carle and Hattie Williams great reception in "The Girl From Montmartre."

**GAYETY** (William Ballauf, mgr.).—"The Behman Show," two large audiences Monday.

**EMPIRE** (George W. Rife, director).—Billy Watson and "Beef Trust" kept large audience continually laughing Monday night.

**HOLIDAY ST.** (Wm. Rife, mgr.; S. & H.).—"That the good old emotional "East Lynne" has lost none of its popularity was attested by the large audience that greeted the Premier Stock Co. Monday afternoon.

**ALBAUGH'S** (J. Albert Young, mgr.; Independent).—Pol Miller and Col. Tom Booker pleased a big crowd Monday night with their songs, stories and banjo playing.

Captain Frank Brunswick, heading Brunswick's Wild West Co., appearing in "The Tenderfoot's Troubles" at the New theatre the past week, was suddenly called to his dying wife's bedside in Chicago last Wednesday. Al. Hedreck, on the same bill, played Brunswick's part at three hours' notice and did remarkably well. A telegram received from Brunswick early Friday morning announced the death of his wife and infant son the night before.

Mrs. Frank Henderson, of Jersey City, daughter of the late John W. Albaugh and principal owner of Albaugh's theatre in this town, is here on a dying trip. The house will be continued, according to Mrs. Henderson, as heretofore along independent lines, especially catering to local affairs. In company with Manager J. Albert Young she made a thorough inspection of the theatre and as a result immediate repairs and a general overhauling of the playhouse will be begun at once.

Ray Bailey, of Genaro and Bailey, playing at the Maryland this week, is a Baltimore girl. Her elopement with Dave Genaro, her present partner, was a local sensation twelve years ago. Several box parties and luncheons are scheduled during the week in her honor.

# Bigelow, Campbell and Rayden

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**ANN ARBOR, MICH.**  
MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Mon. 10, Thurs. 9).—4-5, Rondas Trio, clever novelty; Vera Bettina, fair; Norina Carman and Her Minstrel Boys, went big; Chas. Kenna, big hit; Japanese Imperial Troupe, sensational. 6-8, Caprice Lewis; Savall; Menlo Moore's Mother Goose Girls; Al. Lawrence; Mayme Remington and Her Pickaninies. MELTON.

**BATTLE CREEK, MICH.**  
BIJOU (Will Marshall, mgr.).—30-3, Monohan, good; 3, Weston, fine; Bertram, May & Co., hit; Baby Helen, wonderful; Mayme Remington & Picks, big. 4-6, Mavolio, clever; El Cota, great; Milton & Dolly Nobles, fine; Sisters, McConnell, fair; Lasky's 6 Hoboes, good; good business. HEIMAN.

**BUFFALO.**  
STAR (P. C. Cornell, mgr.; K. & E.).—"The Quaker Girl," charming; big business. 10, John Drew. 13 & balance of week, Mrs. Fluke.

TECK (John R. O'Shel, mgr.; Shuberts).—"Hanky Panky," draws large audience. 10, Gilbert & Sullivan rep.

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.). rehearsal Mon. 10).—"The Love of the Rose," an exquisite delineation of pantomime dancing; Mary Quive & Paul McCarthy, won favor; Martinette & Sylvester, scored; Walter S. "Rube" Dickinson, funny; "Detective Keen," tense; with a thorough knowledge of music and an attractive personality. Autum Hall Curtis made her debut here and received a warm welcome from many friends; Three Travilla Bros., sensational; Raymond & Cavert, encores; "Nick's Roller Skating Girls," neat; Kinemacolor closed satisfactory program to large and appreciative audience.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Shepherd of the Hills," touching and powerful play, big audience. 10, "The White Slave."

LAFAYETTE (C. M. Bagg, mgrs.; Empire Circuit).—"Miss New York, Jr.," pleased.

GARDEN (M. T. Middleton, mgr.; Columbia Circuit).—Gus Fay, very popular Buffalo boy, is always a drawing card here.

FAMILY (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Burns & Lynn went well; Lillian Sisters, classy; Al Herman, satisfactory; Eddie Heron & Madge Douglas in "Jimmie Pinkerton's First Case," humorous; May & June, well liked; Ruppert Bros., passed.

ACADEMY (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Briscoe, laughter; Hilda Peterson, creditable; May Ellwood & Co., held interest; Pearl Dawson, pleased; Barrow & Milo, above average; Nat Goetz, startling; Rose Berry, won favor; Frank Stafford & Co., in "The Hunter's Game," a very pretty act; Jack Boyce, amused; Benton, Barr & Benton, comedy bicyclists, thrilling. THAYER.

**CANTON, O.**  
ORPHEUM (O. G. Murray, mgr.; agent, Gus Sun; rehearsal 10).—Fred Renello & Sister, best and most sensational cycle act ever here; Scott & Wallace, good; Augustus Neville & Co., seen here last year, fair; Byall & Early, hit; Earnest Alvo Trio, pleased. Capacity openings.

GRAND (Fleber & Shea).—Pictures, business fair; Feb. 11, Richard Carle and Hattie Williams in "The Girl From Montmartre." ULYCEUM (Abrams & Bender; agent, U. B. O.).—Edward De Corala & Co., fair; Zenda, doing the Eva Fay stunt, fair; Smiletta Sisters, good; Fentell & Tyson, pleased; Blimberg, Marion & Day, good; pictures Sunday; fair business.

AUDITORIUM.—K. of P. pictures Feb. 8; Grand Army Band will give a minstrel show 27.

The benefit given Frank Custer (a performer) at the Auditorium Jan. 28, netted over \$1,000. He will be sent to a sanitarium by the Eagles, who had charge of the benefit, until he is able to resume work.

Bessie Brentan left 1 for her home.

**CHAMBERSBURG, PA.**  
FRANKLIN (N. K. Eltonhead, mgr.).—29, "Alma," good show; house dark since. ROSEDALE (F. A. Shinnbrook, mgr.).—Wills Musical Comedy Co. completed very successful two weeks' engagement, 1, to big business; are well liked here. 8-10, "Simple Simon" Musical Comedy Co., good. Coming John W. Vogel, 15; "Mutt & Jeff," 26. C. A. BOKER.

**CLEVELAND, O.**  
HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10).—Percy Haswell & Co., feature; Gere & Delaney, clever roller skaters; Georgette, puts songs over in a winning way; Claud & Fannie Usher, familiar but welcomed; Three Hickey Bros., eccentric dancers & tumblers; Dolly Connolly & Percy Wenrich, won favor; Lyons & Yosco, hit; The Four Bards, do unusual feats.

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RUBE MARQUARD

## "THOSE RAGTIME MELODIES"

Chorus:

Oh, oh, those ragtime melodies!  
Come on and hear! Come on and hear!  
Oh, oh, those ragtime melodies!  
Baby, look a-here, look a-here, look a-here,  
When that music starts to play,  
I could listen night and day,  
Hear! Hear! Hear! Hear!  
Rum tum te tum on the drum!  
Oh, oh, those ragtime melodies  
Fiddle up, fiddle up, on your violin,  
That's good old Yankee harmony;  
Love it, love it, goodness how I love it!  
When some tune your heart has won  
Then you hear another one—  
Ev'rybody's doin' it! Doin' what? Doin' what?  
Singing those ragtime melodies.

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GRAND (J. H. Michels, gen. mgr.; rehearsal Mon. & Thurs. 10.30).—Mod Dooey & Co.; Billy Wallace; Restoo; Sylvia; Aulin & Flight; Julian Sisters & Fay; Howard & Harmon. Second half, Chas. Johnson; Billy Watson; Palmer & Dorkson; Honna Helm; Le Noir's Manikins; Gowley & Keenan; Clairadon Bros.

OLYMPIA (J. H. Michels, gen. mgr.; rehearsal Mon. & Thurs. 10.30).—The Great Keeler; Carl James; Palmer & Dorkman; Lewis & Root; Le Noir's Manikins. Last half, Jack Noeff; Bob Brown; Houseten & Olmstead; Dora Kummerfeldt; Colin's Dogs.

GLOBE (J. H. Michels, gen. mgr.; rehearsal Mon. & Thurs. 10.30).—Vivren & Burdell; Harry Dixon; De Rosa's Cats; Throwing Tabor. Last half, Great Keeler; The Seymours; Lewis & Root; The Hemmings.

ALHAMBRA (J. H. Michels, gen. mgr.).—Dora Kummerfeldt; Martin & Baker; Bredau. Last half, De Rosa's Cats; Helen Yates Peck; Resistivo.

PRISCILLA (Proctor E. Sea, mgr.; rehearsal Mon. 10).—Hyatt & LeMore's Minstrels, headline; Davis-Gledhill Trio, cycle act; Harris & Randall, rural act; Fox, Peck & Franks; Lyrica; Harry Ross; LaGeorge Troupe.

STAR (Drew & Campbell, mgrs.).—Jardin de Paris Girls, with Leo Stevens, Joe Madden and Lydia Jospy & Stella Gilmore.

EMPIRE (E. A. McArdel, mgr.).—Columbia Burlesquers with Charlie Howard.

PROSPECT (Geo. Todd, mgr.; Stair—Thos. E. Shea in repertoire.

COLONIAL (R. H. McLaughlin, mgr.; Shuberts).—"The Merry Countess" and star cast. OPERA HOUSE (Geo. Gardner, bus. mgr.; K. & E.).—Viola Allen, "The Daughter of Heaven."

DUCHESS.—Vaughan Glaser Stock Co. CLEVELAND.—Holden Stock Co. WALTER D. HOLCOMB.

COLUMBUS, O.  
KEITH'S (Wm. Prosser, mgr.; agent, U. B.

O.).—Lillian Herlein, headliner; Tom Nawn & Co.; Andrew Kelly; Phina & Picks; Mosher, Hayes & Mosher; Barnivici Bros.; Sprague & McNeese; Eight English Roses.

SOUTHERN (J. F. Luft, mgr.; Shuberts).—"The Master of the House," 21-Feb. 1, scored; Wm. Favershaw, in "Julius Caesar," 5-8; Carter, the magician, 7-8; "The Silver Wedding," 10-12; Harry Lauder, 14; "The Glass Blowers," 15.

HARTMAN (Lee Boda, mgr.; K. & E.).—"The Round Up," with Maclyn Arbuckle, 17-28, pleased again; May Irwin, in "Widow by Proxy," 29, hit; Julian Eltinge, in "The Fascinating Widow," 30, packed house; Henrietta Crooman, in "The Real Thing," 31-Feb. 1, pleased; "Exceeding the Speed Limit," 3; Fritz Scheff, in "The Love Wager," 4-5; "The Little Millionaire," 6-8; Maude Adams, in "Peter Pan," 11-12.

HIGH ST. (Chas. Harper, mgr.; S. & H.).—"Happy Hooligan," week Jan. 27, fine houses; "Madame X," with Eugene Blais, week Feb. 1; "In Old Kentucky," Feb. 10-12; "The Winning Widow," 13-15; "The Sweetest Girl in Paris," 17-19; "The Fortune Hunter," 20-22.

BROADWAY (Wm. James, mgr.).—The Oberlin Sisters; Little & Fulton; The Five Melody Kings; Figaro; Valee; Kinemacolor. MEMORIAL HALL.—New York Philharmonic Society with Marie Rappold, Feb. 20.

Two big houses here have taken over moving pictures. They are the Colonial and the Grand. Shubert attractions appeared all last season at the Colonial, and the first part of this season it booked Keith Family vaudeville, but that was given up recently. The Grand was also a Shubert house formerly.

Mrs. Fluke has been booked to appear at the Hartman very soon in "The High Road."

Columbus theatregoers will have an opportunity to see Mrs. Leslie Carter in repertoire at the Southern during the latter part of the month. H. C. A.

**DALLAS.**  
MAJESTIC (O. F. Gould, mgr.; Inter; rehearsal Mon. 10).—Gordon Bros. & Bob, the boxing kangaroo, exciting; Reeves & Werner, pleased; Harry Holman & Co., in "The Merchant Prince," hit; Nichols Sisters, very good; Vedder & Morgan, light applause; Great Lester, great; Great Roberto and Bea Vera, excellent; capacity business.

GARDEN (Stinnet & Brown, mgrs.; T. B. C.; rehearsal Sun. 6).—Six acts and pictures. Exceptionally good bill. GEO. B. WALKER.

**DENVER.**  
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 27, Little Billy, headlined, good impression; Barnes & Crawford, riot; Grady, Carpenter & Co., pleased; Galetti's Monkeys, good; Mignonette Kokin, fine; Warren & Blanchard, excellent; Eldora & Co., great.

EMPRESS (Geo. A. Boyver, mgr.; S-C).—Geo. B. Reno & Co., feature, well liked; Brooklyn Comedy Four, passed; "Number 44," thrilled; Carly's Canines, held interest; Morton-Jewell Troupe, fine; Eli Dawson, very good.

PANTAGES (J. J. Cluxton, mgr.; agent, direct).—Five Greens, feature, went big; Copeland & Paton, hit; Zimmer, fine; Leo Miller, passed; Three Ortigas, well liked.

BROADWAY (Peter McCourt, mgr.).—Week 3, "The Blue Bird." TABOR GRAND (Peter McCourt, mgr.).—Week 3, "Beverly."

Jan. 28, Dr. Harvey Wiley, defender of the "pure food laws," lectured at the Auditorium; 2-3, Genes.

Princess and Ials are the only picture houses now charging ten cents. Both show first run pictures. HARRISON E. HALLAM.

**DES MOINES.**  
ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sun. 10).—Week 15, Nat Nassaro & Co., good; Sam Mann & Co., scored; Elizabeth Otto, pleased; Herbert's Canines, good; Furguson & Northlane, liked; O'Neill & Wainley, encores; Nip and Tuck, good.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.

MAJESTIC (Elbert & Getchell, mgrs.; S-C).—Eight week vaudeville.

BERCHEL (Elbert & Getchell, mgrs.).—24-30, "Old Homestead." JOE.

**DETROIT.**  
TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Belbini & Grovini, pleased; Fay, Two Coleys & Fay, very good; Musical Gormans, excellent; Joe Jaxon, amusing; Ellis & McKenna, very good; "The Concealed Bed," delighted; Billy Gould & Belle Ashlyn, clever entertainers; Bird Millman, good.

MILES (C. W. Porter, mgr.; agent, U. B. O.; rehearsal Mon. 10).—La Belle Cora, good; The Doria Opera Trio, very good; Mason &

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On Their Way Home  
Going to Bed

In Their Sleep  
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After Lunch  
All Through Dinner  
and  
For a Week After

at **"STOP THIEF"**



A Scene From Act 3, "Stop Thief."

Murray, classy; Walter H. Brown & Co., splendid; Bob Albright, hit; "The Halloween Hop," very good.

BROADWAY (J. M. Ward, mgr.; S-C; rehearsal Sunday)—Marguerite, hit; Hayden Stevens & Co., very good; Lunatic Bakers, big; Jere Sanford, pleased; Waterbury Bros. & Tenny, hit; Russian Singers, pleased.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.)—Martini & Maximilian; Dan Bruce & Margo Duffet; Arlington Four; Adair & Wyant; Smith & Decker; Sam Barton; Kitty Doner; Stayman & Haydn.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sup.)—Quintanos Musical Venetians; Johnnie Leonard; Skillman & Coleman; De Chantel Sisters; Rutledge & Pickering Co.; Four Mayors; Varin & Varin; Harold Browne Co.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Brown & Wilson; Capt. Webb's Seals; Tom Brantford; Coleman & Mexias; The Aviator Girl; Pete LaBelle & Co.; Onetta.

CADILLAC (Sam Marks, mgr.).—Frank Goodrode; Three Lesters; Anna Kelly & Co.; Marian Sealey; Farrel & Harvey.

DETROIT (Harry Parent, mgr.).—"The Chocolate Soldier."

GARRICK (Richard H. Lawrence, mgr.).—"The Glass Blowers."

LYCEUM (A. R. Warner, mgr.).—"The Call of the Heart."

AVENUE (Frank Drew, mgr.).—"Moulin Rouge."

GAYETY (William Roche, mgr.).—"Jolly Follies."

FOLLY (H. W. Shutt, mgr.).—"Fads and Follies."

JACOB SMITH.

### ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.).—Feb. 3, "Five Nights in Ills.; Playlogue, Richard III"; Feb. 8, Al. G. Field's Minstrels.

COLONIAL (A. F. Weschler, mgr.; A. V. O'Brien, asst. mgr.; agents, Gus Sun and U. B. O.; rehearsal Mon. 10).—4 Flying Valentines, clever; Bowman Bros., big hit; Grace King, clever; Mimic Four, big; Goforth & Doyle, encored; Arding & Arding, good.

PARK.—"Divorcee."

HAPPY HOUR.—Musical stock.

J. F. Donaldson, formerly press man of Cole Bros., and John Robinson's shows is now with Al. G. Field's Minstrels.

M. H. MIZENER.

### FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Malley-Denison Stock Co. Capacity business.

ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—Mabel De Young, good; Lawrence & Tanner, very good; Bessie Burt & Co., excellent; American Comedy 4, hit; 6-8, Golden & West; White, Pei & White; Leighton & Jordan; Sager Midgely Co.

BIJOU (L. H. Goodhue, mgr.; agent, Quigley; rehearsal Mon. 10).—Goodhue-Luttringer Stock Co., good (all week); Kammerer & Howland, very good; Kelley & Catline, hit; Miss Gordon, excellent. 6-8, Nellison's Aerial Ballet; Bert Howe.

PALACE (Fred Wolf, mgr.).—Pictures.

FURITAN (L. M. Boas, mgr.).—Pictures.

EDW. T. RAFFERTY.

### HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—25, "Om-cer 666," well received; capacity business. 3, "Happy Hooligan," played to two big houses.

4, Carter De Haven, in "Exceeding the Speed Limit."

GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. & Thurs. 11:30).—3-5, Pickard's Seals; Jack Lewis & Co.; Singers De Luxe; Gallagher & Gray; W. J. Du Bois.

6-8, Singers De Luxe; four acts to fill. Business very good.

QUAD.

### HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Week 3, Lowe & Devere, applause; Archer, Onri & Sister, very good; Sampson & Douglas, pleased; Harry Hayward & Co., continual laughter; Foster & Lovett, applauded; Moore & Littlefield, big hit; Marshall Montgomery, excellent; O'Meers Sisters, very good.

MAJESTIC (N. C. Myrick, mgr.; Reis Circuit Co.).—Jan. 29, "Jardin de Paris Girls," good houses; 30, "Within the Law," good house; Feb. 3, Primrose & Dockstader's minstrel, good house; 4, "The Case of Becky"; 5, "Miner's Bohemians"; 7-8, "Howe's Travel Festival"; 10-11, "The Ghost Breaker."

J. P. J.

### KANSAS CITY, KAN.

SHUBERT (Earl Stewart).—"Little Miss Brown."

GAYETY (Burt McPhail, mgr.).—Dreamland Burlesquers, good.

CENTURY (J. R. Donegan, mgr.).—"Merry Maidens," fair.

GRAND (Judah, mgr.).—"Busy Day."

EMPRESS (J. Rush Bronson, mgr.).—Willie Ritchie; H. B. Adler & Co.; Three Stanleys; Dale & Boyle; Grace Leonard; Leonard-Martineck-Darcy; De Muey & Getsey.

ORPHEUM (M. Lehman, mgr.).—Jos. Jefferson & Co., fair act; Mikado's Royal Athletes, splendid act; Nonette, excellent; Harry Breen, good; Don, Talking Dog, interesting; Geo. Felix, pleasing; Nip & Tuck, fair.

PHIL McMAHON.

### LINCOLN, NEB.

ORPHEUM (L. M. Gorman, mgr.; rehearsal Mon. 6).—Week 27, Meredith & Smooser, well liked; Chas. & Fannie Van, solid hit; Meredith Sisters, several recalls; Abbott & Curtis, pleased; Mikado's Japs, pretentious;

PHIL McMAHON.

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A.)—Don Carlos, good; William J. Dooley, very  
good; Marie Fonten, pleased; Billie K. Wells;  
Nan Alker, ordinary; Stone & Hays, big  
laugh. LEE LOGAN.

LOWELL, MASS.  
KEITH'S (Wm. Stevens, mgr.; agent, U. B.  
O.)—rehearsal Mon. 10.—Clark & McCullough,  
very funny; Bert Weston, good; Ella Fonde-  
ller & Brother, good; William J. Dooley, very  
good; Marie Fonten, pleased; Billie K. Wells;  
Fields & La Adella, very good; Musical Irving,  
good.

MERRIMACK SQ. (Jas. S. Carroll, mgr.;  
agent, John S. Quigley; rehearsal, Mon. 10.)—  
The Temple Players; Jake Watte; Geo. Lewis;  
Jack Foley & Girls; Lillian Gwyn; Phycho;  
Ella Cameron & Co.

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—7. Mme. Schumann-Heink; 10-15. The Lon-  
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Girls and Boys of Avenue B," entertaining;  
Sing Fong Lee, hit; Bobby Dale, fair; Three  
Bitners, scored. 6-8. George Wilson; Leon &  
Adellon Sisters; Post & Dog; Weslyn & Nick-  
els.

ACADEMY (Charles E. Keanich, mgr.; K.  
& E.)—7. George Evans' Minstrels; 8. "The  
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GRAND (Jake Wells, mgr.)—1. "Officer  
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Beard; good pictures.

MAJESTIC (J. B. Melton, mgr.)—Allen &  
Kenna, musical comedy, large crowds.

LYRIC (H. P. Diggs, mgr.)—Vaudeville  
and pictures, good. ANDREW ORR.

MERIDEN, CONN.

POL'S (R. B. Royce, mgr.; agent, Church).  
3-5. Five Baltons, good; Four Harmony Boys,  
good; Irene LaTour, fair; Howard & Walsh,  
good. 6-8. 3 Musical Rough Riders; 3 to  
fill.

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LYRIC (H. C. Fourton, mgr.; agent, U. B.  
O.)—Feb. 3-7. "The Isle of Spice"; S. Weber &  
Fields; 10 & week, "The Sunny Side of  
Broadway."

ORPHEUM (John Kellner, mgr.; agent, di-  
rect.)—Feb. 3-5, "The Voice of the Tempter";  
6-8, "The Girl and the Bandit."

DREAMLAND (W. C. Pooley, mgr.; agent,  
Hodkins).—Metropolitan dog and pony show,  
well liked; Hempstead Bentley, pleased; Wm.  
Clarke, also on bill.

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E.)—Pollard's Juvenile Opera Co.; 10, Miss  
Horniman's Co.

PRINCES (H. C. Judge, mgr.; Shuberts).—  
"Mutt & Jeff"; 10, "Bought & Paid For."

ORPHEUM (G. F. Driscoll, mgr.; agent,  
U. B. O.)—William Weston & Co., "Act Beau-  
tiful"; Burly & Burly; Frank Mulane, War-  
tenberg Bros.; McDewitt, Kelly & Lucey; Bert  
Lewy; Devine & Williams; Halligan & Sykes.

FRANCAIS (J. O. Hooley, agent, Loew).—  
The Slang Wernitz; Leslie Thurston; Sadie  
O'Brien & Co.; Sara & Wynn; Canaris & Kleo;  
French Stock Co.

KING EDWARD (Geo. Clifford, mgr.; agent,  
Plummer).—Mabel Blossom; Brown & Brown;  
Vaudella Sisters; 3 Juggling Hilliers.

STARLAND (Chas. Handford, mgr.; agent,  
Griffin).—Victoria Lawrence & Thos. Fox;

Harris Twins Co.; Australian Kangaroos; Peter  
Lucey.

LYRIC (Henry Warnecker, mgr.).—Austra-  
lian Millers; Lizzie Lagrange; Joe Taylor.

SHANNON.

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But you must read the entire lyric! You must hear the music! That's the only way to thoroughly appreciate what a really wonderful song it is. The same authors wrote "THEN I'LL STOP LOVING YOU," as a companion song to their deservedly famous "World's Record Breaking" Hit "THAT'S HOW I NEED YOU."

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### HITS THAT ARE GOING!

"THAT'S HOW I NEED YOU," "TAKE ME TO THE CABARET," "AT THE YIDDISHER BALL," "WHEN I GET YOU ALONE TONIGHT," "YOU KEEP YOUR EYE ON ME AND I'LL KEEP MY EYES ON YOU," "I'LL BE WELCOME IN MY HOME TOWN," "LOVE, HONOR AND OBEY," "BILLY, BILLY, BOUNCE YOUR BABY DOLL," "SOMEHOW I CAN'T FORGET YOU," "BE SURE HE'S IRISH," "OH SO SWEET."

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clever; King-Cromer Troupe, scored; Taber & Clair, pleased; Arthur Lavine & Co., big.  
**GEO. FIFER.**

#### NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Stuart Barnes, monological hit; Wm. Lamp & Co., clever; Williams & Rankin, play nicely; "Tashmo," scored; Cook & Stevens, laughs; Kramer & Morton, comical; Ben Harney & Co., expert ragglers; 5 Piroscoffa, some jugglers; Chas. Mack & Co., pleasing playletists; The Roxos, do skate; The Stellings, good aerialists; Irving Goslar, amused in pianolog.

LYRIC (Proctor's).—"High Life in Jail," hit; The 4 Baldwins, amusing; Violet & Child, gymnase expertly; Watson & Little, comeds; May Walker, scored; Johnson's Merry Youngsters, entertained.

WASHINGTON (O. R. Neu, mgr.; Fox).—Harry First & Co., hit; Young Sisters, charmed; Weber & Burns, funny; Ernest Dupille, merry; Cary & Gates, amused; Wel-

come & Welcome, welcome; May Duryea & Co., scored a hit.

HIPPODROME (Harry Cort, mgr.; direct).—Harry Rouclere, big in illusions; Harry Dare, comical; Eltinge Sisters, hit; Dill & Ward, novelty; White Bros., entertaining; Captain Brunswick's Big Wild West Show, indoor treat.

ODEON (Charles Burtis, mgr.; agent, U. B. O.).—Vaudeville and pictures.

SHUBERT (Lee Ottelengul, mgr.).—"The Talker," good steady patronage.

NEWARK (George Robbins, mgr.).—"The Yellow Jacket," fine business.

ORPHEUM (M. S. Schlesinger, mgr.).—"Pomander Walk," big houses.

JACOBS (George Jacobs, mgr.).—"Chinatown Charlie," feeding the meloists.

MINER'S (Frank Abbott, mgr.).—"The Folies of the Day" Co., doing good.

GAYETY (Leon Evans, mgr.).—"The Girls of the Great White Way," going big.

Still another new theatre to be built at

Washington and Campfield sts., for stock by western syndicate. Property just bought cost \$155,000.

The mirror installed at the Bellevue is the largest in the country to be used as a backdrop for movies. The Bellevue, just opened on Belleville avenue, seating 1,500, will probably be turned into a "pop" house shortly.

**JOE O'BRYAN.**

#### OMAHA.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sun. 10).—Week 26, LeGrandall; The Muskaigirls; Harry Breen; Joseph Jefferson; Goldsmith & Hoppe; "Le Ballet Classique"; Frank & Truman Rice.

HIPPODROME (E. L. Johnson, mgr.; agent, T. B. C.; rehearsal Sun. 10).—Week 26, Fred Pero, ordinary; Three Sisters Kelsey, good; Joe Carroll, pleased; Julie Ring, headlined; Jewel & Jordan, big hit; Kroneman Bros., closed; good program.

EMPRESS (Frank Harris, mgr.; agent, W.

V. M. A.).—Week 26, Purcella Bros., hit; Krage Trio, good; Daniels & Conrad, good; "Examination Days," big laughs.

GAYETY (E. L. Johnson, mgr.).—Week 26, Mollie Williams and her own company. Good show to big business.

KRUG (Chas. Franke, mgr.).—Week 26, "Merry Matdens," with Owet McCarthy as added attraction; good business.

BRANDEIS (C. W. Turner, Jr., mgr.; Shuberts and K. & E.).—30-1, "Louisiana Lou."

BOYD (Frank Phelps, mgr.).—The Vaughan Glaser Players.

**KOPALD.**

#### OTTAWA, CAN.

CASINO (F. H. Leduc, mgr.; agents, Alos & Griffin).—30-1, Marc O. Dale, good; Cunningham Sisters, fair; Adams & Delaire; pictures, 1-5, Felton; Nellie Gordon; Rose & Rose; "The Struggle."

#### PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; agent, Quigley).

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The Five Athens, excellent; O'Brien & Buck-  
ley, good; Murrill & Hilton, good.  
BULLOCK'S (P. L. Burke, mgr.; agent, U.  
B. O.).—Street Pavers of Paris, entertain;  
Stuart Harriott & Viola, good; Mr. & Mrs.  
Thomas, pleased.  
SCENIC (F. W. Homan, mgr.).—Homan Mus-  
ical stock.  
WESTMINSTER (G. Collier, mgr.; Eastern  
Wheel).—"Knickerbockers," with Roger Im-  
hof.  
EMPIRE (Max Braunig, mgr.).—"Quincy  
Adams Sawyer."  
OPERA HOUSE (F. Wendelshofer, mgr.).—  
"The Bird of Paradise."  
COLONIAL (C. Burke, mgr.; K. & E.).—  
Dark all week.  
KEITH'S (C. Lovenberg, mgr.; agent, U.  
B. O.).—Kathryn Kidder & Co.; Una Clayton  
& Co.; Cross & Josephine; Ralph Smalley;  
Anna Buckley's Animals; The Jungman Fam-  
ily; Farber Sisters; Leonard & Louis; Karl  
Greese.  
BIJOU (M. Riley, mgr.).—Feature pictures.  
NICKEL (F. Westgate, mgr.).—Feature pic-  
tures. C. E. HALE.

#### READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.;  
agent, U. B. O.; rehearsal Mon. & Thurs.  
10.30).—Taseli Bros., very good; Blanche Col-  
vin, pleased; Marion Munson & Hal Forrest,  
liked; Sam Davis & Laura Walker, liked;  
Lasky's "Antique Girl," very well.  
HIPPODROME (C. G. Keeney, mgr.; agent,  
Prudential; rehearsal Mon. & Thurs. 10.30).—  
Arsino, good; Petit Sisters, nicely; Carl Rich-  
mond, good; Misses' Musical Sextet, very well;  
Anderson & Goines, big; Blake's "Day at the  
Circus," plenty of laughs; picture, Rejane,  
"Sans Gene," excellent.  
ACADEMY.—10, "Old Homestead"; 12,  
Ghost Breaker"; 14-16, Howe's pictures.  
G. R. H.

#### ROCKLAND, ME.

ROCKLAND (Al V. Rosenberg, mgr.; agent,  
U. B. O.; rehearsal Mon. & Thurs. 11).—34-35,  
Billy Kenney, good; Cleary & Tracey, fine;  
30-1, Mabel Retteau, fine; Hunter & Chap-  
pell, good; 3-5, Margaret King, fine; Lewis  
& Chapin, excellent; 6-8, Barton-Lovers &  
Co.

"The Gamblers," which was booked at the  
Rockland for the 10th, has cancelled all its  
Maine dates. A. C. J.

#### ROCHESTER, N. Y.

TEMPLE (J. H. Finn, mgr.; agent, U. B.  
O.).—Art Bowen, good opener; Howard's Nov-  
elty, pleased; Kirk & Fogarty, fair; Bendix  
Lincombe Players, good; Charley Case, good;  
"Mein Liebschen," big hit; Bixley & Lerner,  
good; Robbie Gordone, very good.  
FAMILY (C. O. Davis, mgr.; agent, Loew).  
—Cody, good; Al H. Wild, good; Frank Mc-  
Cormick Players, good; Madeline Sack, artis-  
tic; Arlon Quartet, fair; Yerxa & Adele,  
classy.

LYCEUM (M. E. Wolf, mgr.; K. & E.).—  
Jan. 30-Feb. 1, "The Master Mind," very  
good; business heavy. 3-4, Rochester Ad. Club  
vaudeville, pleased.

SHUBERT (Elmer Walters, mgr.; Shuberts).  
—Jan. 30-Feb. 1, "Hanky Panky," good com-  
edy; big business.

BAKER (Frank G. Parry, mgr.; agent,  
direct).—Jan. 30-Feb. 1, "Smart Set," colored,  
fair business. Week 3, "McFadden's Flats,"  
good production, big business.

CORINTHIAN (Frank Burns, mgr.; Eastern  
Wheel).—"The Winning Widows," business  
fair. FRANK M. CHASE.

#### ST. PAUL, MINN.

ORPHEUM.—Sam Mann is again getting big  
applause for his efforts as the volunteer di-  
rector and is assisted by capable players; San-  
dor's Burlesque Circus is well received also;  
The Muskaligria are very good and are en-  
thusiastically received; Carrie Reynolds is  
pleasing with her songs and dances; Burnham  
& Irwin are well liked also; Fred M. Grimm  
presents interesting card work and patter;  
the Goyt Trio pleases.

EMPERESS (Gus S. Greening, mgr.).—Al  
Lewis & Co. are appearing in a very similar  
act to Sam Mann's, who is at the Orpheum.

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Profession.

and gets many laughs; Kenny & Hollis are  
good; Three Waytes have a good act that is  
well received; The Cabaret Trio is very well  
liked; Three Aeroplans Ladies are very clever.  
METROPOLITAN.—"Robin Hood," as pre-  
sented by the DeKoven Opera Co., excellent  
performance. The sale of seats is very large.  
6-8, John Mason; week 9, "Mutt & Jeff."  
NEW PRINCESS.—Dalto Fries & Co.; Greve  
& Green; Sherman & McNaughton; Zella's  
Fox Terriers; pictures.  
GRAND.—"Girls from Joyland," pleased.  
Business good. BENHAM.

#### ST. JOHN, N. B.

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PHILADELPHIA

hit; Paul Dickey & Co., and Ameta shared  
headline honors, with Dickey in the lead;  
Standish Sisters, excellent. S. R. O. sign  
out first six shows.

EMPERESS (Chas. Sutton, mgr.; agent, S.-C.)  
—Three Loretta's, liked; Gertrude Gebast,  
pleased; "The Macy Model," good; Gaylord  
& Herron, repeated encores; Milt Arnsman,  
hit; Picchiani Troupe, good.

SALT LAKE.—"The Blue Bird," 27-29,  
capacity house four shows.

COLONIAL.—Week 26, Wm. J. Kelly stock  
in "The Nigger."

GARRICK.—Week 36, Allen Curtis Frolics  
Co. musical comedy. OWEN.

#### SAVANNAH, GA.

NEW SAVANNAH (Wm. B. Seeskind, mgr.;  
K. & E.).—"The Trail of the Lonesome Pine,"  
three performances to good attendance, ex-  
cellent company; 31-1, Paul Gilmore in "The  
Havoc," pleased fair house; 3, "Fete of Flow-  
erland," local talent; 5, "Officer 666"; 6,  
"The Butterfly on the Wheel"; 7, Nell  
O'Brien's minstrels, 8.

BIJOU (Corbin Shell, mgr.; direction of  
Wells, Wilmer & Vincent).—Big opening Mon-  
day with "Merry Mary," excellent tabloid,  
good comedy with songs up to the minute.  
Business immense.

LIBERTY (Bandy Bros., owners).—The Ma-  
bel Paige Stock Co. in "The Man Higher Up."  
Attendance increasing weekly.

ARCADIA (Jake Schrameck, mgr.).—Victor  
Foster, held over for another week; pictures  
changed daily.

FOLLY (Mose Eberstein, mgr.).—Ruth  
Pearl, return engagement, very successful;  
pictures good.

PRINCESS (Geiger & Stebbins, mgrs.).—  
The Susann Karter Merry Minstrel Maids,  
held over for another week; business big.

Among the guests at the Bijou to see Max  
Bloom in "The Sunny Side of Broadway," 28,  
were Harry B. Smith, the librettist, and Mrs.  
Joseph Weber, who are traveling with the  
Weber & Fields' show. The Bijou broke all  
records last week with Bloom.

It is announced that the New Odeon will be  
reopened after March 1. Policy not yet an-  
nounced. REX.

#### SCHENECTADY, N. Y.

PROCTOR'S (Chas. Goulding, mgr.; agents,  
U. B. O. and K. & E.; rehearsal Mon. &  
Thurs. 10.30).—21, Al O. Field's Greater Min-  
strel, with Bert Swor a hit, big production  
scientifically and artistically, to very big busi-  
ness; 30-1, "High Life in Jail," a hit; Sen-  
sational Castillane, pleased; Dave Ferguson,  
good; Windsor Trio, entertained; Ray Ma-  
rice & Chas. Bascely, good; Big Herbert &  
Denis, laughs; capacity business; 3-5, "Moth-  
er Goose in Vaudeville," headlines, a real hit;  
Fertis Bedell & Co., laughs; Chette & Foino,  
scored; Mabel Bright, pleased; Gene Muller  
Trio, good; fine business; 18, John Hyams &  
Lella McIntyre, in "The Girl of My Dreams."  
ORPHEUM (F. X. Breymler, mgr.; agent,  
Joe Wood; rehearsal Mon. & Thurs. 10.30).—  
Mlle. Riliata & Co.; Hyde & Williams; May  
Clarke; Toki Murata; 3-5, Warren Lincoln  
travels, strong; The Clarks, scored; Woods &  
Hyland, laughs; Musette, charmed; fine busi-  
ness.

MOHAWK (Ackerman J. Gill, mgr.).—"Get-  
Rich-Quick" Wallingford, with "Jinamy"  
Crane capably handling title role and John  
Iwan as "Blackie Daw"; fine production to  
big business.

VAN CURLER (Chas. G. McDonald, mgr.;  
Shuberts).—Mailey Denison Co., in "A Wo-  
man's Way," with Ethel Grey Terry and  
Frank T. Charlton in the leads; Isabelle Sher-  
man's work with the company is especially  
deserving of praise; excellent business.

Ysaie is booked to give a concert at the  
State St. Methodist Church Feb. 6.

The ushers of the Mohawk theatre will hold  
their annual dance Feb. 15 at Kilduff's  
Hall. "HOWY."

#### SYRACUSE.

GRAND (Charles H. Plummer, mgr.; agent,  
U. B. O.).—The Parroffs, very good; Van  
Hoven, laughs; Holmes & Buchanan, very

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FEBRUARY 10—ORPHEUM, MEMPHIS  
FEB. 17—ORPHEUM, NEW ORLEANS  
FEBRUARY 24—TRAVEL  
MARCH 3—ORPHEUM, OMAHA  
MARCH 10—ORPHEUM, KANSAS

MARCH 17—ORPHEUM, DENVER  
MARCH 24—TRAVEL  
MARCH 31—ORPHEUM, SEATTLE  
APRIL 7—ORPHEUM, SPOKANE  
APRIL 14—ORPHEUM, PORTLAND  
APRIL 21—TRAVEL  
APRIL 28—SAN FRANCISCO, ORPHEUM

MAY 5—SAN FRANCISCO, ORPHEUM  
MAY 12—ORPHEUM, OAKLAND  
MAY 19—ORPHEUM, SACRAMENTO  
MAY 26—ORPHEUM, STOCKTON  
JUNE 2—TRAVEL  
JUNE 9—MAJESTIC, CHICAGO

neat; Willis Family, scored; Lew Hawkins, hearty welcome; Miller, Kent & Co., pleased; Conlin, Steele & Carr, scored; Four Cliftons, well liked.

EMPIRE (Martin L. Wolf, mgr.; K. & E.).—10-12, "Girl of My Dreams"; 13-15, May Irwin.

WIETING (John L. Kerr, mgr.; M. Reis Circuit).—11-13, "The Bridal Path."

BASTABLE (Stephen Bastable, mgr.; S. & H.).—10-12, "The Winning Widow"; 13-15, "The Common Law."

### TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 10).—Huntress, novelty; Hylands & Farmer, good; W. H. Lytell & Co., good; The Stones, pleased; Arnaut Bros., great; Reed's Bulldog, hit; Usher & Whitecliff, good; John T. Ray & Co., pleased; Gray & Graham, hit; Alpha Sextet, good. Good business.

GRAND (T. W. Barbydt, Jr., mgr.; K. & E.).—1, Maude Adams, capacity; 2, "House of a Thousand Candles"; 3, dark; 4, Mme. Calve; 5, dark; 6, Rose Stahl; 7, dark; 8, Fritz Schenk; 9, Valeria Suratt; 10, dark; 11, Harry Lauder; 12, dark; 13, Wm. Faversham. McCURLEY.

### TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Henry Woodruff & Co., excellent; Mlle. Minni Amato, artistic; Paul Morton & Naomi Glass, clever; Kate Ellmore & Sam Williams, scream; Three Leightons, pleased; Kluting's Animals, well trained; Du Cailton, pleased; Mlle. Martha & Sisters, sensational.

MAJESTIC (Peter F. Griffin, mgr.).—"Little Marie's Bears"; Bohoe & Hyers; Jordan & Adams; Davis Imperial Trio.

MASSEY HALL (N. Withrow, mgr.).—Paul J. Rainey's African Hunt pictures opened a two weeks' engagement 1, to large attendance.

STRAND (E. W. Well, mgr.).—Nelson Waring; Ruth Doria.

PRINCESS (O. B. Sheppard, mgr.).—John Drew in "The Perplexed Husband."

ROYAL ALEXANDRA (L. Solman, mgr.).—The Gilbert & Sullivan Festival Co.

GRAND (A. J. Small, mgr.).—"The White Slave."

GAYETY (T. R. Henry, mgr.).—"The Ginger Girl."

STAR (Dan F. Pierce, mgr.).—"Whirl of Mirth."

The suit of Rev. St. Clair, the would-be reformer, against the editor of Jack Canuck, a gingers weekly, which also included Fred W. Stair, the proprietor of the Star theatre, was dismissed by the judge and the reverend gent will have to pay the costs. General Manager John Griffin of the big Griffin Circuit, has posted on the stages of his numerous houses a notice to performers that they put themselves in danger of deportation if they do or say anything suggestive on the stage.

### HARTLEY.

### TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—3-5, The Empire Musical Comedy Co. presented "The Shop Girls," which pleased. 5-5, Monford the juggler, novel; Wilkins & Wilkins, good; Lewis Bates & Co., in "His Mother," pleased; Florence Primrose, a hit. 6-8, Florence Kolb & Adelaide Harland; The Petite Sisters; James Lancaster; Revolving Willsons. Business big.

BROAD ST. (George E. Brown, mgr.).—Manhattan Players, in "Mammas," delighting big houses. 10-15, "The Belle of Richmond." A. C. W.

### UTICA, N. Y.

SHUBERT (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Leroy, Wilson & Tom, good opener; Peppino, good; The Langtons, very funny; Mitchell Girls, pleased; La Jolie Deodima, entertained; Thurber & Madison, good; Manon Grand Opera Co., good; Bryan, Summer & Co., excellent; Billy McDermott, big hit; Apollo Trio, fine closing act. Very good business.

MAJESTIC (F. Anderson, mgr.).—The Charlatans of Hamilton College, in "The County Chairman." Good business.

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**ELI DAWSON**

The joyful comedian and song writer  
Tours the Sullivan-Considine Circuit.  
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A tense dramatic playlet (12 minutes of gripping interest)

**Claude Roode**

SLACK WIRE ARTIST

APPEARING WITH SUCCESS AT THE PALACE THEATRE, LONDON

Representative, MAX HART.

HIPPODROME (E. O'Connor, mgr; agent, W. Plimmer; rehearsal Mon. & Thurs. 10).—3-5, The Darlings, very good; Nell Matthews, good; Walters, Grimths & Walters, very good. 5-8, Takasawa Japanese Troupe; Billy Morse; Lyle & Potter.

BENDER (M. R. Sheedy, mgr.; F. Bernstein, agent; rehearsal Mon. & Thurs. 10).—3-5, Kennedy & Kramer, good; Nina Esphay, pleased; Aerial Bartlett, very good; Mattie Phillips, good. 5-8, O'Brien & Kapper; Mae Weissel, Clarke Trio; Madge Edgemore.

LUMBERG (B. Lumberg, mgr.).—3-5, "The

Smart Set," with S. H. Dudley; 5-8, "The Taxi Girls"; 12-15, "The Winning Widow." W. W. W.

### VANCOUVER, B. C.

ORPHEUM (Geo. F. Case, mgr.; S-C.).—Jas. J. Corbett, headliner, scored as usual; Patty Bros., good; Mlle. Lucille Savoy & Jerome M. Taylor, took well; The Great Weston, won applause; Charles Deland & Mary Carr, in "The Fire Escape," amusing; The Manning Twins, good.

PANTAGES (Wm. Wright, mgr.; Pantages

direct).—Our friend, Doc. Cook, was the feature; Cliff Dean & Co.; Cameron & O'Connor; The Mardo Trio; Ellina Gardner; The Great Russian Golden Troupe.

COLUMBIA (Mr. Nuchols, mgr.; Fisher book).—13-15, White Bros. & Sister; Elsie Vannally & Co.; Jenkins & Price; The Rubinoffs. Last half, Three Juggling Hardies; Irene May; Hull & Clarke; Grace Connelly.

PANAMA.—Musical Comedy Stock. The Frank Rich Co. in "Wedding Bella." This is a good laugh-maker. Several new members scored.

NATIONAL (Mr. Nuchols, mgr.).—Musical Comedy Stock. Jack Golden's Co. in "On the Square." Jack Golden and his capable company made a distinct hit.

GRAND (H. Lubelski, mgr.).—Burlesque. Harry Lubelski comedians in high class burlesque and vaudeville.

IMPERIAL (E. R. Rickitta, mgr.; K. & E. and Shuberts).—13, Mme. Corinne Rider Kelsey & Claude Cunningham, concert; 14-15, "Naughty Marietta," with Florence Webber; 17-18, David Warfield, in "The Return of Peter Grimm."

AVENUE (Geo. B. Howard, mgr.).—Dramatic stock. Del. S. Lawrence Co. in "Wyming." Mr. Lawrence and his excellent company scored in a fine presentation.

EMPRESS (Walter Sanford, mgr.).—Dramatic stock. Walter Sanford's Players in "The White Squadron," well played and pleased. CASPARD VAN.

### VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; agent, W. V. M. A.; rehearsal Sun. & Thurs. 12).—26-29, Harry Deo's dog and pony circus; Layton & Benjamin; Dresden Doll & Jack Crittina. 30-1, Juvenile Bostonians, pleasing.

ROYAL (R. A. McLean, mgr.; agent, Websters; rehearsal Mon. & Thurs. 12).—27-29, Jack polk, good; Wood's Musical Trio, clever. 30-2, Terry & Frank, applauded; Schoen, Gleason Trio, funny. RANGE.

### WILKES-BARRE, PA.

GRAND O. H. (D. M. Oaukman, mgr.).—1, "The Girl of My Dreams," capacity; 3-4, Concordia Minstrels; 5-8, "Within the Law."

FOLI (J. H. Docking, mgr.).—Josephine Dusee, hit; Max's Comedy Circus, hit; Chas. C. Drew & Co., good; Burr & Hope, enjoyed; Murphy & Francis, good; De Renzo & La Due, entertained; Madden & Fitzpatrick, went well.

NESSBITT (J. Kalsky, mgr.).—Jennings, Jewell & Barlowe, excellent; Will Barber, entertained; Follies Bergere Trio, pleased; Mr. & Mrs. Harris Eldon, enjoyed; Bovis & Dalley, good; Hall & Hall, good.

MAJESTIC (L. Ferrandini, mgr.).—Four Munichs, pleased; Pilot & Schofield, entertained; Thomas & Ward, enjoyed; Mott & Maxfield, excellent; Howard & Linder, good; Three Edisons, very good.

### YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Fear & Shea).—Lutz Bros. & Co., excellent; Darcy & Williams, good; Mills & Moulton, funny; John P. Wade & Co., fine; Delro, hit; Three Emersons, clever. 12, Richard Carle and Hattie Williams.

GRAND (John Elliott, mgr.; S. & H.).—"Seven Days in New York." 3-5; Aborn English Grand Opera, 7-8.

Hiram Donaldson of New York City has joined executive staff of Park. C. A. LEEDY.

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Direction, JENIE JACOBS



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Headlining "Palace," Chicago.

All the others to follow!

Ha! Ha!

## ADDRESS DEPARTMENT

Where Players May Be Located

Next Week (Feb. 10)

(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

**HARRY ADLER and ANNA ARLINE**  
Next Week (Feb. 10), Poli's, Scranton.  
XXC8834 "A NEW IDEA."

Adler & Arline Polls Scranton Pa  
Abeorn Troupe Winter Garden N Y  
Albini Great S-C Heidelberg Bldg. N Y  
Allen Arch Marquette Bldg Chicago  
Anson E J care Variety N Y C

**B**  
Barnes & Crawford Orpheum Des Moines Ia  
Barnolds Animals Variety London  
Barry & Wolford Orpheum Oakland Cal  
Belfords The Loew Circuit  
Bowers Waiters & Crooker Hansa Hamburg  
Germany  
Brady Basil care Variety N Y  
Breton Ted & Corinne Direction Jas E  
Plunkett

## 6 BROWN BROS.

Featured this Season with the Primrose and  
Dockstader Minstrels.

Brown & Foster Pantages Vancouver B C  
Brown Harris & Brown Riverside R I  
Burke John & Mae Variety London

**C**  
Calles Novelty 1324 6th St Philadelphia

## Cahill, Woodbury and List

Management, JOSEPH P. HARRIS

Cameron Grace Variety New York  
Carr Ernest care Variety N Y  
Cartmell & Harris Freeport L I  
Clark & Hamilton Variety New York  
Clifford Beale Variety New York  
Collins Jose Shuberts 1416 Bway New York  
Conway Charles 423 Putnam Bldg N Y C  
Conway John 2308 Grand Ave N Y C

## MARIETTA CRAIG

Correlli & Gillette Shuberts Utica N Y  
Cross & Josephine Polls New Haven

## Crouch and Welch

Next Week (Feb. 10), Proctor's, Newark.

**D**  
Dazle Mlle care Jenie Jacobs Putnam Bldg.  
New York  
Deely Ben & Co, Variety New York

## Jim Diamond and Brennan Sibyl

Next Week (Feb. 10), Orpheum, Portland, Ore.  
Direction, M. S. BENTHAM.

Diamond & Brennan care M S Bentham Put-  
nam Bldg. New York  
Donnelly Leo Friars Club New York  
Drew Virginia care Variety N Y C  
Duffy P J 2 Ashland Pl Bklyn N Y

**KATE ELINORE and SAM WILLIAMS**  
Next Week (Feb. 10), 5th Ave., New York.  
Direction, MAX HART.

Eltinge Julian Eltinge Theatre Bldg. N Y

**F**  
Fiemen, Wm, 1556 Bway N Y C  
Fox Harry Variety New York  
Fox & Ward Empress Salt Lake City

**MAE FRANCIS**  
"THE FASHION PLATE COMEDIENNE"  
Personal Direction, Fred G. Nisen Nirdlinger.

Frey Twins Dominion Hamilton Can

**G**  
Godfrey & Henderson Beehler Bros Chicago  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Grimm & Elliott O H Prince Albert Can  
Great Harrah care Variety New York  
Green Bart Lambs Club New York  
Green Ethel Orpheum Sioux City

**H**  
Hardcastle Teddy care Variety N Y C

**GREAT HARRAH & CO.**  
2747 Osgood St., Chicago, Ill.

Herold Virginia care Variety Chicago  
Holman Harry Co Plaza San Antonio  
Hopkins Sisters Winter Garden New York  
Houdini, care Days 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 care Variety N Y  
Kaufman Reba & Inez Variety Chicago

**Kelso and Leighton**  
LOEW CIRCUIT.  
Direction, HARRY SHEA.

**L**  
Kenna Charles care Variety New York

Lambs Manikins Keiths Columbus O  
Lawson & Namon Variety Chicago  
Langdons The Garrick Wilmington Del  
Lee Isabelle care Variety N Y

**LEWIS and NORTON**  
PLAYING THE LOEW TIME.

Louden Janet care Variety N Y  
Lynch T M 212 W 141st St N Y C

**M**  
Mascot Feb 17 Theatre Royal Blythe Eng  
Maurice & Walton Variety New York  
Meredith Sisters Majestic Milwaukee Wis

THE GREATEST SENSATION  
IN VAUDEVILLE  
**MERCEDES**  
PLAYING UNITED TIME  
DIRECTION MAX HART

Moree Mite Highlands New Jersey  
Mozarts Fred & Eva Empress San Diego Cal

## McMAHON and CHAPPELLE

This Week (Feb. 3), Hammerstein's, N. Y.  
BOOKING DIRECT.

McCarthy Mart, Nichols, N Y  
McCarthy Myles Proctors 5th Ave New York  
McCarthy William Green Room Club N Y  
Mullery Maud care Variety N Y C

**PAUL NEVINS and RUBY ERWOOD**  
Management, Max E. Hayes, United Time.

Newhoff & Phillips, 540 W 163d St N Y  
Nome Bob care Variety N Y C  
Nonette Casey Agency Putnam Bldg N Y

**P**  
Paddock & Paddock Variety N Y  
Perry Charlotte Variety London

**AUGUSTA-RICH and LENORE-TED**  
Next Week (Feb. 10), Savoy, Atlantic City.  
Direction, EDW. S. KELLER.

**R**  
Ramsey Sisters Loew Circuit Indef  
Rathakeller Trio care Variety Chicago  
Resdick Frank care Variety N Y  
Reeve Ada care Martin Beck Putnam Bldg.  
New York  
Reeves Alf 321 W 44 St N Y C  
Reisner & Gore Keiths Lowell Mass  
Rice Elmer & Tom Variety London  
Ritchie W E Ronacher's Vienna  
Roehms Athletic Girls Variety N Y  
Rogers Will Variety Chicago

**S**  
Savoy Lucille care Variety New York  
Sherman & De Forest Davenport Centre N Y  
Stanton Walter The Giant Rooster care The  
Billboard Chicago Ill  
Stephens Leona Variety Chicago  
St James, W M & Co, direction Jenie Jacobs  
Suratt Violanta 1556 Bway N Y C

**T**  
Terry & Lambert care H W Willard 16 St  
Martin St Leicester Sq London  
Tinchard Fay care Arthur Hopkins Putnam  
Bldg New York

**V**  
Velde Trio care Variety Chicago

**W**  
Wander Sada & George Stone care S-C Hel-  
delberg Bldg N Y

## KATE WATSON

PLAYING UNITED TIME.

Whitehead Joe Variety New York  
Whittier Ince Co Variety New York  
Williams Mollie Star & Garter Chicago  
Wynn Beale Variety New York

**WILLARD**  
THE MAN WHO GROWS  
Direction  
ERNEST EDELSTEIN  
Feb. 10, Theatre Royal,  
Dublin; Feb. 17, Palace,  
Bath.

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# WHAT THEY THINK OF THE 3-RASCALS-3

O'DONNELL

KAUFMAN

WOLF

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## HERALD

Rag-time again formed the chief attraction at the Empire. The Three Rascals, who are the latest exponents of the popular craze, are even more aggressively American than usual. They adopt the thoroughly Yankee practice of taking the

audience into their confidence; they enter from the back of the house, and seem to spend half their time in the stalls. But on the other hand, there can be no mistake about the quality of their singing. Their rendering of "Hitchy Koo"—in response to urgent calls—was a veritable masterpiece.

"TIMES"  
America has a large say in the programme at the Empire, half the fare being provided by artists from the other side of the "pond." One of those "turns" is Those Three Rascals, who arrived in this country a few weeks ago. They introduce themselves in an unusual way and sing rag-time with a fervor which seems to suggest that

they never seem to grow the least tired of their work, which is not of the easiest description. At the first house last night they sang some fresh songs, while, in addition, solicitations for popular numbers were readily responded to. They are as clever exponents of ragtime as have yet been seen in Glasgow.

REGARDS TO ALL

STILL THE HIT OF ALL BILLS

H. B. McHUGH, America

WILL COLLINS, Europe

## BURLESQUE ROUTES

WEEKS FEB. 10 AND FEB. 17.

Americans Feb 10 Grand Boston 17 Bronx New York  
American Beauties Feb 10 Music Hall New York 17 Murray Hill New York  
Auto Girls Feb 10 Empire Indianapolis 17 Folly Chicago  
Beauty Youth & Folly Feb 10 Gayety Brooklyn 17 Olympic New York  
Behmans Show Feb 10 Gayety Washington 17 Gayety Pittsburgh  
Ben Welch's Burlesquers Feb 10 Columbia New York 17 Star Brooklyn  
Big Review Feb 10 Empire Philadelphia 17 Casino Brooklyn  
Bohemians Feb 10 Star Cleveland 17 Peoples Cincinnati  
Bon Tons Feb 10 Gayety St Louis 17 Gayety Kansas City  
Bowers Burlesquers Feb 10 Standard Cincinnati 17 Gayety Louisville  
Cherry Blossoms Feb 10 Eighth Ave New York 17 Howard Boston  
College Girls Feb 10 Empire Cleveland 17 Gayety Toledo  
Columbia Girls Feb 10 Gayety Toledo 17 Columbia Chicago  
Cracker Jacks Feb 10 Gayety Kansas City 17 Gayety Omaha  
Daffydills Feb 10 Trocadero Philadelphia 17 Empire Baltimore  
Dandy Girls Feb 10 Empire Brooklyn 17 Empire Newark  
Dante's Daughters Feb 10 Krug Omaha 17 Century Kansas City  
Dasslers Feb 10 Gayety Detroit 17 Gayety Toronto  
Follies Day Feb 10-12 Orpheum Paterson 13-15 Columbia Scranton 17 Trocadero Philadelphia  
Gayety Girls Feb 10 Corinthian Rochester 17-19 Bastable Syracuse 20-22 Lumberg Utica  
Gay Masqueraders Feb 10 Gayety Louisville 17 Gayety St Louis  
Gay White Way Feb 10 Casino Philadelphia 17 Music Hall New York  
Gay Widows Feb 10 Casino Brooklyn 17 Eighth Ave New York  
Ginger Girls Feb 10 Garden Buffalo 17 Corinthian Rochester  
Girls Happyland Feb 10-12 Empire Hoboken 13-15 Empire Paterson 17 Gayety Newark  
Girls Joyland Feb 10 L O 17 Krug Omaha  
Girls Missouri Feb 10 Bronx New York 17 Empire Brooklyn  
Girls Reno Feb 10 Gayety Minneapolis 17 Gayety St Paul  
Golden Crook Feb 10 L O 17 Star & Garter Chicago  
Hastings Big Show Feb 10 Gayety Newark 17 Gayety Philadelphia  
High Life in Burlesque Feb 10 Buckingham Louisville 17 Empire Indianapolis  
Howe's Lovemakers Feb 10 Westminster Providence 17 Gayety Boston  
Jardin de Paris Feb 10 Peoples Cincinnati 17 Empire Chicago  
Jolly Follies Feb 10 Gayety Toronto 17 Garden Buffalo  
Knickerbockers Feb 10 Casino Boston 17-19 Gilmore Springfield 20-22 Empire Albany  
Lady Buccaneers Feb 10 Century Kansas City 17 Standard St Louis  
Marlons Dreamlands Feb 10 Gayety Omaha 17 L O 21 Columbia Chicago  
Merry Go Rounders Feb 10 Casino Philadelphia 17 Gayety Baltimore

Merry Maidens Feb 10 Standard St Louis 17 Buckingham Louisville  
Merry Whirl Feb 10 Star Brooklyn 17-19 Empire Hoboken 20-22 Empire Paterson  
Midnight Maids Feb 10 Gayety Baltimore 17 Gayety Washington  
Miss New York Jr Feb 10-12 Columbia Scranton 13-15 Orpheum Paterson 17 Peoples New York  
Mollie Williams Feb 10 Star & Garter Chicago 17 Gayety Detroit  
Monte Carlo Girls Feb 10 Gayety St Paul 17 L O 24 Krug Omaha  
Mullin Rouge Feb 10 Star Toronto 17 Lafayette Buffalo  
New Century Girls Feb 10 Empire New York 17-19 Orpheum Paterson 20-22 Columbia Scranton  
Orientals Feb 10 Grand Milwaukee 17 Gayety Minneapolis  
Pacemakers Feb 10 Folly Chicago 17 Avenue Detroit  
Queens Follies Bergere Feb 10 Penn Circuit 17 Star Cleveland  
Queens Paris Feb 10 Casino Boston 17 Columbia New York  
Reeves Beauty Show Feb 10 Olympic New York 17-19 Empire Paterson 20-22 Empire Hoboken  
Robinson's Crusoe Girls Feb 10-12 L O 13-15 Bridgeport 17 Westminster Providence  
Roebuck Feb 10 Howard Boston 17 Grand Boston  
Rose Sydells Feb 10 Gayety Pittsburgh 17 Empire Cleveland  
Runaway Girls Feb 10-12 Empire Paterson 13-15 Empire Hoboken 17 Gayety Philadelphia  
Social Maids Feb 10-12 Empire Albany 13-15 Franklin Sq Worcester 17 Gayety Boston  
Star & Garter Feb 10 Murray Hill New York 17-19 L O 20-22 Bridgeport  
Stars Stageland Feb 10 Avenue Detroit 17 Star Toronto  
Taxi Girls Feb 10 Gayety Montreal 17-19 Empire Albany 20-22 Franklin Sq Worcester  
Tiger Lillies Feb 10 Peoples New York 17 Empire Philadelphia  
Trocadero Feb 10-12 Gilmore Springfield 13-15 Empire Albany 17 Gayety Brooklyn  
Watson's Beef Trust Feb 10 Lyceum Washington 17 Penn Circuit  
Whirl of Mirth Feb 10 Lafayette Buffalo 17-19 Columbia Scranton 20-22 Orpheum Paterson  
Winning Widows Feb 10-12 Bastable Syracuse 13-15 Lumberg Utica 17 Gayety Montreal  
World Pleasure Feb 10 Columbia Chicago 17 Standard Cincinnati  
Yankee Doodle Girls Feb 10 Empire Baltimore 17 Lyceum Washington  
Zillah's Own Feb 10 Empire Chicago 17 Grand Milwaukee

## 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. Acenbarger, Byron Adams, John Adelaide Alexander, Wood Alvin, Frank Anderson, Al Armond, Grace Asaki, K.

B. Baker, Myron Barnes, Frank A (C) Barron, Ted S. Barry, Edwin Bates, Louis W. Beans & Bellis Beaumont, Arnold (C) Belenclair Bros.

Bell, Nellie Bellis, Florence Bellis, Musical Bennett, Al Berlett, Lucille (C) Bernard, Lester Bernivici Bros. Birchard, Wm A (C) Blaney, H. B. Blochson, Harry Blondell, Edward Borland, P. B. Boyne, Hazel (C) Bruce, Mrs A (C) Bradley, Marion Bradley, Uno Braham, Carson Bragg, Jack Brooks, Harry Browne, Harold (C) Bruce, Agnes (C) Gorman, Margaret (C) Gould, Will Gould, Fred Gray, Mrs Fred Gray, Fred W. Grenard, L. Grimm, Harry Grover, Leonard H. Hayney, Prof. Hale, Willie Hall, Mr. A. (C) Haney, Edith Hawkins Cole & Sid-dans Hawley, E. F. Hawkins, Lew Hayco, Mrs. Haywood, Gypsy Helton, Maurice Hempel, Gustav Highlanders, Gordon Horn, Ben Cortese, Frank Huime, Ethel I. Icenbarger, Byron Inge, Clara J. Jerome, Mr. Von Johnson, Mrs. Addie Johnstone & Wentworth Jolly & Wild Jolson, Harry Jolson, Harry (C) Variety Letters K. Kaufman, A. J. Kaufman, Sis (C) Keane, R. E. Keith, Eugene Kellerman Annette Kelly, Harry Kirksmith Sisters Kohler, Irene (C) Kussell, Sadie (C) L. La Brack, Miss F Lady De Bathe Laird, Major Lamb, Mr W (C) La Londa, Lew Larson, Mr. R. Lawson, Mrs F N (C) Lean, Cecil Le Ferere, Johnnie Leroy, Paul Leslie, Lois Lester, Hugh E. Lewis, Florence Leyden, Harry Link & Robinson (C)

Lloyd, Fred Lombard, Chas. Louis & Leonard Lovenberg, Chas. M. Mabelle, Miss S. Macdonald, Jas. F. Macdowell, Mel Mack, H. Martin, Dave McIntyre, Jim Magill, Miss G. D. Manning & Ford Mantly, Mrs. C. Maybelle, Miss S. (C) McDowell, Mel (C) McPherson, Miss E. Meeker, J. Matt Metz, Otto Mignon, Miss E. Miller, Bert Miller, Mr. A. G. Miller, Walter Miller Family Miller, Mr. H. Miller, Mrs. Allen Millman, Dolly Mills, Lillian Milton & De Long Sis Mirano, Cecar Moore, David Moore, Frank Moore, Jack Morse, Bond Mortimer, Lillian (C) Murtha, Lillian N. Nadell, Leo (C) Neal, Octavia "Nelson" Nixon, W. T. O. Obierita Sisters Onra Belle P. Parker, Rene Pascatel, Dal Patterson & West (C) Pearson, Sidney (C) Penfield, Miss B. F. Peppino Pinto, Hilda Pochias Princess Preston, George (C) Prim, Polly R. Rafael, Dave (C) Ramadell Trio Redding, Eugene Richards, Dick (C) Richards, Fred Rigby, Arthur Ritchie, Billie Roberts, Theo. W. Roehm, W. Rogers, Will (C) Rome, Jas. E.

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Market St., San Francisco, Cal. B. OBERMAYER, 16 Greene St., London, Eng.

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DUCTION.  
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Presents Seth Dewberry and Jawn Jawason  
in "A MORNING IN HICKSVILLE."  
Direction, GENE HUGHES.

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NEW YORK.

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JAMES E. PLUNKETT, Manager.

## MASON AND KEELER

Direction, Max Hart, Putnam Bldg., N. Y. C.

## 3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)  
The Music at Cohen's Theatre, Newburg,  
N. Y., is furnished by a "Unit Orchestra" af-  
flicted with an asthmatic wheeze.  
Edwards got fat laughing at it.  
El Cleve bit holes in his chinchilla overcoat.  
Claude Cleveland got full of paint and  
Arthur Sullivan fainted.  
Exit to sailor boarding house.

## JOHN T. MURRAY

SAYS:

YOU WILL ALL HAVE THE  
PLEASURE OF SEEING ME AT  
THE FIFTH AVE. NEXT WEEK.  
KEITH'S PHILADELPHIA THE  
17TH.

BILLY DANA  
**HALLIGAN AND SYKES**  
PLAYING UNITED TIME.  
Direction, W. S. Hennessy.

## HUBERT

## DYER

A LAUGH A SECOND

## BERT MELROSE

Featuring the "MELROSE FALL."

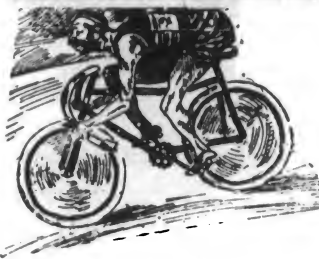
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AT CASEY Agent  
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Direction, LOUIS WESLEY



VARDON, PERRY and WILBER  
AND  
"THOSE THREE GIRLS"  
IN ENGLAND

## DALLAS ROMANS

"THAT TEXAS GIRL"  
Touring W. V. M. A. Time.  
Direction, MYSELF.

## CHRIS O. BROWN

PRESENTS

## FRANCES CLARE

AND HER

8 LITTLE GIRL FRIENDS  
in "JUST KIDS"

WITH GUY RAWSON

Week (Feb. 17), Empress, San Francisco

MAX GRACE PHYLLIS

## Ritter Foster

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En route "GAY WIDOWS"  
Address care VARIETY, New York.

Lola Merrill and Frank Otto

Next Week (Feb. 10), Orpheum, Los Angeles  
Direction, MAX HART.



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**VICTORINE and ZOLAR**  
Direction, JENIE JACOBS  
Playing United Time.

## Wilber C. Sweatman

Original Ragtime Clarionist  
Featuring Playing 2Bb Clarionets at once  
Next Week (Feb. 10), Poll's, Worcester  
Mass.

Booked Solid U. B. O.  
Direction, Jo PAIGE SMITH

## JACK DAKOTA

AND CO.

I can do anything with a rifle anybody  
else can do.  
But everybody else can't do with a rifle  
what I can do.  
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"AT THE SONG BOOTH"  
Booked Solid on Orpheum and United Circuits  
JAS. E. PLUNKETT, Smart Mgr.  
Perm. Add.: Casino and Roosevelt Aves.,  
Freeport, L. I.  
Next Week (Feb. 10), Orpheum, Oakland, Cal.

## 7-Lozano-Troupe-7

Largest and Fastest Troupe of  
Tight Wire Performers in the World  
This Week (Feb. 3), Bushwick, Bklyn.

## Curry and Riley

Direction, IRVING M. COOPER.

## MME. GRAVETTA-LAVONDRE AND CO. TRANSFORMISTS

BILLY D. ROSE  
**LLOYD BLACK**  
Those Entertaining Entertainers  
Now Playing Pantages Circuit  
NEXT WEEK (Feb. 10.)  
FARGO, N. D.

## MARIE ROSSI

IN VAUDEVILLE

JUST A MOMENT!

HOWARD and RALPH

## ANDERSON

"THE BOYS WITH THE CLASSY ACT"

CLASSY — NOVEL — ORIGINAL

## PETER The Chimpanzee

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OFF TO EUROPE

Unless The 18 Weeks Trying To Be Arranged  
Are Settled in The Limited Time.

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Dainty Singing  
Comedienne

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**CLIFFORD C. FISCHER**

(Until Feb. 20) Hotel Rector, New York, or  
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TEN CENTS

# VARIETY

VOL. XXIX. No. 11.

NEW YORK, FRIDAY, FEBRUARY 14, 1913.

PRICE TEN CENTS.



# NAT NAZARRO

(AN ACROBAT)

**REFUSES** to play on the same bill with

**MME. SARAH BERNHARDT**

**This Week (Feb. 10), MAJESTIC, CHICAGO AGAIN**

Chicago wild with excitement after first performance.

A positive sensation on "No. 3" and closing the show.

**NEXT WEEK (Feb. 17) MAJESTIC, MILWAUKEE**      Week Feb. 24, **Columbia, St. Louis**

**NAT NAZARRO AND CO.**

THE ACME OF ATHLETIC ARTISTRY

At Proctor's Fifth Avenue This Week (Feb. 10)

**ARTHUR HOPKINS**

PRESENTS

**MISS EDNA GOODRICH**

— IN —

**"THE AWAKENING OF MINERVA"**

# VARIETY

Vol. XXIX. No. 11.

NEW YORK CITY, FRIDAY, FEBRUARY 14, 1913.

PRICE 10 CENTS

## SAVAGE'S AGREEMENT TO BOOK EXCLUSIVELY THROUGH K. & E.

**Contract Starts With Next Season, Producer Obligating Himself To Send Out Ten Shows. Routes Now Booking. Retrenchment Doesn't Mean Retirement of Savage From Show Business.**

All reports to the effect that Henry W. Savage had in view with his recent retrenchment in the personnel of his business staff, a retirement from show business are without foundation, it seems.

Before the fate of "Somewhere Else" was sealed in New York, which probably precipitated the protest of Mr. Savage against dramatic critics in the metropolis, he entered into a contract with Klaw & Erlanger to be booked exclusively by "The Syndicate" next season, agreeing to put out ten shows. Just what inducement was made to him to sacrifice his announced independence to play when and where he chose, is not public property.

In the event of a consummation of the pending negotiations between the Shuberts and Klaw & Erlanger for the forming of a mutual booking alliance, Savage, through having an agreement with K. & E., will be one of the few producers to "have a shade" on some of the others.

Routes for some of the attractions have already been handed Savage by the K. & E. booking office.

### "SPEED LIMIT" MAY QUIT.

Chicago, Feb. 12.

It is reported "Exceeding the Speed Limit" with Carter De Haven will terminate its existence at Milwaukee, Feb. 15. Since taking to the road, the show, without Elizabeth Murray in the cast, has done very little.

### KELLERMANN SUING.

Chicago, Feb. 12.

Annette Kellermann, through her attorney Herman Frank has brought suit against William Morris for alleged

back salary and percentage based upon the recent road show tour and also the vaudeville dates which she played in England last summer.

Miss Kellermann was not a big success at the head of the road show in this country, and did only fairly in London and the Provinces, where she played the halls on a percentage basis.

### P. W. L. SPRING TOUR.

The Professional Women's League will make an all-star tour this spring fashioned after the annual Lamb's Gambols and the Friars' Frolics.

Many well known female stars will make up the cast. A number of surprises are being secretly prepared in the form of ragtime numbers by women prominent in the legitimate field of theatricals.

### "LENA RIVERS" CONDENSED.

Chicago, Feb. 12.

Beulah Poynter, who has been playing outskirting houses for the past few weeks will close at the Imperial week after next and go into vaudeville with a condensed version of "Lena Rivers."

### SHERIDAN IN "BLACKMAIL."

When "Blackmail" is presented at the Union Square March 3 Frank Sheridan is to appear in the leading role. Rose Curry will be principal support among the company of four.

The playlet was written by Richard Harding Davis. It has played over the Orpheum Circuit, but not with Mr. Sheridan or Miss Curry in it.

### PALACE STILL WAITING.

The new Palace, New York, is all ready for occupancy, but as yet the powers that be have not decided the policy of the house.

### SWEEPING CENSORING BILL.

Trenton, Feb. 12.

Bill No. 132 of the State Senate here calls for the censorship of everything designed for stage presentation in this state. This applies not only to legitimate and vaudeville entertainments, but moving pictures and every conceivable public attraction.

The Bill provides that complete manuscripts of all entertainments must be submitted to the proposed public censor at least three days before public presentation.

### FISHER ENGAGES SOHLKE.

Gus Sohlke has been engaged by Clifford Fisher to produce the American Revue which will be offered at the London Opera House next April. Sohlke will take the principals, besides thirty American girls abroad with him as well as the principals for the show.

The London Opera House has a capacity of 2,600. With \$1.25 top price the revue can play to a gross of \$30,000 weekly. The production cost will run between \$25,000 and \$40,000, it is claimed.

### UNION SUIT LANDS A DATE.

Dainty Marie will be a feature attraction at Hammerstein's Feb. 24. Willie Hammerstein arranged for the engagement of Marie with the management of "The Yankee Doodle Girls."

Marie will be billed as direct from Miner's Bowery theatre. The principal recommendation for Marie's Broadway showing is a union suit which made her both popular and famous along the burlesque wheel circuit.

### MUSICAL COMEDY AT LA SALLE.

St. Louis, Feb. 12.

With "The Girl of the Underworld" as the last traveling attraction in here last week, the LaSalle theatre is to take on a new policy, musical stock understood to be slated for the house.

The "Girl" show, with a small company, played to about \$2,000, the receipts being among the best of the season at this house. Jacob Oppenheimer is manager of the theatre.

### IRREPRESSIBLE EDNA.

Columbus, Feb. 12.

Edna Aug will retire from the cast of H. H. Frazee's production of Edward Locke's play, "The Silver Wedding" two weeks from Saturday night. She has been featured in the company with Thomas A. Wise. It is said that Miss Aug and the author are at loggerheads over her constant "irrepressibility," which manifests itself in the interpolation of "gags."

### SHUBERTS BUILDING ANOTHER.

Boston, Feb. 12.

Arrangements have been made by the Shuberts for a new theatre in Boston. It will seat 1,000.

### ANDREW MACK'S ACTING PLAY.

Feb. 20, at Plainfield, N. J., Andrew Mack will show for the first time his new "acting play," distinguished from those he has been previously identified with through having no music in it. The piece is called "At Bay," written by Augustus Thomas. Crystal Hearne will be Mr. Mack's leading woman.

### LEDERER vs. FRAZEE.

George W. Lederer is suing his former business associate, H. H. Frazee, for an accounting in the "Madame Sherry" productions and other matters.

Among other things he objects to the vesting in Boyle Woolfolk, the Chicago manager, of the rights to present "Madame Sherry" in tabloid form.

### TANGUAY STARTS BIG.

Bridgeport, Feb. 12.

The opening of the Eva Tanguay road show here drew an immense crowd that required the police to handle. Hundreds were turned away. The show played for one night at the Park. It seats around 2,000 people.

### WINTER GARDEN CABARET.

The Winter Garden restaurant is to have a midnight cabaret show there within two or three weeks.

It is designed to have the place the headquarters for the smart folks about town and this once established, it will become one of the spots to be patronized by the out-of-town sight-seers.

# "RAGTIME" SPREADING ALL OVER CONTINENT

**Paris Shortly Due For Syncopated Wave. Berlin and Vienna Reported Preparing For It. Orders for American Acts Abroad Increasing.**

(Special Cable to VARIETY.)

Paris, Feb. 12.

The advance indications are that American ragtime will spread all over the Continent, following its present big wave of popularity in England.

Parisian music hall managers are said to be going into the chances of putting over an American show or revue with plenty of rag in it. One of the halls is about to branch out in that direction very shortly.

The foreign agents are also taking notice. H. B. Marinelli is reported to have decided the fad is due here and is preparing for it by submitting to managers lists of available American acts that can handle the syncopated songs or dances.

From Berlin and Vienna are coming inquiries to Paris about "ragtime." It is said here that if Berlin takes to rag, she will gather it in more fondly than even London has done. Vienna has been supplying America with music in its comedies for a long while. Now Vienna wants to hear the American music that is so much talked about.

While Paris is going to get into action almost right away, nothing decided will be done at the other Continental capitals before next season, it is expected.

Orders for American acts to be imported over here have increased until now the agents really have standing commissions to secure them.

## PANTOS IN ENGLAND.

(Special Cable to VARIETY.)

London, Feb. 12.

As the Pantomime season of England is nearing its end an idea of business in general was gathered from a man interested in this line of amusement.

Glasgow has three big pantomimes. The best is at the Royal, produced by Fred Wyndham. The cast of the Royal show includes Billy Merson, Gladys Soman, Valli Valli, W. Fulbrook and John Nightingale. While the Royal is doing the business, Richard Waldon's show at the Princess, and Fred Warden's production at the Grand, are also doing good business. Waldon is giving his 20th yearly panto at the Princess.

The big pantomime in Manchester is at the Theatre Royal where Daisy Wood is the principal boy. This production is owned by John Hart. Business is reported as tremendous.

At the Shakespeare, Liverpool, run by the theatre company, Maidie Scott and Lily Morris are the best known in the show. Business big. At the Royal Court, Liverpool, Fred Allendale and Ernie Mayne are featured. Business here is also good.

Three pantos of the once-a-night variety hold sway in Birmingham. At the Royal, George Robey is the attrac-

tion and business is of course huge. Graham's production at the Prince of Wales has proven disappointing. The show is below the standard and business bad. At the Alexander a rough comedy panto is doing very good.

Two big productions are being shown in Leeds. John Hart's show is at the Grand and a theatre company production at the Royal. At the Grand Ella Retford is said to be holding up a very bad production all by herself. At the Royal (doing record business) Clarice Mayne is having everything her own way. This show is mentioned as the best looking for numbers, etc., in the country.

In Sheffield John Hart's show is being received very well to big business.

At the Theatre Royal, Edinboro, Fred Wyndham's panto with Cullen and Carthy and Tom Foy is faring badly in a business way. At the King's theatre Ed E. Foy, Tubby Edlin and Lilly Williams are playing in a production to very big business.

The Tyne theatre, Newcastle, is showing a very good looking pantomime to fine business.

London has three big shows in the West End. The Drury Lane is going through a record season with George Graves and Florence Smithson. The Lyceum, while not up to the standard, is doing big business. Scott and Whalley are principal comedians in this show. "Cinderella" is at the Princess, a theatre lately opened to good business.

In the suburbs Harry Day's production at the King's Hammersmith is given the blue ribbon. This production is said to be the daddy of them all around London town.

## "L'EMBUSCADE" DOES FAIRLY.

(Special Cable to VARIETY.)

Paris, Feb. 12.

A new piece in four acts, by Henry Kistemaekers, entitled "L'Embuscade," was produced at the Comedie Francaise Feb. 10, and was only fairly acceptable. The piece is more suitable to the Boulevard houses.

The story is unfolded on the French riviera, at Nice. The roles are numerous, and comprise the best talent of the House of Moliere, Maurice de Feraudy, Henry Meyer, Croue, Ravet, Granval, Mmes. Berthe Cerny, Robinne, Maille, Faber, Roussel, Lherbay, Dusanne, de Chauveron.

## FRENCH TROUPE WITH STOLL.

(Special Cable to VARIETY.)

Paris, Feb. 12.

Oswald Stoll is negotiating for the appearance of the Comedie Francaise troupe at the London Coliseum in August.

## GILDAY'S RAG SHOW FLOPS.

(Special Cable to VARIETY.)

London, Feb. 12.

Myron Gilday produced a bad ragtime show at Surrey. It flopped.

## "WALLINGFORD" FALLING OFF.

(Special Cable to VARIETY.)

London, Feb. 12.

The "Get-Rich-Quick-Wallingford" business is falling off, though the management claims otherwise and that it will keep going until April.

## INCREASES HEARN'S SALARY.

(Special Cable to VARIETY.)

London, Feb. 12.

Bonita and Lew Hearn have now signed for the full run of the Hippodrome Revue, "Hello Ragtime." Hearn, who is a big hit, has received an increase of salary.

## "TRUST THE PEOPLE" FAILS.

(Special Cable to VARIETY.)

London, Feb. 12.

Arthur Bouchier opened Monday at the Garrick in "Trust the People," which was unsuccessful.

## KIRALFY BUYS STEEPLECHASE.

Imre Kiralfy is reported to have secured Tilyou's Steeplechase Park, Coney Island, at a price said to be \$1,500,000, one-third cash and the remainder in payments, forming a corporation for the erection there of a large amusement resort, comprising a series of fine buildings along the lires of the London Olympia, though on a much more elaborate scale.

The place will come into direct opposition to Luna Park, though the proposed plans call for more permanent structures than can be found at present at the seaside resort.

Kiralfy, who is now in Europe, is expected to return to America in a fortnight, to take up actively the work of remodelling and reconstructing Steeplechase, fully expecting to be ready for the public by next spring. The 100,000 acre plot at Jamaica, on which an option was held by Kiralfy for the promotion of a mammoth outdoor enterprise, will not be exercised for the reason the Pennsylvania Railroad officials could not be persuaded to take a large financial interest in the proposed \$5,000,000 corporation.

## OPERETTA IS OVER.

(Special Cable to VARIETY.)

Paris, Feb. 12.

Jacques Charles (now fully recovered in health) produced at the Olympia Feb. 6 a French operetta, "La Reine s'Amuse," by A. Barde, music by Cu villier, which went over nicely. The bridge over the orchestra, as in "Sumurun," was used, and the public appeared to enjoy seeing the entire company cross the auditorium.

It is well played by Regine Flory, Angele Gril, Dorville, Morton (who has just quitted the Folies Bergere revue), Polin, Maxime Capoul, Saidreu, Charlotte Martens.

Grill and Flory did splendidly.

## TAKING CARE OF "101."

(Special Cable to VARIETY.)

London, Feb. 12.

Billie Burke, accompanied by Joe Miller of "101 Ranch" fame, is here negotiating for the Olympia. Saraseni, the continental circus man, wants Miller to double up with him to tour Europe.

## TINNEY, BIG HIT.

(Special Cable to VARIETY.)

London, Feb. 12.

Frank Tinney opened at the Palace Monday night and scored a big laughing hit.

## ARTIE HALL GETS OVER.

(Special Cable to VARIETY.)

London, Feb. 12.

At the New Cross Empire, Artie Hall was successful upon opening Monday.

## SAILINGS.

Sailings for the week, as reported by Paul Tausig & Son, of 104 East 14th street, are: Feb. 6, Rose and Helen MacDonald (Celtic); Feb. 8, More and Scome (Amerika); Feb. 12, Lynch and Zeller, Robert Cuning, Richard Walley, 5 Fosters (Mauretania).



LILLIAN RUSSELL in "MOVIES"

A "still" pose of LILLIAN RUSSELL from among the moving picture series taken of the famous beauty by the KINEMACOLOR CO., for Miss Russell's illustrated lectures.



# POSTPONE "TALKING PICTURES" DICKERING FOR STATE RIGHTS

**Murdock Crowd Holding Back Presentation of "Talkers" Until Some Money Comes In From Sale of Rights and Stock. Federal Authorities Reported Inquiring Into Proposition. Pictures Expected to be a Flivver.**

The reason given for the postponement of the "talking pictures" at three of the Keith houses and Proctor's Fifth avenue, until next week, according to an official of the United Booking Offices, is that they have not enough trained operators and want all the theatres to open simultaneously with the synchronized movies.

VARIETY's information from Chicago is that they were also postponed there "because they could not be gotten ready in time."

The apparatus for a talking-moving picture installation was delivered at the National, Boston, three weeks ago and the cases have not yet been opened, according to advices from that city.

J. J. Murdock is in the West and there appears to be considerable mystery surrounding the enterprise. Something seems to have gone amiss.

At a recent private demonstration the synchronization failed to operate and the guests present were asked to be patient as there was but one operator who could handle the thing properly. He had been up all night at work and was in bed. Those in charge of the performance were getting him out of bed and he would arrive shortly.

Around the Fifth Avenue there seems to be a very general belief that the talking movies would be a most unqualified flivver, but they were not worrying—in fact were glad that it was so. The reason for this attitude was that F. F. Proctor, in some way or other, had "an ace in the hole," in the event of the unexpected fall-down.

In some quarters it was whispered the Murdock crowd controlling the talking pictures were this week consummating the sale of the rights to them throughout the world and feared to risk a public exhibition until the papers had been signed and the money passed; hence the postponement. Alluring prospectuses have been issued and there is talk about town that the postal authorities were inquiring into the matter, demanding to be convinced that the pictures were practical before the mails were utilized for the sale of stock in the Murdock-Directer corporation.

## JIM CALLAHAN'S "3-ACT."

Jennie St. George, of Callahan and St. George, has retired from the stage. James Callahan is forming a new three-act, consisting of himself, a new female harpist and another man.

## WILL VON TILZER ALONE.

Will Von Tilzer, general manager of the Harry Von Tilzer Music Publishing Company, has severed his connection with that establishment, and will start in business for himself. He has

taken a suite of offices in the 45th Street Exchange Building. Associated with him will be James V. Monaco, the writer. He will be ready for active business in a fortnight.

Will Von Tilzer retires with the best wishes of his brother and his place in looking after the business end of the Henry Von Tilzer Co. will be taken by a Mr. Siegel, who has been with the concern for a number of years.

## THE PALACE REVUE.

Besides Lillian Lorraine and Frank Tinney, the new Revue Gus Sohlke is rehearsing for presentation in London, at the Palace, may include Bessie Clifford and possibly Alexander and Scott.

## LAUDER'S CLOSE CONNECTION.

The closing date for the Harry Lauder road show is listed for March 25 when the outfit will be at Brooklyn. Lauder will leave the stage around 11 P. M. and immediately proceed to the Cunard line dock where he will embark for England.

The show plays Atlantic City after running through southern territory. Jack Lait and Jim Decker will go ahead of it in the south.

## MANNY COHEN AGENTING.

Manny Cohen has established offices in the Knickerbocker Theatre Building, from where he will place acts. He will bring over Mado Minty for an American vaudeville trip next August, and also has under contract Marie Lloyd, but whether the latter will play vaudeville or become the feature attraction with a show is unknown at present.

Cohen, in addition to several other attractions, has routed Fanny Brice for an opening in London.

## PRESS STUFF FOR MISS TIFFANY.

A surprisingly large quantity of "press stuff" greeted the arrival of Maud Tiffany back to New York for a visit of two or three weeks.

Miss Tiffany got in last Sunday. She has been abroad for about a year, scoring very hard on the other side, where she is booked up in the music halls for several years to come.

All the New York papers took note of her trip over, most running a picture of the young woman.

## FOX LANDS BRIDGEPORT.

Bridgeport, Conn., Feb. 12. Another New England theatre has been added by John Zanft to the Wm. Fox Circuit in this territory. It is the Lyric, this city. Mr. Fox has a 10-year lease upon the house, which will open Feb. 24 under his management with pop. vaudeville.

Up to date Mr. Zanft has placed on the Fox books from the Down East section New Haven, Springfield, Waterbury and New Britain.

## LOEW IN TORONTO.

Toronto, Feb. 12.

Toronto is to have two new vaudeville houses according to plans just announced. Both will be booked by the Loew-Sullivan Considine offices, New York.

One, seating 3,300, will be built on Victoria street, north of Queen, with a lobby and entrance on Young street. This house (with a roof garden) will have a floor area larger than any house in Toronto.

The site cost \$600,000 while the theatre will cost \$300,000. In the company behind the theatre are Marcus Loew, with \$100,000 worth of stock; Geo. W. Cox, Cincinnati, \$50,000, and Joseph Rhinock, \$50,000. Local capital is also invested.

The other house will be on the south side of College street, 200 feet west of Spadina avenue. Its capacity will be something like 3,000 and will cost about \$150,000.

The new Shea Hippodrome looks also like a reality as the Shea people intend to go ahead the minute a certain piece of property comes into their possession.

The Miles Theatrical Co., which tied up the Ontario Veterinary College site on Temperance street, has dropped the project along with their option money.

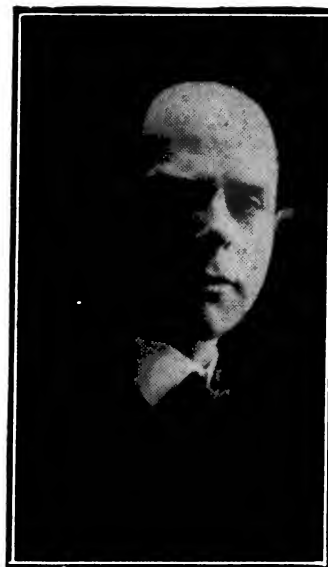
Buffalo, Feb. 12.

Marcus Loew has obtained a site on Main street. The exact location will not be disclosed until he succeeds in closing for an additional 25 feet which adjoins the new spot and for which negotiations are now pending.

The Loew office books two houses in Buffalo at the present time but is not financially interested in either of them.

Biasset and Scott open March 24 at Newcastle, England.

"The Wonderlamp," by Alfred Farrell, cartoonist (pupil of Bert Levy), now on United small time. "Astonishing reproduction by projection of a bowl of gold-fish and dishes of fruit, candy, etc., Mr. Farrell's clay-modeling also excited much comment."—*Montreal Gazette*.



LESLIE GROSSMITH

The famous English society entertainer who won favor with the press and musical critics of Boston recently for his one-man concert recitals, has entered vaudeville at the 5th Ave. next week (Feb. 17).

## "BLACKLIST" NOT WORKING.

Chicago, Feb. 12.

The eastern managers seem to be paying very little attention to the so-called opposition which carries more or less of a blacklist aspect with the W. V. A. It is understood that Joe Howard and Mabel McCane who played the Garden, Kansas City, a few weeks back, coming into the Indiana the next week, this week started an eastern tour of the United Booking Offices houses opening at the Temple, Detroit. In matters of this sort it was generally known the U. B. O. and the W. V. A. work together, but of late there have been so many acts playing for opposition one week and for the W. V. A. and U. B. O. the next that the blacklist thing holds but little terror for the actor at present.

Howard and McCane, since the closing of "Frisolous Geraldine," have also played in opposition to the Orpheum Circuit, at Davenport.

Aaron Jones, of Jones, Linick & Schaeffer, has contracted for Arnold Daly to play the Wilson and Willard theatres, week of March 17 and 24, respectively. Daly is to receive \$1,000 for each engagement. The legitimate star after a week at the Majestic, Chicago, headlined at the Garden, Kansas City. His appearance at the Willard and Wilson (both booked by the Association) seems to indicate that the barring of acts playing the opposition is not held very tightly in the Association offices either.

## WILSON'S MUSICAL PLAYLET.

Al H. Wilson will play a spring tour of vaudeville at the conclusion of his legitimate season, when he severs his years of association with Sydney Ellis. Next year he will be under the management of Ben Stern, but meanwhile he has a one act musical play, in which he wishes to appear, with his present leading lady and his sister, Lizzie Wilson.

It is by Herbert Hall Winslow. Alf. T. Wilton has charge of the vaudeville bookings.

## ON THE SMALL TIME.

Middleton, Spellmyer and Co. opened this week at Loew's National. Other big time acts booked by the Loew-Sullivan-Considine office are Sammy Watson's Farmyard and Mr. and Mrs. Perkins Fisher, both opening in March.

## "NO. 2" "BATTLE CRY."

Sabel Johnson has secured the rights to a "No. 2" production of the May Tully sketch, "The Battle Cry of Freedom" and opens with it at Union Hill, Feb. 17. Miss Johnson has recovered from her recent accident.

## TAB TAKES A RECORD.

Nashville Feb. 12. Halton Powell and company of 20 in the tabloid musical comedy, "Hen-pecked Henry," broke all the records for attendance at the Princess last week.

There was a turnaway at nearly every performance. The piece made a big laughing hit and was talked about all over town.

"Love and Life" closed at Baton Rouge.

# SUMMER TABLOIDS ANNOUNCED FOR CORT'S WESTERN CIRCUIT

**Instead Of Pop Vaudeville and Stock, Tab Policy Will Be  
Inaugurated, Starting At Tabor, Denver, March 29.**

**All Of Boyle Woolfolk's Musical Pieces In  
Condensed Form To Play 15 Weeks.**

John Cort is the latest of the legitimate managers to place the stamp of approval on the tabloid form of musical comedy entertainment. He has arranged with Boyle Woolfolk to send his pieces over the Cort Circuit in the west, starting March 29 at the Tabor-Grand, Denver.

Cort in other seasons has offered pop vaudeville in several towns, straight pictures in others, while stock has been the policy in some. This spring he will try out the musical comedy tab idea and if successful will keep his houses well supplied through the heated months.

The tab installation does not mean any deviation from any of Cort's present policies, but will give Cort a new style of show for the spring and summer in his \$1 houses.

Mr. Cort informed a *VARIETY* representative that Woolfolk would be given 15 consecutive weeks for his pieces, the first week at Denver to give Cort a line on what to expect along the western route. There will be three shows a day, one in the afternoon and two at night.

Cort expects the stock season at Salt Lake to end around April 1. Immediately after the tabs will be booked in and play Denver, Salt Lake, Ogden (Utah), San Francisco, Los Angeles, Seattle, with Tacoma and Walla Walla, Wash., a probable "split" week Spokane, Butte, Portland and other Cort houses on the way back east.

When Mr. Woolfolk was in New York he opened negotiations for the tabloids, but not until last week did Cort O. K. the proposition.

## EMPRESS RESUMING.

The new Empress, Portland, Ore., seating 2,400, will open Feb. 24, when Portland resumes as a regular stand on the S-C Circuit. The new Empress at Vancouver, replacing the present house holding the Sullivan-Considine road shows, will commence taking the S-C bills March 3. It seats 2,300.

## PLIMMER GETS SOME MORE.

Commencing next Monday Walter Plimmer starts the bookings of the Academy, Fishkill; Colonial, Peekskill; Family, Port Jervis; Empire, Troy; Happy Hour, Ithaca; Colonial, Rochester, and King Edward, Montreal.

## DIVER'S NEW WATER IDEA.

Chicago, Feb. 12.

May Dealey who won the gold medal in the diving contest at the Garrick may be seen in vaudeville next season with an entirely new water idea.

Surrounded by a company, the girl who became an expert diver over a night, will have an elaborate production away from all other acts of the

kind. It will contain a surprise that will not be divulged until the turn is presented.

The remarkable thing about Miss Dealey's work is the fact that although she is almost perfect in the art of diving, she does not swim more than a stroke or two.

## MAY TRY OUT A TAB.

Moss & Brill contemplate the production of a musical tabloid show, to be presented at their houses, merely in the line of an experiment, which, if successful, may alter the policy of their circuit to the extent of including one such attraction as a permanent feature of all of their theatres, without deviating from the present pop vaudeville policy.

Willie Weston and Mike Bernard sail February 20 to play an engagement at the Palace. The Behrens sail April 9 on the Campania, also booked at the Butt hall.

## MUSIC INJUNCTION AFFIRMED.

Some time ago Joseph W. Stern & Co. instituted an action against the Laemmle Music Co. in the Supreme Court to have the further publication by the Laemmle Co. of the music of "I'll Change the Thorns to Roses" enjoined and for an accounting of the profits made by the Laemmle Co. from the publication of the song.

Stern & Co. based the action upon the contention that Alfred Solman, composer, was under contract to them; that he had written the music of this song during the period of his agreement, and that the Laemmle Co. had published Solman's music with the knowledge of Stern's exclusive rights to Solman's works.

The Appellate Division of the Supreme Court has just handed down a decision affirming with costs the judgment for an injunction and accounting obtained by Stern.

## ROCHESTER'S NEWEST POP.

Rochester, Feb. 12.

The Gordon, Rochester's newest theatre, seating 1,800, with a moving stairway from the outside to the balcony, girl ushers, etc., operated by the Gordon Bros. Amusement Co., J. J. Raymond, Boston, general manager, will open within a fortnight with pop vaudeville.

## OPPOSITION TO ITSELF.

St. Paul, Feb. 12.

It rarely occurs in vaudeville where the same act is pitted against itself but this sort of opposition happened last week when Sam Mann and Co., at the Orpheum, and Al. Lewis and Co., at the S-C house, the Empress, were both here at the same time in "The New Leader."

Mann was here with a new company while the old company was here with a new leader namely Lewis. Both houses did big business, the Empress registering the biggest advance sale in the history of the theatre.

The best of feeling prevailed and both acts got plenty of press matter. Just to show that there was no bitterness Mann and Lewis exchanged places for one night (Friday). This novel idea in vaudeville here helped business at both houses.

## POOLED IN PORTLAND.

Portland, Me., Feb. 12.

The three theatres of Portland are now under an agreement which the managers hope will put each house on a profitable basis.

The B. F. Keith theatre, the Portland (Green & Abrams) and the Nickel are on the working agreement just signed by the managers. Beginning Monday the Keith house adopted a new policy and will hereafter be known as Keith's Hippodrome, offering vaudeville and pictures. The Portland will play pictures and three vaudeville acts, while the Big Nickel will be operated with feature films only.

Stock will be run next summer as usual while the incoming road attractions will be accommodated in the usual way.

## WHAT'S TO BECOME O' ME? BY DARL MACBOYLE.

Another week and then we part;  
Another week of this.  
You're tired of me. You are, old boy.  
I feel it in your kies.  
I'll lose you when the show disbands.  
I know it, so do you.  
'Till they put the notice up,  
The sky to me was blue.  
Part of what's to come is you  
But it won't bear your name,  
I am, as women always are,  
The "Patsy" in this game.  
A long dark road without an end  
Is all that I can see.  
I only wish to Gawd I knew  
What's to become o' me!

Week after week, while we rehearsed  
Before we started out,  
I used to sit and watch you work  
As you did me, no doubt.  
I knew that it was me for you,  
An' I'm alone to blame,  
But had I it to do again,  
I guess 'twould be th' same.  
I ain't a whinin'. What's th' use?  
I'll wait 'till we're apart.  
The empty walls alone 'll know  
The story of my heart.  
The world 'ud call it wastin' time  
A listenin' to my plea.  
I only wish to Gawd I knew  
What's to become o' me!

We've been happy, you an' I.  
I don't regret it, atill  
It don't seem jes exactly fair  
To make me foot th' bill.  
I didn't know about your wife.  
You didn't think to tell.  
I had my share o' heaven;  
I'll grin and bear my hell.  
I didn't make you promise.  
I thought you understood,  
An' if you had, you'd kept your word.  
You would. I know you would.  
I understand jes how you're fixed.  
I ain't blind. I can see,  
But I only wish to Gawd I knew  
What's to become o' me!



THE 7 BRACKS

The classiest novelty risley act in vaudeville.  
After a successful six months' engagement at the New York Hippodrome.  
NOW PLAYING U. B. O. TIME.  
Permanent address care Paul Tausig, 104 E. 14th Street, New York.



## AN OLD TALE WITH A MODERN SETTING

BEING FOUNDED ON AN ADVENTURE OF OMAR KHAYAM, THE GREAT PERSIAN PHILOSOPHER

### CAST OF CHARACTERS.

OMAR KHAYAM.....E. F. ALBEE.  
THE READER .....JOHN J. MURDOCK.

Lo! Omar's in a quandry  
How to keep the artists down,  
How to kill all opposition  
And retain his kingly crown.

With much thought and worry,  
Upon this question grave,  
Omar seeks his Pal, a reader,  
And pleads his power save.

"Shine out, ye stars and planets!"  
Chants the reader with a smile,  
Help us keep down competition  
And remain monarchs all the while."

"For are we two, the great and mighty,  
We are despots, tyrants, too,  
We must dictate absolutely  
Make each one our will to do."

# WHAT THE ACTOR MUST DO

By SIME

Indications point to a shortage of material for big time bills next season. With that in prospect there could be no better time for the big time vaudeville actor to get together than now, or at least before the day arrives when the big agencies commence to route for next season.

Europe may draft a large number of American acts by the summer time. Others will take production engagements next season in preference to being buffeted around in big time vaudeville at a cut salary. Many big time acts are now in productions and the great majority will remain in them. After calculating upon the acts that will take to the small time because they are more satisfied when playing it steadily, and with the vaudeville producer thrown out of the business, there won't be a large surplus of acts left for the big time manager to longer fool around.

The big time booking agencies don't like to hear about "cut salaries." They want to put this salary thing over quietly, without agitating the actor or making him too antagonistic. When the booking man can induce the actor to cut \$50 and have him smiling, they believe that is smooth work. If he doesn't smile but cuts anyway, it's not so easy, while if he won't cut at all then he is labeled "hard to handle."

Were the big time actors together and made their moves in concert as the managers do, there would not be so much cutting or other things. The actors could agree in advance what they would do. How the managers would attempt to forestall that would be by holding off routes until late in the summer, giving out an impression there would be no bookings before the season opened. This is the old stuff the booking agencies used to place the actor in a nervous state over future time. They might even hold back routes, or book as they have been doing this season, a week, two or a few at a time, keeping the actor on the anxious seat and making him more disposed to accept the figure offered.

With a mutual understanding between big time actors that they would not cut, the managers will be up a tree. They couldn't help themselves. Houses must open and bills must be played. The vaudeville managers can't play a show without having one. The moment the actor discovers how easy it is to hold the managers down that moment will reveal to him what may be accomplished in a good many other ways.

But the actor must do it collectively. An act can hold out alone, but it is only one act holding out. The big time managers are at present working on the theory that their audiences must accept what is given them. If Dick Jones won't take the money offered Bill Smith can step into his place just as well. The patrons of vaudeville never know that they did not see Dick Jones that week because he would not cut \$100.

With big time vaudeville sewed up in a monopolistic grasp that knows more about graft than the man who

started getting coin on the side, this theory of playing what you please is working out quite well. That it does pan out satisfactorily to the manager is solely by reason of all the acts and actors on the big time trying to trade individually with the managers. It can't be done. It's the same as though the police attempted to quell a riot by sending one officer at a time. The rioters would whip the single officers as fast as they appeared, and the managers will whip the single actor.

Big time vaudeville actors, and small time ones as well, ought to get together on the union regulation governing an extra stage hand with acts. It's a ridiculous proposition, but the I. A. T. S. E. doesn't back down upon it. The idea of an act going into a theatre that employs a full crew being obliged to carry one or two extra stage hands. The I. A. T. S. E. is out to enlarge the field of employment for its members. From the standpoint of the union, the extra stage hand is a good thing, but for the actor it means \$40 weekly and traveling expenses per man. The manager hasn't announced he is going to pay it. Two production acts have gone to the storehouse through this enforced employment. For \$50 a week "production" had to close. That proves what a very narrow margin of profit the acts were working upon.

As the actor must pay the charge for the extra hand, this question really resolves itself into one branch of the American Federation of Labor obliging another branch to secure employment for and pay their brothers in unionism. The White Rats are allied with the A. F. of L. Nothing has been reported about the White Rats Actor's Union protesting to the executive body of the Federation against this ruling by the International Alliance of Theatrical Stage Employees. Whether a protest would be of avail, one has not been made as far as known.

It really does look as though the big time actor must act for himself through concerted movements. There are so many details connected with the booking and playing of an act on the big time that are annoying to the actor, also expensive, that he had better take hold before they become more aggravated.

There may be complaints on the small time, but the small time now has a chance of becoming big time and opposition to the present control of that end. For that reason alone, which is always sufficient, the small time should be left alone, aided all that is possible by everyone and retarded by no one. The small time must develop.

## "THE BIG TORCH"

(Tribute from F. R. Porter, of Oakland, Cal.)

Sure cure for anxiety,

And no hurt to piety.

Tonic for satiety,

With perfect propriety

All can have VARIETY,

Big Torch of Society.

## NOTICE OF WONDERLAND.

Fowler, Mo., Feb. 12.

While the Wonderland exhibitors of New York are after curios and freaks they might do well to look over J. W. Main, aged 74 years, of Shenandoah, Ia., the longest bearded man in the United States. When he stands on a chair his beard sweeps the floor.

Trenton, N. J., Feb. 12.

Some vaudeville manager or curio hall seeker would do well to land Red Squirrel, an Italian setter, known as a



## NEW ROOF FREAKS

Baroness Sidonia de Barry is the Bearded Lady, standing to the left in the picture. Baron Captain Nicu De Barcy is either the small fellow or the big boy. The girl with the whiskers and the undersized man are on a platform. The healthy-looking gentleman to the right does little more on Wonderland's Roof than watch the other two, while standing in front of the platform. The photo says it was taken at Boonton, N. J., and the freaks are reported to have come here from Toledo. Where they picked up the Hungarian names is not mentioned by the announcer.

champion dog fighter, wears specs, a little cap, and smokes a pipe for hours at a time. Red Squirrel can do everything but talk.

Hillsdale, Mich., Feb. 12.

Being destitute and without relatives to provide for him, William Snow, aged 104 years, has been taken to the county home.

This week there is a "Beauty Contest" on at Wonderland. The management is planning a "Marathon Dance" among professional "duration" dancers.

## LONG LEASE ON "WHITE CITY."

Chicago, Feb. 12.

The White City Construction Co. has renewed its lease on "White City" and will operate it for the next twenty-one years as an amusement park.

## PICTURE REVUE.

Paris, Feb. 3.

A picture house in Paris has just introduced the Cinema revue. The inevitable compere and commere appear in person, pretending to be members of the audience, and they finally pass on to the stage to comment on the films shown, some of which are actual events, while others are faked, but acted by performers dressed for the parts.

## HUGHIE JENNINGS BUYS IN.

Counihan & Shannon have sold a half interest for next season in their "Queens of the Folies Bergere," a Western Wheel show, to Hughie Jennings, who will appear in the cast.

## REPLACING THE 8TH AVE.

With the withdrawal of Miner's 8th Avenue theatre from the Western Burlesque Wheel next season, the magnates of the Wheel are casting about for another more desirable playhouse to replace it. Reports have it that they are in active negotiation for the Park or Wallack's, and there is a possibility they may decide to take both, if satisfactory terms can be arranged.

## INJUNCTING AN ACTOR.

Gordon & North have brought injunction proceedings in an attempt to refrain Frank Moore from appearing anywhere except under their own direction. Moore recently left "The Merry Whirl" to join his former partner James Morton in a vaudeville act. The hearing came up Thursday.

Tom Smith, who succeeded Morton with "The Merry Whirl," will try vaudeville next season with Ralph Austin of the "Broadway to Paris" show.

## CENTRAL CIRCUIT BURLESQUE.

Chicago, Feb. 12.

Plans have been formulated by Charles E. Taylor and Charles Franklin (the latter manager of the Gayety, Hoboken) whereby they will play Central burlesque shows in Duluth, St. Paul, Minneapolis and Milwaukee next season.

## ORPHEUM'S LAST CHANCE.

Henry Dixon has arranged to take over the Orpheum, Jersey City, and in a final endeavor to make the house pay, will inaugurate a stock burlesque policy after the regular burlesque season is over.

The house, located on the hill in the "five points" section, has played everything including pop vaudeville without any financial result. The Orpheum has a seating capacity of 2,200.

## WANTED SOME "SNAPPERS."

A small time manager came to New York this week and told his agent he had not been satisfied with the shows booked for his house lately. The agent inquired if he had any preference, when the manager replied he wanted girls or some snappers.

"Snappers?" asked the agent. "What are those?" "Oh, you know," returned the rube. "Those people who run around the stage singing while making their fingers snap."

An act returned this week from the wilds saying they had almost been canceled in Jayville. When they appeared at the theatre, the manager said: "Hey, I don't want you. Those New York fellows can't put any try out acts in my house." "What's the matter?" asked one of the act. "We are no tryout. Didn't we send you our brand new pictures?" "Brand new nothing" was the reply. "I'm wise to that. I know you were trying out the moment I saw the photos with no nail holes in them."



# VARIETY

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Vol. XXIX. February 14, 1913. No. 11

Hart & Shannon, vaudeville agents, have dissolved partnership.

Jean Schwartz left Monday for French Lick Springs for a rest.

"Turkey trotting" is permitted in the best ballrooms at Palm Beach, Fla.

Klaw & Erlanger will book the new house opening in Albany in March.

Joe Whitehead joined Gordon & North's "Merry Whirl" Company last week.

"Sandy" Flavio and Marion E. Dougherty were married in Chicago Feb. 4.

A new \$80,000 theatre opened Feb. 6 at Hoosic Falls, N. Y., with "Little Women."

Max Hart has changed the date of his European sailing from May 17 to April 23.

Owing to the holiday this week the correspondence in this issue is not of the usual quantity.

Alice Hanson has been booked to open at the Palladium, London, in August by Paul Durand.

Ella Galvin (Johnny and Ella Galvin) is ill in Jacksonville. Her sister, Irene, is replacing her.

Belle Story left the Colonial bill the middle of last week. It was said her voice weakened. She headlined a 12-act bill.

Richard Bennett was out of the cast of "Stop Thief" at the Gaiety for a couple of performances the early part of this week, suffering from a severe cold.

Mario and Trevette, after a 35 weeks' concert tour, return to vaudeville Feb. 22 for a three months' stay.

Bobby Matthews played a benefit for the Hebrew People's Institute last Sunday. Leo Edwards gave the show.

The Three Musketeers sail for England June 7 on the Philadelphia, to open at the Newcastle Hippodrome June 23.

Scarlet fever and diphtheria have closed the churches, schools and picture houses of Darby, a suburb of Philadelphia.

Ned (Clothes) Norton and Ada Ayres will join the "Queens of Paris" company at the Casino, Brooklyn, next Monday.

Anyone knowing the whereabouts of Larry Barrett, formerly of Barrett and Barrett, are asked to advise VARIETY, New York.

Muriel and Francis close their United tour at Detroit Feb. 17, sailing three days later for Europe, to play a tour of England.

Clarice Vance opens a spring engagement at the London Coliseum April 12. Heretofore she has played her London dates at the Palace.

Charles Major, best known as the author of "When Knighthood Was in Flower," is dying at his home in Shelbyville, Ind.

Sam Meyers has sold out his agency business in the East and will leave for the Pacific Coast shortly to begin operations anew in that territory.

Complaint is made that certain theatres advertise seat reservations by telephone and that there's nothing doing when connections are made.

Paul Durand was laid up the first half of the week with a sprained ankle, contracted in endeavoring to alight from a street car while in motion.

A. G. Delamater has acquired the producing rights of Gene Stratton-Porter's "A Girl of the Limberlost" which will be brought out next season.

"Blackface" Eddie Ross remarried his divorced wife, Beulah Ross, at Elmira, N. Y., Feb. 6. The couple were first married in 1911 and divorced in 1912.

The men behind the operatic production of "Uncle Tom's Cabin" expect to make the production at a Broadway theatre around March 1, or later.

Thais Magrane, in the original production of "The Spendthrift," is suing her husband, Guernsey Palmer Prescott, for divorce on the grounds that he is a spendthrift. The suit was filed last week in St. Louis.

A benefit will be staged at the Broadway, Sunday (Feb. 16), by Ed. Margolies, the proceeds going to the Allied Societies of Temple Anshe Chesed of Harlem. About twenty well-known vaudeville acts will appear.

Grace Eline leaves "The Lady of the Slipper" this week to become a member of the eastern stock company of the Thanhouser Film Co.

J. D. Brown, of Harrisburg, Pa., is said to have closed a contract with William Hammerstein to show his trained white horse, "Sir Thomas," for several weeks. Brown's contract is understood to be \$500 per.

At the end of his Harris theatre engagement Saturday William Hawtrey and "The Old Firm" will start on a tour of Canada and the northwest, playing the time originally booked for the show.

Frederick Windle was killed and Walden C. Martin, a member of the United States Olympic team at Stockholm, severely hurt during a bicycle collision at the Coliseum, St. Louis, Feb. 9.

Grace Ellsworth of the Four Ellsworths, also soubret with the Rose Sytell show, was married to Charles Mack Feb. 7 in Washington, D. C. The bride will retire from the stage at the end of the present season.

D. J. Grauman, dean of theatrical promoters of the Pacific Coast, left New York this week for his home in San Francisco after a week's visit. Grauman came East to visit a sick brother at Louisville.

Leslie Grossmith, the English society entertainer, opens at the Fifth Avenue next week for a trip around the vaudeville circuits. Grossmith recently gave a number of one-man concert recitals in Boston.

Lillian May Coleman was granted a divorce Jan. 25 in Judge Tuthill's court, Chicago, from Charles W. Coleman, former manager of the Corinthian theatre, Rochester, N. Y., on the grounds of desertion.

A "surprise" dinner was tendered Fred McCloy Wednesday night at Churchill's by a number of his friends in the business end of the theatrical profession, at which he was presented with a silver service.

Joseph Kaliski is general manager for the Tintner Circuit in Pennsylvania. The concern purchased the Majestic (formerly Luzerne) at Wilkes-Barre, last week. Mr. Kaliski will make his headquarters there.

Meyer Cohen had the score of an opera submitted to him the other day by a wild-looking foreigner. Mr. Cohen asked who the composer was. "He's all right," was the answer. "Just got in New York and he is the fellow who writes all of Lehar's stuff."

When the new John Cort theatre in Boston is ready for its opening the first attraction will be Margaret Illington in "Kindling." The Boston house will be ready when the new season rolls around. Miss Illington is now touring the south, her present season ending late in May.

The New York Tabloid Amusement Co., Inc., Frank M. Byron, President, which starts its first tab agoing next Monday, has another in rehearsal called "A Parisian Frolic." Twelve people will take part.

Howard Phelps, Jr., whose father is senior member of Phelps Bros. & Co., agents of the Austro-American Steamship Line, and Lillian Hall, his show girl bride, after a four months' romance, have separated. Phelps has returned to his father's home.

Five hundred saloons and hotel bars in Harlem were closed tighter than a drum from midnight Saturday until Monday morning. The Cabaret shows had to quit business as soon as the drinks were forbidden. All this happened through the police scandal in New York.

"The Old Homestead" (Frank Thompson, manager) did over \$5,000 gross on a week of one-nighters during the first week in February as follows: Westfield, N. J., \$576.00; Dover, \$1,284.85; Port Jervis, N. Y., \$505.50; Newburgh, \$662.00; Hudson, \$943.00; Poughkeepsie, \$1,042.75.

Julia Sanderson who is starring in "The Sunshine Girl" at the Knickerbocker, was awarded a decree of divorce Monday from James Todhunter (Tod) Sloan, the former crack jockey. Miss Sanderson and Sloan were married in 1907.

Dick Kearney is back at the Feiber & Shea office. Dick had eight different kinds of rheumatism in three weeks. He just managed to beat it, and was held back one week through the elevator in the apartment getting to his rheumatics every time it started. Now Dick is strong for noiseless elevators or sub-cellar living rooms.

The show business had a strike Monday. All the female bookkeepers and stenographers employed by the Imperial Curtain Co. "walked out" through one of their number having been dismissed. The strikers hung around the sidewalk for awhile, but the cold weather drove them back to work again.

Kate Elinore and Sam Williams refused to accept third position at the Fifth Avenue Monday. For a time it looked as if another act would have to be substituted. It was finally arranged for them to take "No. 11" on the program. Ben Deeley and Co. declined fourth spot and withdrew, the show playing Monday afternoon without them.

John W. Considine is the owner of some fast trotting horses which are being groomed at his Woodland Stock Farm at Woodland, Cal. Among his string are "Prince Ansel" (2-year-old), 2:20 1/4. Of the "Prince's" sire there is "Lottie Ansel," who stepped 2:14 1/4 in the Breeders' Futurity at Stockton, making the world's record for 1912, and "Arista Ansel," 2:18 1/4. Another of Considine's racers is "True Kinney," with a mark of 2:19.

# MANAGERS OF ONE-NIGHTERS TELL ABOUT THEIR BUSINESS

**Say It Has Picked Up Since December and That Good Attractions Will Get Money. Blame the "2" and "3" Companies for Hurting Patronage. Tabloids, Split Weeks and Pictures Cutting In.**

VARIETY representatives all over the country this week reported on the reasons given by one-night managers for the falling off in legitimate business of that class. Half a dozen reasons are given, but that which seems best reflect the real opinion is that the booking authorities are sending out inferior organizations in standard pieces, charging the top price and giving mediocre performances.

Almost without exception the house managers declare that worthy attractions with adequate casts do satisfactory business. The rapid rise of the tabloid musical comedy, a development of only a few months, is also assigned as a powerful counter-attraction to the one-nighters. Moving pictures, of course, are enumerated among the oppositions to the one-night stands.

A large number of the managers declared that business has improved since the middle of December, owing to the fact that since that time the booking managers have given up their practice of sending out inferior "2" and "3" Cos.

New York authorities point out that a number of one-night houses which failed under the legitimate have become money makers with "split week" vaudeville, and explain this by saying the former legitimate managers were old-style showmen, while the newcomers have displayed energy and enterprise, brightening up their theatres and dressing the front with lights.

Here are the comments from the one-night stands:

## Omaha, Feb. 13.

Brandeis' theatre has experienced good business since housing the K. & E. and Shubert attractions this season. The metropolitan magazines keep people advised of the theatrical doings of New York and Chicago, and the original casts of a successful piece does immensely better than a "No. 2" company. The Airdome and the Empress are drawing away from the gallery of the legitimate houses.

Mgr. Brandeis' theatre.

## Davenport, Ia., Feb. 13.

Business has been satisfactory this season. Shows with any reputation are getting the money; despite the competition, locally, of two 10-20-30 houses and the Orpheum and 15 M. P. houses. The following figures will show the general tenor of business: Howe's Pictures, 2 performances, \$605; "Officer 666," 2 performances, \$1,635; Walker Whiteside, 1 performance, \$1,253; "Modern Eve," 2 performances, \$2,094; Margaret Anglin, 1 performance, \$980; "Common Law," 2 performances, \$874; Thomas W. Ross, 2 performances, \$797; Richard Carle, 2 performances, \$1,617; "Naughty Marietta," 2 performances,

\$649; "Red Widow," 2 performances, \$2,795; "The Million," 2 performances, \$1,478; Fritz Scheff, 1 performance, \$1,192; "Little Millionaire," 1 performance, \$698; "Madame X," 2 performances, \$884; Eastern Wheel "Dazzlers," \$600.

## Harrisburg, Pa., Feb. 13.

N. C. Myrick, local representative of the Reis Circuit (lessee of the Majestic) stated there has not been any falling off in attendance since the middle of last December. However, prior to that date poor attendance was due to not being able to get the shows wanted.

## Spokane, Feb. 13.

Legitimate managers declare business in Spokane has been satisfactory, with most of the attractions playing two and three nights. David Warfield was the only one-night of the season, to standing room only. This is perhaps the best theatrical town in the state. Reputable attractions always do good business.

## Des Moines, Feb. 13.

The one-nighters have fallen off noticeably because known attractions have been carrying inferior casts and demanding high prices. The public has been so often duped it will not attend unless the original star is advertised and known. Otherwise the people patronize stock organizations or picture shows where style of entertainment and admission price are more or less standardized. (Statement made by Elbert & Getchell.)

## Reading, Pa., Feb. 13.

Mr. Levy, manager of Academy of Music, says there has been no falling off in business. On the contrary, he claims business is and has been very good. The house is usually sold out for No. 1 companies, and No. 2 and 3 companies also draw well. He expresses himself as satisfied.

## Schenectady, N. Y., Feb. 13.

Manager Chas. G. McDonald, of the Van Curler, the only house playing one-nighters, and which has now inaugurated a stock season states: "All the one-night attractions of real merit and those featuring well-known New York stars have done an excellent business."

## Mobile, Ala., Feb. 13.

H. C. Fourton, manager Lyric theatre, who is now playing a few one-nighters since the Mobile theatre was burned, reports business at his house has not fallen off; on the contrary, it is better now than at any other time since he has had it. He has only played three one-nighters since the Mobile was destroyed, all playing to capacity. Bad business is reported by road companies coming in here from

the smaller towns. It is attributed to the popularity of the picture houses. The Lyric is playing to better business than since the house was first opened about six years ago, with tabloid musical comedy and vaudeville. S. R. O. is the rule.

## Terre Haute, Ind., Feb. 13.

Light business in one-night stands accounted for by the appearance of inferior "No. 2" and "3" companies, playing at original company prices. Well-known first-class companies always do good business here. When Maude Adams was advertised for the Grand in "Peter Pan" every seat was sold within two hours.

## Lynchburg, Va., Feb. 13.

The management of the Academy is satisfied with its business since its opening in December as a one-nighter after being dark two years. Vaudeville and the large number of traveling cheap small shows may have cut into the legitimate one-nighters. (Statement made by Mgr. Charles E. Kessnich.)

## Savannah, Feb. 13.

The rule appears to hold here that big attractions "get the money" while the inferior ones fall down. The "No. 2" companies receipts are unsatisfactory, while Weber and Fields at the Savannah have been sold for their visit to-night since a week ago. The failure of the inferior one-nighters has been due to the arrival of the tabloids. Max Bloom in "The Sunny Side of Broadway" broke all known records at Wells' Bijou recently, it being necessary to ask the aid of the police to keep the crowds in order.

## Ann Arbor, Mich., Feb. 13.

Ann Arbor is considered one of the best shown towns in Michigan. Its one-night business has been satisfactory. According to the manager of the Whitney, Maude Adams played to biggest business in several years. Kitty Gordon, "Little Boy Blue" and "Baby Mine" played practically to capacity.

## Owensboro, Ky., Feb. 13.

Business is bad with one-nighters, and the reason is "movies." While moving picture theatres are being erected every day, "legit" attractions are closing or going into tabloid.

## Pensacola, Fla., Feb. 13.

Nick Smith, manager of the Opera House, ascribes the falling off in receipts for one-night shows to moving pictures and hard times.

## Rockland, Me., Feb. 13.

The chief reason the business of one-nighters has fallen off is the arrival of the vaudeville and picture show (combined), where a man in moderate circumstances can take his family two or perhaps three times a week and give them enjoyment at little cost; they have acquired the habit of attending this form of entertainment, and it satisfies, says Manager Rosenberg, of the Rockland theatre.

Moe Kleeman, of the George Meyers music house, became a benedict Tuesday by marrying Miss Frances Rosen.

## SHOWS IN PHILLY.

### Philadelphia, Feb. 12.

"Freckles," a dramatic play of the west, had its initial presentation at the Walnut Monday. It is a dramatization of Gene Stratton-Porter's novel by Neil Twomey, with music by Anatol Friedland and featuring John McCloskey (called the "Famous Irish Tenor"). There was a good-sized house for the opening, but the play never got started, and there seems little hope for it. It is said that six companies are presenting the piece in various sections of the country, and that 50,000,000 persons will see it. Philadelphia will not contribute many of this number.

The Gertrude Hoffmann show, "Broadway to Paris," opened big at the Lyric, the house being capacity with a liberal standee overflow. Miss Hoffmann was warmly greeted, and the show got a great start. Pietro was a solid hit. The Charl's Ahearn Troupe is the big comedy moment in the production. "Take the Tip, Come the Opening Night" was the catch line in the advertisements, and it may have been responsible for some of the business, but the show went so well it should have a profitable stay.

"The Round Up" is back again at the Forrest with Maclyn Arbuckle as the "Sheriff." The show is almost a record-breaker for business here and has lost none of its power, Monday night's audience packing the big theatre.

"The Governor's Lady," third week at the Broad; "Kismet," with Otis Skinner at the Chestnut Street Opera House; "Bought and Paid For," sixth week at the Adelphi, and "Officer 666," second week at the Garrick, are all doing fine business.

"Bought and Paid For" seats are selling four weeks in advance. "Kismet" is one of the real big hits of the year. "The Governor's Lady," a charming play, is being warmly received. It is seldom that four shows have been doing so well at the one time in the first-class houses and, considering the Lenten season, it is worthy of note.

## SHOWS IN FRISCO.

### San Francisco, Feb. 12.

"Gypsy Love" had an auspicious opening at the Columbia. It's here for two weeks. "Mutt and Jeff," with the characters well known locally through the Hearst papers, opened a two weeks' stay at the Savoy to capacity business. From the interest taken it looks like a sell out for the entire engagement.

## GABY SHOW'S RECORD.

"The Honeymoon Express" played to \$6,700 at the Winter Garden Saturday, marking up a record for the house. The matinee registered about \$2,300 and the night show returned around \$4,400. The orchestra is bringing \$2.50.

The show is said to be costing the Shuberts \$13,000 weekly, exclusive of house expenses. If the present business continues the Garden will do in the neighborhood of \$30,000 weekly, including the Sunday receipts.

Gaby Deslys has been suffering from hemorrhages of the nose since the opening of the new show, but despite the handicap has been appearing at each performance.

# DRAMATIC STOCK TABLOIDS MAY BE SUMMER SALVATION

**Vaudeville Tabs May Encounter New Form of Opposition  
According to Plans of Various Stock Managers.  
Regular Dramatic Stock Supplanted by Condensed  
Pieces With Three Shows a Day.**

With the vaudeville tabloids well established the dramatic stock tab is the next thing upon the market. To compete with the new form of popular variety entertainment and feeling that it will prove the salvation of their summer stock business, which has been swaying in various sections for the past year or so, different managers are planning to install dramatic tabloid stock.

Herbert K. Betts, of the Betts & Fowler agency, lays claim to being the first to inaugurate the dramatic tab, putting it over successfully six years ago at the Mystic, Brooklyn. Betts is now busily engaged in turning out from two to five condensed manuscripts for tab production a week.

Betts informed a VARIETY representative the dramatic tab will come with a rush this summer and that next fall there will be dozens of them in all parts of the country.

By giving the dramatic tab the manager can put on four shows a day if necessary, or two at night anyway. With an hour or one and a half hour show at 10-20c. the manager can double on the night's receipts, thereby making more than he could on a single night's full stock production.

At the Palace, Morristown, the tab stock company there is meeting with big financial success. The company is headed by Sue Higgins, who played in summer dramatic tabloid stock last year with the Hal Florence company.

One advantage the tabs would have would be giving condensed versions of old Broadway successes with a short cast, thereby cutting the big cast salary list, and, if necessary, playing two or three shows a week.

Negotiations are now pending toward the placement of tabloid stock at the Empire, Providence, for years the home of full legitimate stock. This policy is being planned there for the summer.

The condensed form of stock has been in vogue for some time at the Grand, Ottawa, Canada, which will continue that policy indefinitely. The Family, at Reading, Pa., has a tabloid company, headed by William Nunn, which is doing a thriving business. Other houses in Pennsylvania are talking the proposition over and may fall in line before many weeks.

When H. K. Betts tried out his tab idea at the Brooklyn Mystic, with Paul Burns as the featured comedian, the management wanted five shows a day. Betts demurred, but compromised with three performances. The manager said the venture would prove unsuccessful, but Betts went ahead and soon had 'em coming his way. At Hoboken last summer dramatic tabs were successfully produced.

## NO MORE "NO. 2'S."

There will be no more "No. 2" shows sent out by Cohan & Harris, according to report about. The "No. 2" "Broadway Jones" is coming in soon. This will mark the finish of the Cohan & Harris duplicated shows.

The members of the firm are said to have settled upon this point believing that the life of a production, large or small, will be prolonged for a far more profitable period by holding together the original company for all stands than by sweeping the country quickly.

An instance of this recently happened at the Amsterdam, New York, when Werba & Luescher's "Spring Maid" went into the house for two weeks. Instead of drawing business the "revival" flopped. No one wanted to see it, neither the New Yorkers nor the transients in town. Everybody had seen the show. The fact of the original company presenting it at the Amsterdam proved no inducement to those who had watched the performance by the "2," "3," or "4" "Spring Maid."

Another angle is that a play may be permanently rendered useless. There are producing managers in New York who have held to their original productions, especially when the piece carried a star, and if a season brought around a run of bad business or a streak of bad shows, these managers could "revive" one of the old successes for real box office returns. David Warfield in "The Music Master" right now could probably get as much money for David Belasco as any new play he placed Mr. Warfield out in. That is but a single illustration. Other Broadway successes of the past few years, however, could not be reproduced at the present time and draw in the salaries of the ushers.

## ROADSTERS STOP.

"The Fatal Wedding" is in again. The show closed Saturday night. One of the company said the show was like a vaudeville act. It would work a few weeks and then lay off a few and so on.

Another roadster has closed, A. G. Delamater's "The Angelus."

## MARJORIE WANTS TO BE FREE.

Marjorie Moreland, Nat Goodwin's leading woman, is suing for a divorce from Charles N. Doughty. The testimony is now in the hands of the examiner in chancery who will pronounce whether it is sufficient for a divorce.

## AGAINST FALSE NAMES.

Albany, N. Y., Feb. 12.  
Bill No. 215 has been introduced by Assemblyman McElligott making it a misdemeanor for anyone using a false name. It is evidently aimed at people upon the stage.

## "FEATHERS" FOR LONDON.

"Fine Feathers" will probably be produced Easter Monday (March 24) by Sir Charles Wyndham at the New theatre, London, with a cast of all English players.

There is a contingent clause in the agreement with H. H. Frazee by which it may be postponed until August in the event "Ready Money" continues to do business at that house.

The agreement between the English and American producers also calls for a production in England of "The Wolf" with Charlotte Walker in the leading role.

## "ESCAPE" FOR GARRICK.

Chicago, Feb. 12.  
Paul Armstrong's "The Escape" will move into the Garrick March 2, replacing "The Passing Show" which may jump over to the American Music Hall for a run.

Business continues to be big with "The Passing Show." If the show does not go into the Music Hall it will very likely proceed to the coast.

Oliver Morosco arrived in town early this week to begin rehearsals on "The Escape." William Faversham will follow that show into the Garrick. "The Escape" is scheduled for three weeks there.

## GRACE LA RUE ENGAGED.

Grace LaRue has been engaged for one of the four members of the all-star cast of "The Seventh Chord," which George W. Lederer will shortly produce in New York.

## ALICE SULLIVAN MARRIED.

Alice Sullivan, a daughter of James E. Sullivan, has just been married to Paul Porter. Both are members of Blanche Ring's "The Wall Street Girl" company. During the recent illness of Miss Ring in Detroit, Miss Sullivan played her part for three nights.

## CLEANED UP \$30,000.

Richmond, Feb. 12.  
The tour of Margaret Anglin in "Green Stockings" was brought to a close here Feb. 1. Miss Anglin will rest for a few weeks before again appearing.

Her manager is said to have cleaned up \$30,000 net on "Green Stockings" this season, although there was a loss of \$20,000 according to report, through Miss Anglin dallying for a short time with "Egypt."

"Green Stockings" will be fitted out for a road tour by Stanley Dark and Roderick Vroom.

## "FOLLIES" DRAWING BIG.

Boston, Feb. 12.  
Ziegfeld's "Follies of 1913," now in its sixth week at the Colonial, and scheduled for only two weeks more, may have its run extended indefinitely, due to the enormous receipts that are being drawn.

Playing to \$15,000 and the receipts increased \$2,000 over those figures with the addition of Ching Ling Foo to the show, there is small likelihood that both the house and the attraction will fail to take advantage of the opportunity to stop awhile and gather unto themselves the golden shower.

## NEW FIRM TO BE ACTIVE.

The new producing firm of Bartholomae & Richardson, from present indications, will offer many new shows.

In addition to "When Dreams Come True," which opens at the Garrick Chicago, Easter Sunday, they already have in preparation a farce by Philip Bartholomae called "Kiss Me Quick," in which Arthur Aylesworth is to be featured; a piece by Bisson, as yet unnamed; "The Bird Cage," by a California author—a newcomer—six people (a comedy with some dramatic interest); another piece by a Cleveland author. With any kind of a fortunate financial "break" on these the new firm will extend their operations as speedily as conditions will permit.

## COLUMBIA BOYS IN PLAY.

Rehearsals started this week for the production of "Alan of Alkmanberg," a new musical comedy, to be played by the undergraduates of Columbia University Players' Club in the Hotel Astor ballroom week of March 31.

Jack Taylor, who toured the Pantages and W. V. M. A. circuits, now a Columbia student, will have a leading role.

The show may be repeated at Pittsburgh and Washington.

## SERVED IN HIS BERTH.

Albany, Feb. 12.  
Bert Swor, with Al. G. Fields' minstrels, while enjoying sleep in the car here, was aroused at an early hour by a deputy sheriff, who thrust a notice of divorce proceedings under his blinking eyes.

His wife, Mildred E. Lane, with "The Count of Luxembourg," took advantage of his presence to serve the notice.

Swor turned over and went to sleep again.

## 50 YEARS ON THE STAGE.

San Francisco, Feb. 12.  
The celebration of the 50th anniversary of his advent to stagemod will be observed by William H. Crane when he appears here at the Columbia Feb. 24.

The veteran player made his debut in 1863 at Utica, N. Y.

## SOUSA'S OPERA RENAMED.

John Philip Sousa's new opera, "The Glassblowers" has been renamed "The American Maid." John Cort, who produced the piece never fancied the first title. He persuaded Sousa and Leonard Lieblich, the author of the book, to adopt a new monicker.

The opera opens an engagement in Cincinnati Feb. 23.

## CLASSY PICTURE POLICY.

There is a chance that the new Princess, a 299-capacity theatre now building (Shuberts) in 39th street, will have a classy picture entertainment for its policy during the remainder of the season, after opening. That event is expected to occur around March 15.

The third floor of the new building will be occupied by Comstock & Gest as executive offices.

# FACTS FROM THE WOOLY

None of the Los Angeles managers plays golf, belongs to country clubs, or has relatives in the crowd of managers "higher up." Something's wrong with the town to have this condition of affairs.

Manager Curran, of the Cort, San Francisco, is a nephew of Peter McCourt, the Denver manager and partner of John Cort. Curran, so his friends say, does not like the show business and is in it merely to oblige Uncle Peter. Kind nephew, eh?

Hayden Talbot, whose play, "In God's Country," has been one of the annual promises of William A. Brady for the past three seasons, and which seems to have died a-borning, is in Los Angeles with the script of a new comedy, called "O. Jee." It is intended for Nat C. Goodwin's use, immediately after the actor plays "Gauntlet's Pride," by Hartley Manners, at the Morosco in a few weeks. The Burbank current attraction is "The Truth Wagon." It is advertised as "Hayden Talbot's comedy success from Daly's, New York." O. Jee!

George Relphs (of "Kismet" last year and "The Yellow Jacket" this season) and Harrison Hunter are included in the line-up of players in Armstrong's new piece, "A Love Story of the Ages." The piece has a get-away 3,000 years ago, and the Egyptian cigarette smokers hold full sway for two acts when the scene takes a flying leap to New York at the present time. Mr. Armstrong's contention in his play is that love is all-enduring, although everything else may change. Nat C. Goodwin pronounces the pleasing little theory absolutely correct, and Goodwin ought to be as good an authority as Armstrong or Lionel Lawrence or De Wolf Hopper or any of the other alimony colony.

Dean Worley, the Los Angeles representative of the Sullivan-Considine interests, has been appointed overlord of the S-C affairs at San Diego. Mr. Worley confesses that he doesn't exactly know what the duties of an "overlord" are, but says it sounds imposing and is a good excuse for a trip to San Diego once a week, with a whack at the "swindle sheet" on the side.

George Fuller Golden's widow is the proprietor of a fashionable apartment house in Los Angeles. It is called The Fuller-Golden, to distinguish it from The Golden, just around the corner. Mrs. Golden is doing splendidly with her business venture, so they say. None of her guests has anything to do with the theatrical business, with the exception of Frankenstein, the director of the orchestra at the Orpheum.

Manager Pyper of the Los Angeles Pioneer Truck Co.—which does all of the hauling for the theatres—and Manager Pyper of the Salt Lake theatre are brothers. The Pyper boys are Mormons. As one bright young advance agent remarked when he heard

of the relationship of the Pypers and their beliefs: "Gee, it must be hard to be a Mormon."

Just to prove the sort of judgment that is to be found in the booking department of some of our most prominent and astute theatrical producers of New York, "The Blue Bird" jammed the Majestic, Los Angeles, for one week, playing special matinees Thursday and Friday and giving an additional performance Saturday morning. Nat Roth, the company manager, claims "The Blue Bird" left fully \$25,000 behind in Los Angeles—real money the Shubert show could have had without any trouble if the engagement had been of longer duration. The reverse side of the picture shows another Shubert attraction, the western "Butterfly on the Wheel" company, booked for the same theatre—Christmas and New Year—for a fortnight, when two or three nights besides the holidays could have taken care of the people that wanted to see the play. The western managers stoutly maintain that most of the gentlemen who book the shows for the big firms in New York if asked offhand and without an opportunity to consult their Guide if Los Angeles is across the bay from San Francisco or over in Nevada could not give the right answer.

Hereafter, San Francisco—having reference to the Columbia—is to be made a one week stand. Business at the Gottlob-Marx house has not been good for a long time, and the only remedy that suggested itself was to cut the visits of the traveling companies from two weeks to a brief seven days. It's an awful slap on the wrist to administer to the once gay and blithe 'Frisco, but geschäft is geschäft in the booking offices, and box office statements are more eloquent than favorable criticisms.

## REPRODUCING OLD PLAY.

Ivan L. Wright is organizing a company to take out "Bachelor's Baby." The show will open up New York state. E. J. Cavanagh is the manager.

## CUBANS IN NEW ORLEANS.

New Orleans, Feb. 12. Messrs. Debattenburg & Pemberton, Cuban theatre managers, have taken the lease of the French Opera House for next season. They have retained Jules Layolle as impresario. The Cuban managers have been assured of \$40,000 in subscriptions.

## "IRON DOOR" MARCH 9.

Arrangements were made Tuesday afternoon by John Cort for the reorganized company, playing the new Allan Davis piece "The Iron Door" to open a Chicago run March 9. Theatre to be announced later.

## AFTER CLOSED SUNDAY.

Albany, Feb. 12. Senator Stillwell has put a measure in the Senate that will close everything up tight on Sunday if passed. The bill is numbered 173.

# WITH THE PRESS AGENTS

Matt Nasher, who was "back with" Thomas E. Shea for the past few weeks, is "out." Earlier in the season he was in advance. Thus far the current season Shea has had Lou Donizetti, for years manager of "The Span of Life"; Fred Harvey, another old employee of A. H. Woods, and Nasher, as managers. Jack Dillon, just closed with "The Girl in the Taxi" has now been sent on to take the position.

Toxin Worm is out for "openings" with the Gertrude Hoffmann show. In Washington last week "Broadway to Paris" got \$1,000 the first night. In Philadelphia Monday the show did \$2,300 at the start of an engagement of three weeks. "Tox" is putting it over rather strong for the Hoffmann production, intimating in advance notices and advertising that there may be something doing the opening night which had better not be missed. It worked all right for Washington, but that town, where the natives are great sticklers for off-side matter, kind of shied the remainder of the week. It is said a dress rehearsal was called last Sunday evening in Philly to find out if the performance had dropped off any.

The date of the opening of the new piece William T. Hodge will play under the management of the Shuberts is now set for Feb. 24 at Albany. Will Wheeler is going out ahead of the company.

At the special matinee performance of Laurette Taylor in "Peg o' My Heart" at the new Cort theatre Friday afternoon, orchestra seats sold for \$3 and the gallery tickets went for \$1 each. The show was arranged by New York's "400" for the benefit of the Million Dollar Endowment Fund of Smith College, under the auspices of the New York Alumni of the class of 1908.

Thompson Buchanan's newest play, "The Bridal Path," which E. J. Bowes is producing, has its New York premiere at the 30th Street theatre next Tuesday. It's a three-act comedy with Ann Murdock and Robert Warwick playing the principal roles. Others in the cast will be Christine Campbell, Felix Krebs, Bernard Fairfax, Fay Bainter, Willard H. Sams, Mrs. Charles G. Craig, Florence Short, Lucille Watson, A. T. Henlon, William Wilson, Henry Collins, Charles Graham. All the scenes are laid on Long Island.

A thirty weeks' tour has been arranged for Mrs. Leslie Carter in repertoire by John Cort.

Lady Augusta Gregory, who brought the Irish Players to New York again Monday, got all kinds of space in the New York dailies this week through her statement that some day in America the people would have a National theatre.

Fred Schader, of the Werba & Luescher press department, put over a nice little story Monday. It said that Werba & Luescher are completing arrangements with W. E. Waddell, general manager of the American Talking Picture Company, to have all their productions, both musical and dramatic, recorded by the Kinetophone, Edison's latest invention, the records of which will be kept in a safety deposit vault; \$10,000 was announced as the sum the phonograph people would get for each production recorded. Furthermore, the W. & L. firm would start a movement towards organizing a Stage Historical League with records of all plays kept on file.

The press department of "The Man With Three Wives" company at Weber & Fields' Music Hall has arranged for a voting contest to decide who is the most popular prima donna with the troupe. There are three.

Aristophanes' "Lysistrata" will be given twice at Maxine Elliott's theatre Feb. 17 and 18 by the Women's Political Union.

The Irish Players of the Abbey theatre, Dublin, opened an engagement at Wallack's Monday evening. The players gave the papers something to talk about when they first opened here last year at the Maxine Elliott. A riot ensued when they presented "Playboy of the Western World." The "Playboy" is to be reproduced again on this trip, but no trouble is expected. One Shaw play will be given during the New York stay, namely, "The Showing Up of Blanco Posnet."

Charles Frohman intends to make the 20th anniversary of the Empire, New York, an event to be remembered. He has informed the public it may choose between "The Girl I Left Behind Me," the first play to open the Empire, and "Liberty Hall," shown there Aug. 21, 1883, which selected piece will be given a limited season before June at the Empire with as many of the original cast as possible to secure. The polls will close Feb. 24.

Charles Klein, who has a summer home in Rowayton and Belle Island, is out with a statement he is to leave America for good and take up permanent residence in London.

Helen Ware will assume the lead in the Oliver Morosco production of "The Escape" which is slated for a run at the Garrick, Chicago. As the "Passing Show of 1912" has had its time extended on two occasions the Windy City opening of the Paul Armstrong piece will have to be deferred until later.

Talkington Baker has assumed full charge of the William A. Brady press department. Leander Richardson, who formerly held the place, is now looking after the Richardson & Bartholomew offices in the 48th Street theatre.

## WEBER-FIELDS DRAWING.

New Orleans, Feb. 12.

The Weber and Fields "Jubilee" show is at the Dauphine this week. The troupe came in from one-night stands where it has been doing \$2,000 a performance, eight or nine shows a week.

While the notices on the performance over the south have not been so very flattering, the Weber & Fields name has brought about a sell out right along immediately after the sale opened.

Last week during Mardi Gras Eddie Foy in "Over the River" at the Tulane (K & E) did \$14,000. "The Merry Widow" at the Dauphine (Shuberts) did between \$11,000 and \$12,000.

This week the Dauphine has "Modern Eve" as opposition against the "Jubilee" show.

## CORT'S NEW SHOWS.

Mrs. Leslie Carter closes her fortnight's engagement at the 39th Street theatre Saturday and will go from here to Baltimore.

"The Bridal Path," the new E. J. Bowes' show with Ann Murdock and Robert Warwick, will have its New York premiere at the 39th Street house Feb. 18, continuing there indefinitely.

Mrs. Carter and company travel west after the Baltimore date. They are expected to open in Chicago about March 3.

John Cort's new piece, "The Iron Door," with a brand new company, only one of the cast which first played it on the road, went into rehearsal this week.

Francis Wilson and company are rehearsing for his new piece, "The Spiritualist," which is slated for an out-of-town opening about March 3. After two or three weeks on the road John Cort will bring Wilson into New York.

Maude Fealy and James Durkin in a new play, "The Right Princess," now rehearsing, will open in New England somewhere about Feb. 17. No definite route has been arranged for the show.

## LONDON WANTS EFFECT.

The higher successful auto and engine scenic effect in "The Honeymoon Express" at the Winter Garden is being sought by several managers for London. It will probably be interpolated in one of the shows in the English metropolis.

The effect was conceived by Langdon McCormick, erstwhile melodrama writer, who has been spending most of his time in the west of late in search of health.

The Shuberts are paying a royalty of \$500 a week for it, according to report. Probably a bigger price will be asked for it in England.



# LONDON

## VARIETY'S LONDON OFFICE

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

W. BUCHANAN TAYLOR, Representative.  
(BAYARD)

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

London, Feb. 4.

**Florence Smithson**, a musical comedy star over here, now at the Drury Lane, has turned down musical comedy for the halls, and is being booked up for a year. Harry Burns is doing it. Miss Smithson may reappear at the Drury Lane next pantomime season.

**Jess Jacobson**, in the hospital for a few weeks, is up.

**Gisella** and **Rose** are together and are now doing a double act around the halls. Rose was a single act and Gisella was once one of the Amati Sisters.

**Melville Gideon**, who started the New York Cabaret idea in London (when he was engaged at Oddeninas' restaurant as an entertainer), placed his four ragtimers in the same restaurant last week. One of the four quit without giving notice. The Palace theatre management refused to pay full salary without the full act, so Gideon stepped out. He switched them over to the cafe where they are tearing up things while the food is being passed around. Besides Gideon the act contains Max Burkhart, Dave Macfayden and Louis Baun. Burkhart is reproducing the Real Ragtimers, a colored act, that has been working over here for the past few months.

**Elida Morris**, who was forced to give up her bookings a few weeks ago on account of a sprained ankle, resumed her provincial time last week.

**Annette Kellermann** is booked to appear at the Ronacher's, Vienna, for six weeks starting April.

**The Three Rascals** have placed for publication in London two of their own compositions, which are "I've Left Them All Behind" and "I'm in Love."

**May De Sousa** has returned from South Africa.

**The Alhambra** revue, "Kill That Fly," has been revised and is now running along very smoothly. The big new feature introduced is a scene burlesquing the Ascot race meeting. The Doll Show is another new feature, but this does not exactly fit. The chorus girls are made up as wooden dolls and the effect is not very pretty. Montmartre, a serious pantomime episode by Gabrielle Enthoven, is admirably acted by Charles Maude, E. Goulding and Victor Maude. Acrobatic travesty is very funnily done by Jack Macardle, Austin and Hackney.

**Alan Shaw**, the coin manipulator, sails for South Africa Feb. 8.

At the **Palace** Herman Finck and his orchestra are playing one of his own arrangements, called "Vive la Danse." It is designed to trace back among the old melodies for any remnants of ragtime that might have been used. At the finish the band plays a medley of the most popular songs of the day that have come over from the States. They certainly do the numbers full justice, and then some. The band receives real applause at the finish.

**B. Obermayer**, London representative for the Sullivan-Considine Circuit, has joined with Will Collins and through an agreement will book turns from America over here through this agent.

**Maurice Rose** arrived yesterday from America and knows all about London. The first night he visited the Cosmopolitan Club and the next day lunched at the Cavour. So with this wide knowledge of Europe's biggest city the Marinelli feller thinks it a great town.

**Barnes and Robinson** are booked to appear on the Variety Controlling Tour starting in October this year by Will Collins. Mr. and Mrs. Gardner Crane come over here to open in March, Ross and Shaw in July, both acts booked by Collins.

**Willie Holt Wakefield** should enjoy her stay at the Palace where the audiences are indeed just her style. Singing about seven songs, Miss Wakefield gets plenty of laughs for her bits of comedy and much appreciation for clever pianologing.

**Anna Chandler** and **Al Piantadosi** have both agreed to come over here and do single acts if Harry Day can secure them a joint salary of \$1,000 a week. Mr. Day wants to know if they are kidding.

**Madge Maitland**, booked over here to appear in the provinces with time starting March 17, has put the date back until later in the year.

From one of the Stoll office booking staff comes the information that the Coliseum at least will be one hall that will pass up the revue idea. The idea of running a show composed of nothing but vaudeville acts surrounded on all sides by revues seems to be the big idea of the Stoll office.

At a meeting of the Board of Directors of H. B. Marinelli, Ltd., last week a yearly dividend was declared. G. Armandei, manager of Marinelli Berlin agency, was elected to the directorate. The Board is now composed of H. B. Marinelli, chairman; Bert Howell, Leo Maase and Armandei.

# PARIS

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

Paris, Feb. 4.

Societe Francaise des Amis de la Chanson is the title of a new league formed in Paris to encourage the singing of good and clean songs. The address is 4 Boulevard de Strasbourg, and all information will be given on request.

Cora Laparcerie, wife of Jacques Richepin—the son of the poet—took possession in name of the Renaissance theatre Jan. 29, and mounted Henri Bataille's "Enchantement" in place of "Folle Enchre." This will be followed by "Le Minaret," by her husband. The manageress also promises a revival of Pierre Louey's "Aphrodite."

Madame Simone returned to Paris Jan. 30, accompanied by her husband, Claude Casimir Perier. She will create a role in Henry Bernstein's "Le Secret," in March, at the Bouffes Parisiens.

"Les Lignes de Coeur," by Alfred Capus, is the new comedy that will succeed "Prise de Berg-op-Zoom" at the Vaudeville theatre, and of which the rehearsals have just commenced. Vera Sergine and Lucien Rozenberg will hold the best roles.

"La Semaine Folle," by Abel Hermant (dramatic critic of "Le Journal"), will be produced at the Athenaeum theatre this month, with Jeanne Provost (still another transfigure of the Comedie Francaise) and Andre Brule.

A new 4-act farce, "La Cocotte Bleue," by Emile Herbel, was produced at the Cluny theatre Jan. 31, but did not score a success. The work is well named, for it is a trifle blue, with the usual undressing situations which some French authors consider absolutely necessary to get a laugh. That is their idea of humor.

Richard Haverman with his lions migrated from the Alhambra to Luna Park music hall Feb. 1. Among other acts on Akoun's program are The Wothers, 5 Harlems, Alton and Lyton, Smiroff, and the Taleza Troupe in a sketch. A new act presented by C. B. Batelt, with a baby elephant, "Little Memo," is also an attraction.

The Coliseum is making a big effort to succeed, and, though business has not been good, Klopp is beginning to draw a regular audience to this new hall. Henri Leoni, Ketty Loiset, Spiller troupe, Charley Champagne, the Bramhas are among the principal items on the bill this week.

The operetta has been withdrawn at Mayol's house. He is now giving a real cafe concert show, awaiting the revue to be produced shortly.

The popular Belleville theatre, devoted to blood and thunder drama, has been taken by a group and will shortly open as a cheap music hall.

The Comedie des Champs Elysees, the new comedy house adjoining the new opera house in the Avenue Montaigne, both now nearing completion, will open in April, with "Exilee," by Henry Kistemackers. The house to be known as the Theatre Edouard VII, in the new street by that name (close to the Olympia) is also in the hands of the painters. Charles Urban is the lessee.

"La Femme Libre," by Brieux, will shortly be withdrawn from the Gymnase bill, and replaced by a new work "La Demoiselle de Magasin," middle of February.

In the new revue by Bataille Henry and Lucien Bower that manager Bannel is mounting at the Folies Bergere in March, Nina Myral and Dorville (the latter lent by the Olympia) will play the leading roles. About the same time the Cigale will probably mount a new revue, by Nanteuil, in which Jane Marnac, Claudius, Mlle. Esmeé will appear. At the Femina Theatre in April we are promised a revue by Rip and Bousquet, in which Edmee, Favart, Regine Flory, Pomponette, Signoret will play.



EDWARD ZOELLER TRIO.  
Comedy Acrobatic Pantomimists.  
Address care VARIETY, New York.

## THE DRESSLER SHOW.

Marie Dressler and her company, after daily rehearsals open at the Hyperion, New Haven, Saturday, and for the following week will play one nighters through New England.

After the tour week stands will follow in succession at Montreal, Toronto, and Washington, the Dressler company will come into New York, opening at the Broadway, it is said.

The show has been named the Marie Dressler Banquetters. It will be what she personally designates as a "new style of entertainment."

In the "Camille" sketch (not a travesty) will be Miss Dressler, Madam Yoska and Robert Drouet.

Among those with the company are the Six Great European Dancers, Almont and Dumont, Weber and Wilson, Madam Desmond and May Hopkins.

Jefferson De Angelis has been engaged and the comedian will be seen in an act with a supporting company.

# PRODUCERS WELCOME SCOPE OF KINETOGRAPH PROJECT

**Independents Believe Kennedy-Edison War is to the Finish. Few Would Be Surprised to See Patents Co. Licensees Move Over Into Rival Camp. Kennedy-Waters Coalition Said to Aim at Control of Whole Business.**

Moving picture people who are "in the know" declare that the war is to a finish between the Kinetograph and the old forces which made up the "trust," principally the Edison Co., which was an equal sharer in the profits of the Motion Picture Patents Co., the holding company, virtually controlling the business through its ownership of the Armat patents (Edison) and the Latham loop and shutter patents (J. J. Kennedy and the Biograph Co.).

The independents are of course jubilant, for they foresee that the Kinetograph, which has a particularly broad charter under the corporation laws of New York, will seek to line up a list of film producers outside the licensees of the Patents Co., and, should that concern dissolve (and few believe that it will not within the next six months), it will result in a free-for-all competition for the sale of film.

The fight goes a point beyond this, for, if the Kinetograph is able to get together a list of producers and an organization, it would be but the natural course for the licensees of the present Patents Co. to switch their affiliations over to the new concern.

It is not likely that there will be any resumption of the \$2 weekly tax on projecting machines. It has long been known that Percy L. Waters, although he would never say so, has been adverse to this form of tribute. In fact, Waters has not outlined his position, except in a general statement to the effect that the Kinetograph is out as a competitor of the General Film Co. in an effort to win by means of superior organization the picture rental business of the United States.

Few people conversant with the film trade believe the new organization will stop at that, but will continue in an effort to organize a powerful producing and renting concern.

The old Biograph camera patent, which was specifically excepted from the U. S. Court rulings, which declared those of Miles Brothers and others infringements on the Edison camera, is still in force, and besides the Kinetograph Co. will own (when the Patents Co. is no more) the valuable Latham patents, which, it is believed really control the exhibition art. While the Edison Armat patents, used two years ago to club the exhibitors out of something like \$2,000,000 a year, expire in about 18 months, the Kennedy patents (Latham) extend until 1919.

## JOBGING PRICE CUT.

The legitimate actor, now at liberty, but who manages to make both ends meet by jobbing with the picture companies, is in the throes of despair

Some of the companies are cutting the stipend of the jobbers in half and thereby hangs a tale of woe.

One big independent company which has always paid over \$5 a day for extras is now offering only \$2.50, with an agent handling the supernumerary end from a desk at the company's main office.

A well known legit told a VARIETY representative several companies were now employing college boys and others who have never had any stage experience to do the jobbing at just one-half the old price. He says certain agents, finding commissions a trifle behind the procession, have turned their full attention to picture applications and are making inroads by chopping down the five bones and still pocketing a nice commission.

The regular company, however, works right along at its regularly contracted salaries for the week.

## NOT SAME "MOTHER."

The Pathe Co. released a picture called "Mother" Feb. 24 in two reels, which has no similarity to the William A. Brady production of that title.

## "MIRACLE" AT THE PARK.

Walter Rosenberg's tenancy of the Park comes to an end next Sunday night. A. H. Woods' American presentment of "The Miracle" pictures, with orchestral and choral accompaniment, will open there Monday. It is not generally known that the Aborns (Milton and Sargent) have a half interest with Woods in this venture.

Johnnie Collins and Joe Sullivan purchased from Walter Rosenberg an interest in the Park. Monday they began to supply the theatre with vaudeville. Rosenberg has turned over the bookings of his other theatres to the Collins office.

## IMP'S NEWEST.

"Kathleen Mavoureen" is one of the Imp's newest three reel pictures which comes out in March. The principal roles were played by Billy Shay, Jane Fearnly and Frank Smith. Herbert Brennon staged it.

Around March 1 will also appear King Baggot's "Dr. Jekyll and Mr. Hyde" in two reels.

## FRANCIS FORD REJOINS.

"The Coward's Atonement," in two reels, a 101 Bison product, is the first of the Francis Ford pictures to appear since he rejoined the Bison company, after an engagement with the Kay-Bee people.

Others in the picture, who get a good workout are Raymond Meyers, William Clifford and Ethel Grandon. Miss Grandon was also lately with the Kay-Bee pictures.

## ENJOINS "THE TRUST."

Supreme Court Judge Hendrick Tuesday of this week granted to the preferred stockholders an injunction against the General Film Company, restraining the "trust" from dividing \$1,000,000 of its surplus among the manufacturers controlling it.

The application was made by MacDonald & Bostwick, representing Mr. Rowland, one of the preferred stockholders.

At the recent hearings at the Hotel McAlpin in the Government suit to dissolve the "trust" under the Sherman Anti-trust act, it was developed that the ten manufacturers who own all of the common stock of the General Film Company and control it, had divided up among themselves under forms of contract which they made with themselves, \$1,000,000 of the company's surplus which had been accumulated in 1910 and 1911 and that they were preparing to divide the balance of over \$200,000 surplus for 1911 and the surplus for 1912.

Special Assistant Attorney General Edwin P. Grosvenor, who conducted the suit against the film magnates was unable to elicit from the treasurer of the General Film Company any information as to its business during 1912. Mr. Grosvenor demanded that the books be produced and that the figures be produced at the hearings which it is understood will be resumed at the Hotel McAlpin this week, Saturday, Feb. 15.

The action begun Tuesday enjoins the company from making any further division of the surplus among the manufacturers under the contracts which they made with themselves, which the preferred stockholders claim are illegal and demands the payment back to the General Film Company of the \$1,000,000 which has already been paid to the manufacturers.

The principal companies involved in this suit are the Thomas A. Edison, Inc., and the Biograph Company. These two companies own and control in a large measure the Motion Picture Patents Company, formed by them.

Other manufacturers of film, also defendants, are the Vitagraph Company of America, Lubin Manufacturing Company of Philadelphia, the Kalem Company, Pathe Freres.

## PHOTOPLAYERS CLUB.

San Francisco, Feb. 12.

The Photoplayers' Club is now a permanent organization, articles of incorporation being filed in California.

Fred Mace, principal comedian with the Keystone Co., has been elected president. The other officers are Arthur Mackley (Essanay), first vice-president; Joseph De Grass (Pathe), second vice-president; George Melford (Kalem), secretary; William E. Wing, corresponding secretary; Charles Gibbey, treasurer.

A dinner was given at the Astor Hotel Tuesday night by the Screen Club and prominent photoplayers for King Baggot and his wife. Baggot is president of the club.

David Horsley, treasurer of the Universal Co., is taking a long rest on the Pacific coast and is not expected back in New York until the spring.

Jane Gail, formerly of the Thanhouser Co., is now playing the feminine leads opposite King Baggot in the Imp Co.

## LONDON PICTURE HOUSES.

A beautifully appointed, handsomely decorated picture palace, seating 1,500, called the Maida Vale Palace, at 140 Maida Vale, London, two minutes' walk from Kilburn Station, was opened Jan. 27. It will feature the Kinemacolor product.

Charles Urban, of the Kinemacolor Co., announces that the new Theatre Edouard VII in Paris will be opened April 20 with special colored films. In time Urban expects to present French picture plays by French picture artists, establishing studios somewhere in France for that purpose.

## LINCOLN CARTER'S FIRST.

"The Flaming Arrow," the first of the Lincoln J. Carter melodramatic films of his play series, has arrived at the Universal offices with the brand of the 101 Bison on it. Carter staged the picture on the Pacific Coast, assisted by Jack O'Brien.

## PICTURE PEOPLE IN ACCIDENT.

Frederic Rodman Law, the parachute jumper, who recently quit vaudeville to do some picture work, carries a broken arm as the result of his motorcycle crashing at full speed into an automobile at 42d street and Broadway. In the machine were Jean Acker, leading woman of the Imp Co., and Rosabella Phoner, a photoplay actress. Miss Acker had her right leg fractured while Miss Phoner was severely bruised.

Notwithstanding the injury, Law worked the next day in a picture, riding a motorcycle at 40 miles an hour through an open drawbridge into the Shrewsbury River, at Sea Bright, N. J. He rode with the arm in a splint.

## ENGLISHMAN AFTER IDEAS.

Frank R. Brockliffe, a native of England, who represents the Imp and other American picture concerns abroad, with headquarters in London, is here on a business trip. He's after some new American picture ideas and is also looking the local market over carefully.

## NEW REX CO.

A new Rex company has been formed with Phillips Smalley as director. He has been with the Universal for some years. Associated with the new photoplay troupe will be his wife, Lois Smalley.

## HACKETT PICTURE FINISHED.

The Famous Players Film Company, of which Adolph Zukor and Daniel Frohman are the heads, have engaged Joseph Carl Briel, composer of "The Climax" and "The Seventh Chord," to write the incidental music for the James K. Hackett "Prisoner of Zenda" feature reels which have just been completed. A private view of the film will be given Feb. 18.

"Bud Tilden-Mall Thief," reel set Feb. 12 by the Reliance, is one of S. Hopkinson's stories dramatized for camera reproduction.

Anne Schaefer and Laura Oakley are about to appear in a new and novel picture-story that is described as being of unusual strength and now being produced by the Western Vitagraph company at Santa Monica under the directorship of Rollin S. Sturgeon.

Jane Hathaway, formerly with the Bison company, has been doing "movie" acting with the Western Vitagraph players at Santa Monica for the last week or so.

**ILL. SINGERS KICKING.**

There is a miniature insurrection in the ranks of illustrated singers of the picture houses in and around New York.

Owing to the low price at which sheet music is sold, the publishers are not putting out as many slides as heretofore. The demand of the house managers for a change of songs daily makes it difficult for the singers to secure sufficient material, with little or no chance to rehearse the music.

In former days the illustrated song warblers were solicited by the publishing "pluggers" and not only furnished with slides free of cost, but paid in addition. Nowadays conditions are reversed. When slides are furnished free a deposit is required for each set. The salaries of the singers range from \$15 to \$20 per week, out of which they must pay their own car fares while visiting the publishing houses, which is done in the mornings, their only leisure time. Wherever a deposit on slides is exacted the singer must personally advance it.

**COMPANY'S BALL.**

Jay Packard, who runs the Academy of Music stock, Jersey City, has rented the Elks Hall of that city for April 3 when a ball will be given for the Academy company.

Professional "turkey trotters" will give a special exhibition while Packard will give a diamond to the best dancers present.

**NEARLY RIGHT.**

"The Girl from Maxim's" has been cameraed. At Uniontown, Pa., last week, it was advertised as one of Nat Goodwin's great successes.

**ARRESTED FOR VIOLATION.**

Three movie owners, Louis Montagino, 365 First avenue; Samuel Cohen, 797 Third avenue, and Harry Stabitz, 399 Third avenue and his manager, John Mascari, were arrested Sunday night for violating the standee law covering picture houses.

The Fire Prevention Bureau inspected thirty photoplay places Feb. 9. The arrests followed.

**KITSE-CORT "TALKERS."**

At its offices in the Mecca Building the Kitse-Cort Co. is showing two reels of its latest "talkers," or talking moving picture. This is the \$6,000,000 concern organized by John Cort and Dr. Kitse to promote the new picture scheme.

The Victor Company will be known by that name for the present instead of the Victoria, which had been slated for adoption. The Victor players have moved from New York to the Gem studio in Hoytville, N. J.

"The Newlyweds and Their Baby" will furnish material for a series of pictures to be gotten out by the Elclair Co. The picture rights were obtained through the creator of the cartoons, George MacManus. The Elclair actors are at Fort Lee, N. J.

Edward Elsner, who was associated with the stage production of many notable Broadway successes, has become connected with the General Film Publicity & Sales Co. and has taken over the entire charge of the producing end of the concern.

Jack Noble, formerly director for the Universal, is now staging pictures for the newly formed Ryno picture company.

At the next regular meeting of the Moving Picture Machine Operators' Union of Greater New York, Inc., Feb. 17, the nomination of officers will occur. Other important matters will occur and a full attendance of the members is desired.

# STOCK

**REORGANIZING HARLEM CO.**

The Harlem Opera House stock company is to undergo complete reorganization. Priscilla Knowles, leading woman of it, closes Feb. 22. George Soule Spencer is to quit as leading man.

Lowell Sherman, now playing leads with the Avenue Stock, Wilmington, Del. (Luke Conness' Co.), closes at Wilmington Feb. 15, to take Spencer's place.

Spencer is reported as going with a company of his own for a tour of the West Indies.

**LYRIC CLOSING FEB. 22.**

Bridgeport, Feb. 12.

The Lyric stock company is announced to close Feb. 22. The players, billed as the Eleanor Cleveland Co., under the management of Karkunoff & Shrock, are quitting the field for divers reasons.

**TOO SMALL FOR TWO.**

Jamestown, N. Y., Feb. 12.

The Lyric has abandoned vaudeville and is now offering stock with the Horne Players as the attraction. With stock running at the Samuels, where the Hartman-Wallace Players are holding forth, local theatregoers are wondering how long both companies will hold out.

It is not believed this small time town can support two stock troupes.

**FEALY-DURKIN SUPPORT.**

When Maud Fealy and James Durkin got started in their new play, "The Right Princess," a three-act piece by Clara Louise Burnham, the following will be in their support: Joseph Dailey, Henry Douglas, Julia Hanchett, Ethel Lodge, Howard Cridland, Marcia Harris, and Teresa Dale.

**STOCK IN TOLEDO.**

Toledo, Feb. 12.

The Richard Buhler-Martin Sabine stock company opened at the Auditorium (Shuberts) Monday in "The World and His Wife."

The American (S. & H.) is dark for the present, the stock company playing there having closed Feb. 1.

The regular stock season at Keith's will open April 14 according to the plans of Manager Jos. Pearlstein. The company will be headed by Fay Bainter.

**PICTURES IN HATHAWAY'S.**

New Bedford, Mass., Feb. 12.

Hathaway's, under new management, adopts the straight picture policy March 1. For some time past it has been running stock.

A cable has been received from London announcing the death there of Frederick Tillisch, representing both the Goodrich Tires Co. and the Five Continents Exchange and Sales Co. Eva Stirling, Tillisch's wife, formerly advance agent for Florence Roberts, is en route with the body for Chicago.

**STOCK POLICY CHANGING.**

Savannah, Feb. 12.

Ye Liberty theatre is undergoing a change of stock policy. The musical stock company which has held forth here will drop the chorus and hereafter play dramatic pieces.

**REMAINING PERMANENTLY.**

Trenton, N. J., Feb. 12.

Warda Howard is to remain here as leading woman. Mabel Griffith, the regular principal, is too ill to resume work. Miss Griffith, while convalescent, will not do any more stage work at present, going to her home in Seattle as soon as her husband, Willard Dashiell, closes his season as director of the Broad Street theatre stock.

**RANKIN'S OWN COMPANY.**

San Francisco, Feb. 12.

McKee Rankin will be the next attraction at the American, which recently went dark. Heading his own stock company, he will open there Feb. 17, offering a repertoire of stock dramatic pieces.

**TRY OUT COMPANY.**

Toledo, Feb. 12.

By installing Richard Buhler at the head of a new stock company at the Auditorium here next Monday, A. G. Delamater intends to have the troupe try out all the new plays which he expects to produce next season. Buhler was last seen in "Ben Hur" and "Beverly of Graustark."

In the company will be Martin Sabine, J. C. Matthews, A. S. Byron, F. E. Jamieson, R. House, D. A. Reed, A. Glassmire, J. Prescott, J. H. Steehn, Dorothy Shoemaker, Claire Weldon, Louise Owendorf and Anne Hamilton.

**TRAHERN HAD A WEEK.**

The Al Trahern stock company had one consecutive week at the Grand, Long Branch. The run ended when Mr. Trahern saw a box office statement that proved his people had played to \$260 gross on the week.

**"COUNTRY STORE" IN STOCK.**

Jersey City, Feb. 12.

The Academy of Music continues to do a thriving business. The management tried out the "country store" plan last Thursday night and it proved a success.

This "grocery" idea has been tried at different times on the Western Burlesque Wheel.

The Academy stock players made up as Rubes had charge of the store. Everything was distributed to the Jersey folks from a smoked ham to a box of toothpicks. The stuff was given away.

Both the Essanay and Selig companies have placed organized bowling teams in the field. A league of picture bowlers may be organized.

Jack London is under negotiations toward the furnishing of a New York picture concern with two scenarios a week.

Leon J. Rubenstein has organized his photoplay company into what will hereafter be known as the Ruby Feature Film Co.

**OBITUARY**

**Alfred Margis**, who composed "Valse Bleue," died in Paris Jan. 27.

**Lillian Lorraine Hollis**, who some years ago was voted California's most beautiful woman, was found dead in a scantily furnished apartment in West 49th street last week. Starvation was said to have caused her demise.

**J. F. McGee**, father of Joe B. McGee, died Feb. 5 at Hannibal, Mo.

**Suzanne Grimaldi Chocolate**, daughter of the American colored clown (who appeared at the Nouveau Cirque with Footit for so many years), died in Paris Jan. 27, at the age of 19.

**Leona Bitter**, of the Musical Mays, and formerly of the Two Musical Bitters, wife of Alfred A. Bitter, died Feb. 4 in New York.

**Lewis Diamond**, an old time minstrel, died Feb. 7 after a two weeks' illness with typhoid fever. "Lew" Diamond was the last of the three Diamond brothers who toured the country for years with Diamond Bros.' Minstrels. Two sisters and two brothers survive.

The mother of George B. Scanlon, comedian with "The Gay Masqueraders," died at Philadelphia, Feb. 11.

**H. M. Mildwood**, who had his own stock company at the Richmond theatre, Staten Island, two years ago and formerly managed the Lester Longorgan Players at New Bedford, dropped dead of heart disease on Staten Island Sunday morning.

**May Hillman**, who once headed the May Hillman stock and for the past three years has been playing vaudeville with the Hillman-Rosener company, died Sunday from a complication of diseases. Miss Hillman was the wife of George Rosener, who survives.

**Mary Esthes**, a tattooed woman, best known as a professional singer, was killed by a trolley car at 14th street and Irving place Feb. 8.

San Francisco, Feb. 12.

**Mrs. Caroline Drefus**, mother of Mindell Kingston World, died Jan. 31 at her home in this city of pneumonia, which malady caused the death of her son-in-law, John W. World a few weeks ago. Since the latter's demise, Mrs. World has been confined to her home with pneumonia also. She is reported to be convalescing nicely and her early recovery is confidently predicted.

**Margaret Buckley**, mother of H. J. D. Buckley, manager of the Columbian, St. Louis, died in that city Feb. 9. She was 50 years old.

**Mrs. Mary E. Frost**, mother of Mrs. Harry Stockton (The Stocktons) and Eleanor Carleton, died suddenly at her home, 27 Manhattan avenue, New York, February 6.

## NEW ACTS NEXT WEEK

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

John Glendinning, Beverly Sitgraves,  
Macey Harlan and Co., Fifth Ave.  
Leslie Grossmith, Fifth Ave.  
Talking Pictures, Fifth Ave.  
Jones and Sylvester, Hammerstein's.  
Talking Pictures, Union Sq.  
Edna Phillips and Co., Union Sq.  
Ray Elinore Ball, Union Sq.

### "Lead, Kindly Light."

Dramatic.

19 Mins.; Full Stage (Special Set).

Hammerstein's.

"Lead, Kindly Light" is the one-act dramatic playlet of Chicago manufacture. Jack Lait is the author. For the purposes of lending dignity to the occasion William ("Barnum") Hammerstein has renamed him "John"—which, as we say in vaudeville, "makes it more difficult." Yet, despite these handicaps, "Lead, Kindly Light" is a novelty for "the corner." A pick-pocket is "doing time," and his sweetheart meanwhile has joined the Salvation Army. As the sketch opens, scene discloses a street in the slums. Salvation Army enters, goes through its familiar routine. The "girl" takes a position on a soap box, looks toward where Heaven is popularly supposed to be, and says in effect: "I wasn't exactly a good girl—I met a man. These people took me in," etc. While she is talking, the crook whom she still believed in prison, listens and steals a watch from a man in the crowd. Army marches off, crook intercepts girl who is at the rear of the line. He tries to persuade her to resume their relations. "Come on home." "No, no." "You ain't on the level with this bunk, are you?" "It's all different now; I couldn't go back to it." "Who's been filling you with that bull?" etc. He continues to insist he loves her—that he'll marry her—suggests that they work the "badger game" on an "old guy"—that the Salvation regalia will make a great asset. During his pleading she wavers, admitting she really loves him but she can't go back to the old life of dishonesty. "It's the call I've got." Tries to convert him. "I'd steal the bass drum if they got it around my neck," he says. She weakens perceptibly. Army returns, marches by, singing; she reaches out her arms to them. "You ain't going to pass me up." She starts after the army. "Well, for Christ's sake," he comments. She turns and repeats religiously: "Yes, for Christ's sake." The expected sensation fell, and there is nothing "elevating" about it all. Music publishers pay to have their songs rendered in vaudeville, and elsewhere. By the same token the Salvation should place "Lead, Kindly Light" on its pay-roll and charge it to the publicity account. The question for vaudeville is whether it wants that last line as a drawing card; and another is: whether it will draw. Much could be said of the sketch, pro and con, but as Willie Hammerstein booked it on the line alone it is by that blasphemous or holy phrase this piece must sink or swim.

Jolo.

Edwards Davis and Co. (5).

"The Kingdom of Destiny" (Rhythmic Allegory).

41 Mins.; Full Stage (Special Palace Setting).

Colonial.

When the curtain had rung down on Edwards Davis' pretentious offering, "The Kingdom of Destiny," and some of the men folks gathered in the outside lobby to dissipate a few choice Havanas, one turned to his companion and remarked, "It's pretty, but it's too high-browed to suit me" (referring to the Davis act). There was much discussion, but the general opinion was that "The Kingdom of Destiny" is too heavy for the blase variety devotees. It's beautifully staged and nothing is lacking to make the palace setting by the rippling waters an effective stage picture. The piece can not be condemned scenically, that's certain. And praise is due the acting, especially the work of Davis himself. "The Kingdom of Destiny" may be an unquestioned literary gem and does fairly bubble over with pretty speech with musical accompaniment, but it's going some for a vaudeville audience to sit rigidly silent for more than a half hour and listen to dialog that sounds for all the world like Shakespeare. The Colonial audience paid Mr. Davis one of the finest tributes any audience could pay a legitimate actor. It gave him and the act the closest attention possible, and when the time limit had passed, sat quietly, patiently awaiting the end. "The Kingdom of Destiny" is presented under the direction of the United Booking Offices. The act is entirely too long. It's out of the ordinary run of dramatic pieces, but the man in the lobby said it all. The act was well received, which takes in the "plugging" representation from the U. B. O.

Mark.

Tom Penfold and Henry Marshall.

Piano Act.

17 Mins.; One.

Union Square.

The opening of the piano act Tom Penfold and Henry Marshall are introducing to vaudeville as a team this week at the Union Square is somewhat different from the usual run. Mr. Marshall is at the piano in the orchestra pit. Another piano (without a player) is on the stage. The pianist down below becomes involved in an argument with the singer (Penfold) up above. The orchestra "walks out." As it is about to leave, Mr. Marshall mentions any man in the orchestra could do better than Penfold, whereupon the latter "dares" Marshall to try it himself. Mr. Marshall climbs up on the stage, and thereafter the turn becomes a regular piano act, with singing and dialog. The opening is different for a "piano act" as stated. In other turns it has been used before, not exactly the same, but near enough. Nevertheless, it gives the couple a good start, and they keep it up fairly well, until the conclusion. Messrs. Penfold and Marshall would have done much better in a different sort of a show. The bill this week at the Square is the limit, for anything one might wish to say of it.

Sime.

Margaret Hill's Animals.

19 Mins.; Full Stage.

Union Square.

Margaret Hill is a comely woman, who dresses well, and when she is working the animals this act runs nicely. But Miss Hill doesn't do all of the work. The most of it is taken care of by a man. Barring that the act is too long, and that the stage at the Square is too small for it to set properly for the sight intent, Miss Hill should work the entire act. The opening is something like Kitty Trane used, Miss Hill entering in a pretty go-cart driven by a pony. The pony makes an appeal all its own. It does some "educated stuff," "butts" the man (something after Doblado's Sheep) and is also employed for a monkey to ride upon its back. The monkey and pony bit might as well be taken out; 19 minutes in closing a show with an animal act is away over time. Another mistake that gets nothing is the holding of six or seven leaping dogs leashed to a rope at the rear of the stage during the entire turn. It is practically posing the animals. They grew restless, and well they might have. Their restlessness extended to the audience, or what remained of it after eleven. The man doesn't give the impression of kindly spirit toward his animals. He admonishes the dogs sharply at times and doesn't mind slipping the end of the whip over on one if it barks. Also an attendant from behind the drop attempted a little discipline. This thing doesn't do in animal acts nowadays. The male trainer talks considerably without making it pay, and announced he trained the pony by feeding it sugar, illustrating by giving the small horse half a lump. Some of the sugar thing could be tried on the dogs. If they don't like sugar perhaps they would appreciate a pat once in a while. The dogs at the finish do some high leaping. Miss Hill has a nice little animal act, but she should work it all herself. There doesn't seem any reason to stop her, after seeing the extent of the man's endeavors, excepting possibly putting the pony through the "educated" matter.

Sime.

Harry Fenn Dalton.

Instrumental.

7 Mins.; Two (5); One (2).

Hammerstein's.

The billing, "musical comedian," is a trifle incorrect, in that young Mr. Dalton essays no comedy at all. He opens with concertina, "Swiss" bells, one-string violin (and without an announcement, too), finishing with sleigh bells while "jigging." Just a little act.

Jolo.

Violet and Charles.

Rings and Trapeze.

8 Mins.; Full Stage.

Hammerstein's.

Man and woman. Man eccentric clown acrobat; woman in tights, works on the rings and trapeze while man tumbles about in a vain effort to create comedy. Usual stunts of minor calibre, teeth holds, finishing by revolving, holding on by teeth and the inevitable display of the American flags.

Jolo.

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"The Master Mind" (Edmund Breese)  
—Harris (Feb. 17).

"The Bridal Path"—39th Street (Feb. 18).

Bryan, Sumner and Co. (1).

"A College Proposition" (Comedy Sketch).

14 Mins., Full Stage.

Fifth Ave.

Etta Bryan, Roy Sumner and Co., were fortunately given every opportunity to display their goods for the initial New York showing, holding down a good spot on a good program at the Fifth Avenue. The sketch, written and staged by Edgar Allan Woolf is a well constructed little affair with a good theme. Insofar as the principals are directly concerned, it is well played, but in selecting Robert Elliot for a character part, that of an elderly parent, someone picked the wrong type. Elliot is capable of playing a part, but not this one. Not fitting the character, he takes away from the general value of the sketch. This is the one drawback of an otherwise excellent comedy offering. The theme is not new, but built a bit different than usual. It tells of a college chap with a wealthy father who marries out of his social region. The father, a divorce lawyer of some prominence, visits the son who is devoid of funds and during the latter's absence succeeds in securing the wife's signature to a paper that will eventually annul the marriage. Son returns, denounces his girl wife as a fortune hunter, etc., she takes the scolding and then handing the son the check (for \$25,000) which he needs more than good advice, tells him she consented to a divorce, but the papers contain no restriction to a remarriage. Curtain. The skit is good for the expected time, but to rank with present day offerings in this class, it needs another father.

Wynn.

DeVoy-Faber and Co. (2).

"His Prize Package" (Comedy).

16 Mins.; Four (Interior).

Two men and two women play the sketch "His Prize Package." One of the men, blindfolded, is married to a thickly veiled woman with the officiating alderman at the other end of the wire. The whole thing is arranged so that the bride can get possession of a lot of money that will go elsewhere unless she marries within a time limit. To make it have more of a comedy semblance she blacks up and of course there is the usual consternation at the finish. A young lawyer, who promotes the marriage successfully, causes his wife some undue anxiety but all is righted in the end when it is found that the newly weds are old sweethearts of childhood days. Act lively throughout, considerable farcical entrances and exits but withal sufficient to create laughter in the pop houses.

Mark.



**Ned Finley and Co. (4).**

**Sketch.**

**18 Mins.; Full Stage (Special Set).**

Curtain rises on a scene depicting a railroad wreck. Telegraph instrument is set upon a barrel and there is much talk of the "activities" of rescue. Everybody saved but one—she is pinned under a Pullman. Any attempt to rescue her means the risking of life. Leading man comes on carrying her in his arms, she clad in pajamas. He lays her on a flat car. Love at first sight. He tells her he is a cigar salesman, aged 35; she says she's 18. He proposes; she accepts. She is weak and he goes to get her some coffee from the relief people. Enter handcuffed man. It is developed they're a pair of crooks working in cahoots. Man tells her to say he's her brother, suffering from consumption. They were en route to Denver and he shot a man who insulted a lady. She "frisks" the "drummer" for his watch and with a pitiful tale touches him for \$100. "Drummer" suddenly pulls revolver and confronts her. He is a detective. Others enter, wire is set in motion to notify police that detective has the pair of crooks in custody. Detective turns a second, male crook pulls gun and shoots. Consternation, moving picture man with camera rushes down aisle, yells that it's all wrong and they must play the scene all over again, as he wouldn't turn out such a poor picture, etc. Actors yell back at camera man. Curtain. Another of those "surprise" acts, played by performers who speak lines mechanically. For the big small time it is an extremely effective sketch of the "sensational" kind. As a two-day offering it is pure twaddle. *Jolo.*

**Clara May Hammer.**

**Songs.**

**9 Mins.; One.**

**H. & S. Music Hall (Feb. 9).**

Miss Hammer has a good voice. Sunday she was kindly received by an audience that was strong for pop stuff. Miss Hammer does not travel out of the straight routine. Most of her numbers run to operatic and classical construction. Some of her songs are of ancient vintage, yet she renders them well, due perhaps to her long usage of said selections. Her best work was on "My Hero." Miss Hammer looks and sings well. It's up to an audience to do the rest. *Mark.*

**"After the Hunt" (5).**

**Musical.**

**18 Mins.; Full Stage (Special Set).**

**Columbia (Feb. 9).**

A new idea for a setting for a musical act—and a very pretty one. As curtain rises proprietor of an English roadhouse is discovered, seated. Noise off of arriving guests. Four huntsmen, in red coats and full riding regalia, enter—call for refreshments, etc. Xylophones concealed in the tables are then played. Cellist and four singers; brass instruments. The "proprietor" is the only actor, the others being mere instrumentalists. He extracts some comedy, but is not materially helped by the others. For a finish they march out of stage door into auditorium, down center aisle and back, playing brass and drums. The effective setting makes it a good big small time turn. *Jolo.*

**"Lunch Room Cabaret."**

**25 Mins.; Four (Interior; Special).**

From the looks of the setting it was intended for "two" as the extension at the Audubon last week brought extra pieces of the house equipment into service which did not gibe. There are three principals—two men and a soubret (Miss Allen). The leading comedy role is that of the head waiter, whom the girls, attired as waitresses, hail as "Boss." He had such a cold that he could hardly talk, let alone sing. The other male part is an overdrawn English character. There are several numbers, the best being "Parisienne." The act has a lot of horseplay and does not stick very closely to the Cabaret theme. It could be cut to fifteen minutes, and all the numbers, dialog and "bits" worked in very satisfactorily. It's pop house stuff at its best. *Mark.*

**Amy Butler and Boys (4).**

**Singing.**

**19 Mins.; One.**

**Columbia (Feb. 9).**

Little Amy Butler has a quartet of six-foot men. They enable her to shine all the more brilliantly by contrast. These giants are not mere chorus men, but a well drilled male singing quartet, capable of holding their own without the diminutive comedienne's assistance. The combination of the two makes Miss Butler's new act by far the best turn she has ever offered for vaudeville. The fine orchestral arrangements of the popular melodies rendered by the five also helps materially. *Jolo.*

**Rogers and Mack.**

**Songs and Talk.**

**11 Mins.; One.**

**H. & S. Music Hall (Feb. 9).**

Rogers and Mack were undeniably a hit at the H. & S. Music Hall Sunday afternoon. One man does the "straight" and sings much better than he talks. His partner is a typical "wop" who does the usual befuddling and mincemeating of the English language. They have some good jokes and some that didn't land much applause or laughter. The "straight" displayed a strong voice of high range, and he passed nicely with his ballad. A little care exercised in make-up would improve his stage appearance. The "wop" character is not overdone. *Mark.*

**Dorothy Ross and Co. (3).**

**"The Legal Prey" (Dramatic).**

**14 Mins.; Three (Interior).**

It's melodramatic. Two lawyers of the shyster type have fleeced a widow out of money she should have received upon the death of her husband. The stenog writes a letter so quickly that the real stenographers in the house laughed. She says good night to the junior member of the firm after calling the senior partner in. After a short talk, comes the thriller. The widow enters with a gun, determined to recover her money. After some sharp talk, a struggle, and the lawyer is 'phoning for the wagon; she effects a ruse, recovers the gun, locks the man and his wife in another room, secures the agreement and exits triumphantly. It furnishes the pop circuits with a thrill. *Mark.*

**Dresdner and Prince.**

**Talk, Songs and Piano.**

**17 Mins.; Three (Interior).**

**H. & S. Music Hall (Feb. 9).**

Dresdner and Prince use the old gag of the woman announcing that her partner has broken his leg and that she will do the best she can alone. As she exits in "one," the male half of the team comes up through the audience feigning drunkenness. He also "announces." The woman reappears, and a stage squabble ensues, with the couple going off-stage to keep it up. In "three," the man in evening clothes sits atop the piano while the woman plays an accompaniment to a song he sings. The woman does "Silver Threads Among the Gold," first as her own conception and then in ragtime. The man uses strains from different songs and does a little travesty stuff that pleased the Sunday crowd. For an encore the man did a hobble-skirt number with the woman in eccentric dress for the windup. The act could stand considerable burnishing, and new material wouldn't go amiss. The man's Italian baseball "bit" was well received. *Mark.*

**WILTON AFTER BIG ONES.**

Alf. T. Wilton, ordinarily a modest little booking representative, going along quietly and attending to his business with no blare or bluster, recently developed a fervid penchant for corraling headlines for vaudeville of gigantic proportions in the matter of reputation.

The cleaning woman of the Putnam Building discovered in his waste basket the other night a bunch of correspondence from a series of international celebrities.

Among them were letters from Mary Anderson, Lina Cavalieri, Viola Allen, Lotta Crabtree and John McCormack. Lotta's letter said: "I would not go upon the stage again for a million dollars a minute, my vanity is too great, though I thank you just the same for your kind offer."

From Miss Allen: "It was my intention to call you by telephone in reply to your last letter, before leaving New York, to tell you what I could perhaps say with more courtesy than I can write, that though I appreciate the vaudeville enterprises, I have personally no desire or intention of entering that field."

John McCormack: "My engagements extend over the next two years and therefore I am not in a position to consider your offer."

Mary Anderson: "Many thanks for your courteous letter. Your offer is a good one, but I have chosen a sequestered life, out of the glare of the limelight, and therefore with my best thanks must decline it."

Mme. Cavalieri wrote she is opposed to appearing twice daily in vaudeville and had already refused \$3,000 weekly. Nothing daunted, Wilton "went back" for another try and elicited from her another letter in which she stated that she was willing to take the matter under consideration, and requested details.

Edw. S. Keller has arranged with Alfred Butt for Belle Baker's appearance at the London Palace for four weeks commencing Nov. 3.

**THE MERRY WHIRL**

With reports from up the state saying "The Merry Whirl" was in bad shape, the show surprised the Columbia, New York, last week, by drawing very good business over the cold snap, and gave a first rate performance.

Two people among the principals were mostly responsible for the excellent showing. They were Tom Smith and Lillian Fitzgerald. Mr. Smith is taking the clock, scarecrow and prize-fighter roles. Excepting the original of the scarecrow (Fred Stone) no one in this part has done better with it than Mr. Smith. He plays easily in all of the characters, makes his points without a strain, has unctious, and in the burlesque, where he has a scene with the women and models, drew down hearty laughter that spoke more for his work than anything else could have done.

Considering how well known "The Merry Whirl" is to the Eastern Wheel patrons, and that it is going over the circuit this season with hardly any change of moment, the reception of the nearly capacity house Friday night was remarkable. "The Merry Whirl" has always been a dirty show, in its dialog and business. It is yet, but while much of the suggestiveness (in costuming as well) has either been toned down or cut out, it must be the piece as a whole rather than the material that is proving sufficiently attractive to repeat so often.

A large share of any credit should go to Miss Fitzgerald. She's probably not receiving any, or she wouldn't be in burlesque again this year. Here is a classy little girl, who seems a natural performer and has the advantage of youth. She easily excels anyone who has played the French soubret in the "Whirl" show, bar none. Miss Fitzgerald never leaves the accent, and handles the hard French talk quite cleverly, but it is her blending of a kiddish voice into the lines that makes her, in fact, real cute. And there are mighty few women in burlesque who were ever cute or could be called that.

Miss Fitzgerald is a small girl, looks nice in dresses that are worn with some degree of style, but like many another promising soubret, is shy on dancing. Her best work in numbers was when singing "I'll Do as Much for You," with Eddie Foley, the "straight." Mr. Foley, by the way, might stop taking Clifton Crawford for a study and go out for himself. Mr. Crawford is a tough proposition to follow. Foley slightly touches him, but it hurts his work, for he is slipshodding through the show. Phil Doyle is the Snowman and Tinman. Doyle more closely resembles Sherman Wade in these parts than anyone else.

The American widow is Mabel De Nord. She's a soprano and sang two solos. But after the main principals are mentioned there's not much left to the cast of "The Merry Whirl," excepting the chorus girls. These are many and quite good looking, also newly dressed for the New York engagement. Even after "The Whirl" has been forgotten Miss Fitzgerald will remain in memory. Her proper sphere is musical comedy. And Tom Smith can throw his wooden sled shoes away forever. *Sam.*

## THE HONEYMOON EXPRESS

It's the nice balance that has been given "The Honeymoon Express" which does as much for it as any person or thing, excepting perhaps Al Jolson. Gaby Deslys is depended upon for the big draw of the production. Gaby is going to do the job this time, not on her looks or her work, but on her dresses and hats. They say Gaby brought over \$50,000 worth of both. A discount came off for cash, and another discount through "Gaby Deslys" wearing them, but the net cost displayed that this French blonde understands she is getting a lot of money for posing around the stage, and is taking no chances on losing her rep through cheating in the wardrobe department.

As an actress Gaby is still the same. Nervousness the first night (Feb. 6) probably robbed her voice of all its strength, and the same ailment unsettled the entire company.

It was almost pitiful to see the state of Fanny Brice. She did not recover herself until the second act, when Miss Brice led "My Raggyadore," (the "Toreador" song from "Carmen" "ragged"), with a good swing to her swaggering walk as the bull fighter.

The second performance was probably the real show, but the first night passed through to a well satisfied crowd.

A big feature is the scenic finale of the second scene of the first act. It is what gave the show its name, "The Honeymoon Express." As the house is darkened an auto is seen racing down the hillside, to catch a train at Rouen. Winding in and out of the mountains the train is also seen. With the switch on the stage set as a blinder, the autp and the engine with their headlights appear to be coming right into the audience. Moving pictures of the principals preparing to set out for the race to Rouen were shown just previously. They are a part of the somewhat light story. This builded up to the situation, which intensely interested the house. The effect is the "act" that tried out at Union Hill ("Mile-a-Minute") and was turned down by vaudeville. It was first produced and staged for this show by Langdon McCormick.

Perhaps some day vaudeville will have an opportunity to secure Ada Lewis and Melville Ellis in a pianolog that is a duolog. If the time comes, vaudeville had better grab them, for Miss Lewis and Mr. Ellis are giving the classiest little turn that a piano ever had to stand for. They make a gem of the bit. The dialog is bright, snappy and humorous. Mr. Ellis has never shown to such fine advantage, while Miss Lewis caps her work of the evening in this bit.

Another finale was the bedroom scene (tuned down) Gaby caused a riot with at the Palace, London.

The Lewis-Ellis pianolog was the artistic hit of the performance. Mr. Ellis afterward became accompanist for Mr. Jolson during the latter's encore songs. After eleven o'clock Jolson started with "My Yellow Jacket Girl" (sounding like "Sumurun" rewritten). He had to follow with four other songs, all new to the Garden and unprogramed. Jolson completely

stopped the show. He was obliged to return to sing another selection, even after Gaby and Harry Pilcer walked upon the stage. Gaby was pleased at being made a lay figure through applause for some one else.

One of the big production numbers, "artistically" aimed, was "The Oriental Bacchanale," staged by Theodor Kosloff. It was danced by Yancsi Dolly and Pilcer. Miss Dolly (formerly of the Dolly Sisters) did real well, but Mr. Pilcer is an acrobatic dancer, not a "classical" twister. Pilcer did better with "When Gaby did the Gaby Glide," in which the former team work of Deslys and Pilcer was repeated.

During the evening Jolson had really too little to attend to alongside of his importance. Several laughs were marked down for him though on dialogs and "gags." More prominent was Harry Fox, who became thinly spread over the show through a number here and there, one with Miss Dolly. Mr. Fox did very big. His pleasant personality and an agreeable "kidding" role both worked for him.

For some reason or somehow, Doyle and Dixon did not do the expected. It is said the dancers did much better the second night. Possibly the fault of the opening performance was that their casting for team work recalled Moon and Morris in "The Passing Show." The comedy characters were not unlike. Another thing that hurt the Doyle-Dixon combination was in the "Toy Soldier" number. The girls displayed little rehearsing for it, working badly behind the dancers.

The numbers have the undeniable Ned Wayburn stamp. Mr. Wayburn has done much better of late than for this show. He brought back some of his old exit steps. Wayburn's best was "The Ragtime Express," led by Ernest Glendenning, as the finale of the first scene. This could have been worked into a big number by someone else. Mr. Glendenning was drafted from the legit for musical comedy. He gives class, but doesn't fit in. Owen Baxter was another stranger at the Garden who did not fit either, although his role needed no especial tailoring.

Among the women Miss Lewis was first for results. Miss Brice may be giving her a race now for the laughing honors among the females, but the first night Miss Lewis ran so fast no one could catch her. And among the women Gaby looked so good the others seemed foolish. This may have accounted for the homeliest chorus the Winter Garden has ever had, or perhaps Gaby sent word to close up the chicken coop for this production.

Jean Schwartz has written some bright music that is quite catchy in spots. Most of the music loses through not having voices to handle it. The book and lyrics were supplied by Jos. W. Herbert and Harold Atteridge. The show is run in numbers, bits and scenes. Speed is always the goal. Nothing else counts.

The Shuberts have given the production a dressing that is not faded by Gaby's clothes. Mr. Ellis again shone here, designing most of the chorus costumes.

"The Honeymoon Express" is going to do big business. It's got to, for you can't keep away from a show of this kind.

Simé.

## THE UNWRITTEN LAW.

"A new melodrama" is the descriptive programing given to "The Unwritten Law" at the Fulton. Some two or three years ago Melville B. Raymond, erstwhile theatrical producer, wrote a rather elaborate scenario on the same subject, in which there appeared at least one sentence identical with that put into the mouth of the principal male character in Edwin Milton Royle's piece.

Nothing in the above should be construed as a reflection of plagiarism, for upon investigation it is discovered Mr. Royle wrote his play—and had it produced one or more times in different form—years before the Raymond scenario was offered about town. It is probably just another one of those "remarkable similarity" things in conception.

Had both men never given an instant's further thought to their original ideas on the subject, they would probably have saved themselves large quantities of time, for the subject has nothing uplifting, teaches no lesson, and is not "the makings" of good, modern melodrama. To be sure, Mr. Royle, an adept playwright, has lightened the piece with some excellent comedy, and H. H. Frazee, the producer, had supplied competent players. There is also intelligent stage direction and adequate scenic investiture for the creation of proper atmosphere.

The principals were, in the order of their importance, Frank Sheridan, May Buckley, George Farren, Tommy Tobin, Jean Mercet, Grace Goodall, John Stokes, Mrs. R. E. French. These really clever artists struggled heroically but without avail. Several scenes, intended to be serious, were laughed at the opening night. The whole thing was tedious and monotonous.

"The Unwritten Law" cannot possibly remain on the boards. It is one of the absolute failures of the current season.

Jolo.

## AUDUBON

Last Friday night there was hardly an empty seat in the Audubon. Collectively it's some audience for a pop house.

Sometimes it makes no difference where an act shows on a pop house bill. Such was true of William Flemen and Co. in the slangy sketch, "The Line Between," which played soon after 8 o'clock. John J. O'Connor (Wynn) is the author of this breezy skit and every shaft of his typical American slang found eager ears. The sketch went big and Flemen had to take several curtain calls.

Delaven and Leonard followed the Flemen offering and did very nicely with singing and dancing. They look very much like Kessler and Shirley in action. An act that should please any pop house assemblage.

The DePage Brothers and their instrumental music got a quiet start but the minute they hit the popular medleys, it was easy pickings. "The Lunch Room Cabaret" (New Acts) was enjoyed.

Grumley and Glass, colored, had rather a late spot but made the most of it. One song and a funny checker game boosted their average. The men should watch the last notes of that song at the finish. The Duffin-Reday troupe of acrobats proved a strong closer. The attempted comedy is too drawn out.

There was nothing wrong with the picture display, there being everything from an interesting educational film to rollicking comedy.

Mark.

## MIRON FOR TIK TOK.

Los Angeles, Feb. 12.

The new Oliver Morosco show, "The Tik Tok Man," will have Joseph C. Miron in its cast.

Reports to the contrary notwithstanding, Frank M. Stammers is solely putting on this new Morosco production.

## HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,600.)

It is a really polite audience at Hammerstein's. They do not often kick over the traces, accepting with equanimity almost anything offered them that is designed to whet their "jaded" appetites for novelty. Take for instance the current week's program at "the corner." The three big turns are a dramatic playlet of Salvation Army life, "Lead, Kindly Light" (New Acts), Clifton Crawford, and French and Eis with their "dance of nudity." What more contrasting offerings could possibly have been gathered? Yet the audience accepted all of them in the same spirit.

Violet and Charles, Harry Fenn Dalton (New Acts) were the two first turns, in the order mentioned. Ashley and Lee, third. Lee now announces the duolog parodies without mentioning that the idea is "original" with them. They sang but two parodies. Karl Emmy and his pets made the most of a good spot with the finely trained canines. But Emmy is really a monologist, the animals being incidental to his comedy patter. Carroll and Fields offered a new ballad "just written," and went nicely.

The Four Rianos opened after intermission, with their good tumbling and comedy pantomiming. Clifton Crawford offered some material not in his routine of last week, making practically another act for his hold-over, which is ideal for a headline attraction. Among the "new" works are a song and dance, a "souse" song and monolog. Then he announced a poem by Kipling hitherto not in his previous repertoire, but when the time came for its delivery could not remember it and offered to do "Gunga Din." But the audience demanded "The Spell of the Yukon" instead. He followed this with "Top o' the Morning," also demanded. For an encore, "Is There a Girl?" A "plant," seated in a box, came on to the stage and danced with him.

Avon Comedy Four were the big comedy hit of the show—from a slapstick, uproarious point of view—and sensibly cut down their vocalizing, owing to the lateness of the hour.

French and Eis, with their "Red and Black" dance, also cut some of the preliminary pantomiming and went right into the individual work. Practically the entire audience waited for them to finish, though they occupied next-to-closing spot.

Zoler Trio, acrobats, closed. Jolo.

## CHICAGO HOUSES CLOSED.

Chicago, Feb. 12.

The LaSalle, Schindler's, Sittner's, Iola and Humboldt theatres were closed last week by the building commissioner as upstairs or "loft" houses.

The action was taken in accordance with a ruling of the circuit court dismissing for want of equity injunction suits brought by three playhouses to prevent the enforcement of a city ordinance forbidding such theatres.

"The Girl at the Gate" was in its last week at the LaSalle, as it took to the road Monday.

## FIFTH AVENUE.

A combination of class and comedy make up an exceptionally good program at the Fifth Avenue this week, the former item headed by beautiful Edna Goodrich, the comedy falling into the capable hands of Van Hoven and the balance of the bill.

Van Hoven is listed separately, principally because he got the hit of the show, and secondly because his was undoubtedly the funniest affair of the evening. As usual, it took the "nut" magician several minutes to get his audience interested, but from that point it fell easy for him. This week he has a colored youngster in addition to his regular assistants. The laughter made his finishing routine inaudible. On the scene of his initial eastern showing Van Hoven's current engagement shoves him up among the four or five "single" acts in "one" that claim a class of their own.

Miss Goodrich in Claude Gillingwater's comedy dream act, gives the skit in class what it lacks in comedy. As presented by Gillingwater, "The Awakening of Minerva" was a comedy gem. A comparison of Henry Armstrong and Gillingwater cannot fairly be made now, since the featuring of the model instead of the artist gives the act another angle.

The opening spot fell to The Rexow, a skating act a trifle ahead of the ordinary team in their line. More speed in work would help things, since the finish seems rather slow. They did well.

Tilford's early position was a slight handicap, but once started, this was overcome. He handles his figure excellently and sings better than the average ventriloquist. Tilford could consistently add more slang to his routine, dropping a few speeches now in use that border too close to the danger line. With some new talk Tilford could move to the head of the class. He scored a hit with apparently little effort.

Another single that landed with both feet was Madge Maitland. Miss Maitland, with one exception, has excellent numbers, the exception being "Peanuts," a good idea with a poor set of lyrics. However, she wisely placed it close to the opening. To test the value of the number she might move it down a few pegs. One trial might show the wisdom of an early change.

Cartmell and Harris, with their unique and neat repertoire of dances, were an unqualified hit. The finale might be done in a spot.

Nonette was her usual self, her violin work bringing the harvest of a hit, including a bouquet of red roses. Elinore and Williams went big in next to closing spot and John T. Murray did fairly well with what material he had. Murray's ability is quite evident and he should supply himself with a better routine than he is now using.

Roberts' Rats and Cats, with a complete set of new scenery held a spot up near the opening, the novelty of the act warranting its success.

The Hannigan Polo Team (replacing Ben Deeley and Co.) closed the show, working up the excitement expected from such acts. Etta Bryan & Co. (New Acts). *Wynn.*

## COLONIAL.

There were enough United Booking Office men present Monday night to have arranged a good show. By putting in one act, "The Kingdom of Destiny" (New Acts), which ran 41 minutes at slow speed due to its classical literary construction, the remaining acts were under a big handicap.

The 11-act show made its way like a ramshackle vehicle that creaked and wobbled along with some regulated speed manifesting itself in spots. There were enough acts to round out a good show, but there was something woefully lacking somewhere. The show started at 8 bells and the audience was still straggling in at 9.

La Vier opened under discouraging conditions. Cooper and Robinson might as well have talked to the ocean, but did as well as they could in the "second spot." They closed fairly strong. Gertrude Holmes and Robert Buchanan were third. Theirs is mostly a singing act and the latecomers jarred their close harmony. They should work up a newer finish.

Bert Melrose was "No. 4." He sticks solely to the chair balancing on the tables. It's just as well, as the finish is surefire. Grace Van Studdiford, with her own pianist, sang pleasingly. Her voice hasn't improved since she warbled in the musical productions, or perhaps Miss Grace was worrying about something. The applause was not as pronounced as it should have been for a prima donna of her reputation.

"The Kingdom of Destiny," programmed to follow intermission, changed places with Madden and Fitzpatrick. The change was a good thing for the audience. Kathleen Clifford, with a new initialed drop on "one," sang old and new songs, changed her wardrobe with the shadowgraph effect and managed to pull herself over.

Madden and Fitzpatrick, finding the comedy very shy on the Colonial menu, got considerable laughter with their amusing skit in which Madden put over his piano routine. Fitzpatrick's song, "It's an Old-fashioned Reuben Hayseed Town, But It's Your Home Town," made a hit. This act has a lot of funny stuff all other acts have overlooked.

James and Bonnie Thornton got a reception. Bonnie did her wardrobe changing without leaving the footlights and sang "My Sweetheart's the Man in the Moon" and "Annie Rooney," while James cleaned up with merry monolog.

Gertie Vanderbilt and George Moore were next to closing. On after 11, they found the tide going out. The Jungman Family, with the man featuring the back somersault on the wire, made a strong closer. *Mark.*

### SHAESGREN GOES AHEAD.

James Shaesgren, formerly general press representative for Henry W. Savage, is now "ahead" of Maurice Campbell's production of Charles Goddard and Paul Dickey's play, "The Ghost Dreamer," which had its premiere at Johnstown, Pa., Feb. 10.

H. B. Warner is being featured in the production.

## UNION SQUARE.

(Estimated Cost of Show, \$2,825.)

Provided a reviewer who saw the show at the Union Square this week had the time or inclination he could write sixteen columns about it, without saying one word in its favor. There's something wrong with the booking system that sends an 11-act program like this into a big time house.

For ballads it's the candy show of the season. Any music publisher without one of the soul thrillers among this bunch has a kick coming. The show starts off with singing and it is kept up almost to the finish, where Lee Perry and George White appear, one number before the closing. Miss White and Mr. Perry had an important spot. They couldn't take care of it properly, and there is not an act in "one" on the program that could have. The cause is probably the salary limit on the show.

There are two "productions" down there. One is "The Movies," an act that just misses. It commences like a race horse, looks to be the best comedy turn around, and then falls away the moment the action goes into the full stage set of the picture house interior. This is little more than a "school act" scene, excepting the travestied illustrated song idea, borrowed from Dick Lynch without credit to him anywhere.

The other production is "A Night on the House Boat," a Jesse Lasky revival of what was a very pretty turn. The set still remains worth looking at, but there is the noisiest bunch of people in it ever appearing on the big time. Mr. Lasky is cheating with this one. He should have been tickled to death to get it over with competent people. Whether any of the original cast are there now matters not.

The Three Marlos in a bar act opened the show. Next were Coakley, McBride and Milo in a minstrel act that got over very big at the finish. Mr. Milo also did nicely with a song in his lyric tenor voice. Mr. McBride had a song and dance to an encore and Mr. Coakley took care of the jokes. Milo was the other end man.

After the "Houseboat" turn, Mort Sharp came on alone. He worked hard but Mr. Sharp is going to have trouble putting over a single on the big time. Mr. and Mrs. Allison are with us once again in "Minnie from Minnesota," a companion piece to "An Uptown Flat" for longevity. Tom Penfold and Henry Marshall (New Acts). Following the "Movies" was Robert Emmett Keane who still keeps up to date by using "The Call of the Yukon," which Clifton Crawford has. Otherwise he is not strong enough for the biggest time.

Gallager and Barrett in the next spot were the hit of the bill, laughing, applause or anything else. The statement formerly made that Ed Gallager is a great straight man still goes. Joe Fields is working finely in the "Dutch" part of the nautical travesty and is fully filling in the vacancy left by Al Shean. Mr. Fields is doing it according to his own conception and getting plenty of laughs. After White and Perry came Margaret Hill's Animals (New Acts). *Stine.*

## WINTER GARDEN.

With "The Honeymoon Express" drawn upon for the concert last Sunday night at the Winter Garden, the show was a very big one, atoning for the two bad bills of the previous Sundays. Among others Al Jolson and Gaby Deslys appeared. Either may have been responsible for the overcrowded attendance.

Mr. Jolson, with Lawrence d'Orsay and Melville Ellis (at the piano) did their little sketch from a former Garden production. Jolson kidded d'Orsay, and made him say "Hitchy Koo" on the chorus line where it belongs. The Englishman did almost as well with the two words as Ching Ling Foo's daughter. Then Jolson got to work. He sang his head off, employing all the new numbers sung by him in the Gaby show. Thirty-eight minutes Mr. Jolson was on the stage, without leaving it. Talk about Lauder holding 'em off for 55 minutes; the Winter Garden crowd would remain listening to Al Jolson until he dropped dead from exhaustion.

A big laughing hit was taken down by Ada Lewis and Mr. Ellis in their pianolog from the Garden show. Without having refitted it to a "turn," the couple went through the playing and talking, frequently receiving howls of laughter. Gaby and Harry Pilcer did nicely with "Bring Back Your Love," one of the prettiest melodies Jean Schwartz has written. It is also from the production.

Harry Fox had the first chance at the house, singing the new songs he has been given in the Garden piece. The management kept Fox and Jolson at opposite ends of the bill. Fox had to sing all the new ones, although the position was somewhat too early for him. He's another Winter Garden fav.

A "Tango" dance was given by Joe Smith and Viola Harty. 'Tis too bad, but anyone can put over anything around here and call it a "Tango." No one knows the difference. It's extremely doubtful if New York has seen a real "Tango." Maurice and Walton claim they have the first. According to it, and also that of Smith's, this "Tango" doesn't amount to much more than a pretty ballroom movement that becomes lost on the stage. The house liked the Smith-Harty effort. It's a graceful dance that, when taken slowly, becomes somewhat effective through the measured work.

Adele Ritchie and boys from the Sam Bernard show held the stage quite a while. Miss Ritchie looked fine in front of her well dressed chorus men. Shortly after Jennie Dolly, in her production number, also brought on boys. In between was Lou Anger and his German monolog. Some straight songs were sung by Alice Yorke. Welch, Mealy and Montrose opened the bill. The O'Brien Trio, a rathskeller act, came second. Another act from vaudeville was Lynch and Zeller, third after intermission, the best spot they ever had. The boys held it up, too. Tuesday Lynch and Zeller sailed for Europe.

Doyle and Dixon, in their former dress-suited turn, did as well as ever. The Three Parrell Sisters opened after the interval. A posing turn and some closing act completed the show, the best one the Garden has given on a Sunday night in a very long while.

# BILLS NEXT WEEK (February 17)

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—"Low." 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)—"Rod." Chas. E. Rodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Craw." C. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago)—"Con." Consolidated Booking Offices (Miles, Steady, Moss & Brill, Cunningham & Fliegelman Circuits).

**New York.**  
COLONIAL (ubo)  
Beale Wynn  
"Diamond Dinner"  
Talking Pictures  
Courtney Sls  
"In the Barracks"  
Julius Tannen  
Ashley & Lee  
The Braacks  
4 Londons  
Asaki  
HAMMERSTEIN'S  
"Lead Kindly Light"  
"Dance of Fortune"  
Conroy & LeMaire  
O'Diva  
Leonard & Russell  
Maggie Cline  
Elinore & Williams  
Stuart Barnard  
Perry & White  
Jones & Sylvester  
Cartmell & Harris  
Nonette  
Ryan Bros  
Eddie Rowley  
Jerome & Lewis  
"Night at Circus"  
PIFTH AVE (ubo)  
"Imagination"  
Nina Morris Co  
Moore & Littlefield  
Lealie Grossmith  
Whitette Whittaker  
Whitting & Burt  
Crouch & Welch  
Pauline Moran  
Harry Von Fosson  
Ramondell Trio  
Blanche Sloan  
"Talking Pictures"  
UNION SQ (ubo)  
Gould & Ashlyn  
Sullivan & Bartling  
Edna Phillips  
"Watson's Farmyard"  
Rube Dickerson  
Camille Trio  
Ray Elinore Ball  
D'Arcy & Williams  
The Steellings  
Talking Picture  
(3 to fill)  
AVE B (low)  
Howard Truesdell Co  
Breslin, Delmore & B  
Shriner & Pearl  
(Four to fill)  
2d half  
"Rising Generation"  
Bijou Russell  
Sager Midgely Co  
W E Browning  
Juggling Barretts  
(Two to fill)  
AMERICAN (low)  
Lee Bros  
Bernie Circus  
Sandberg & Lee  
Willard Hutchinson Co  
Capitola  
"Devil & Tom Walker"  
Norton Earle  
Reddington & Grant  
(One to fill)  
2d half  
"The Hold Up"  
LAWANNA (low)  
Ollifan-Stanton Co.  
Catherine Chaloner Co  
Roltare  
"Devil & Tom Walker"  
Helmont & Harl  
Camille Poodies  
(Two to fill)  
NATIONAL (low)  
Brooks & Harris  
Hal Merritt  
"Fun Barber Shop"  
Merritt & Douglas  
(Three to fill)  
2d half  
Haywood Sls  
Howard Truesdell Co  
Major Doyle  
G Molasso Co  
Monarch Comedy 4  
Anderson Trio  
(One to fill)  
TTH AVE (low)  
Edwards Bros  
Middleton-Spell Co  
Bijou Russell  
(Three to fill)  
2d half  
Beale's Cockatoos  
Carlton & Kay  
Estelle Wordette Co  
Kelly & Galvin  
(Two to fill)  
GREENEY (low)  
Haywood Sls  
Catherine Chaloner Co  
Brierre & King  
Hayes & Allpoint  
"Rising Generation"  
(Three to fill)  
2d half  
Beth Stone Trio  
Josephine Sabel  
"Delicatessen Shop"  
(Five to fill)  
LINCOLN (low)  
Byrne Bros  
Estelle Wordette Co  
James F McDonald  
Beale's Cockatoos  
(Two to fill)  
2d half  
Capitola  
Edwards Bros  
Middleton-Spell Co  
George Armstrong  
(Two to fill)  
YORKVILLE (low)  
Roltare  
Carlton & Kay  
Kelly & Galvin  
"Delicatessen Shop"  
George Armstrong  
4 Everetts  
2d half  
Sandberg & Lee  
Byrne Bros  
Norton & Earle  
(Three to fill)  
GRAND (low)  
"Inter Polo Team"  
(Five to fill)  
2d half  
Rose & Adele Kessner  
4 Everetts  
PLAZA (low)  
3 Bennett Sls  
(Four to fill)  
2d half  
Herbert Mann  
Haggerty & LeClair  
Bell Boy Trio  
(Two to fill)  
DELANCEY (low)  
Beth Stone Trio  
Frank Mayne & Co  
Camille Poodies  
(Five to fill)  
2d half  
Hayes & Allpoint  
Brierre & King  
"Books"  
(Five to fill)  
Brooklyn.  
SHUBERT (low)  
Major Doyle  
"Who Was He?"  
Monarch Comedy 4  
Johnson, Howard & L  
(Three to fill)  
2d half  
Frank Mayne & Co  
Merritt & Douglas  
(Five to fill)  
FULTON (low)  
"The Hold Up"  
Belmont & Harl  
(Four to fill)  
2d half  
Brooks & Harris  
"The Hold Up"  
Reddington & Grant  
(Three to fill)  
BIJOU (low)  
Clayton-Drew Players  
Ollifan-Stanton Co  
G Molasso Co  
Josephine Sabel  
(Three to fill)  
2d half  
"Who Was He?"  
"Fun Barber Shop"  
James F McDonald  
Johnson, Howard & L  
(Three to fill)  
COLUMBIA (low)  
Rose & Adele Kessner  
Markee & Moore  
Haggerty & LeClair  
Alice Hanson Co  
Maglin, Eddy & R  
(One to fill)  
2d half  
Belle & Mayo  
Edmond Hayes Play-  
ers  
Bragar Bros  
(Three to fill)  
LIBERTY (low)  
Herbert Mann  
Bell Boy Trio  
Anderson Trio  
(Two to fill)  
2d half  
"Inter Polo Team"  
(Four to fill)  
JONES (low)  
Jenkins & Covert  
(Two to fill)  
2d half  
Johnson & Wise  
(Two to fill)  
Ann Arbor, Mich.  
MAJESTIC (wva)  
"Telephone Girls"  
Thomas Potter Dunne  
Mr & Mrs Elliott  
Percy Haswell Co  
Sherman & Fuller  
2d half  
Perelra Sextette  
Emma Sharrock Co  
Bertram May Co  
Bert Lennon  
Geo Trump  
Battle Creek, Mich.  
BIJOU (wva)  
(Open Sun. Mat.)  
"The Suffragettes"  
2d half  
"Duke of Durham"  
Bay City, Mich.  
BIJOU (wva)  
(Open Sun. Mat.)  
Capt Geo Auger Co  
Charles Kenna  
Daley & O'Brien  
Vera Bettina  
Salvati Co  
Billings, Mont.  
ACME (sc)  
(20-22)  
The Waynes  
Cabaret Trio  
"New Leader"  
Kenny & Hollis  
"Aeroplane Ladies"  
Boston.  
ORPHEUM (low)  
Von Cello  
O'Neill Trio  
Woods Comedy 4  
Maurice Wood  
Eddie Heron Co  
Clark & Verdi  
Baptiste & Franconi  
(One to fill)  
2d half  
Marvella  
Aubrey & Flower  
Keiso & Leighton  
Roberts, Hayes & R  
"Disillusioned"  
Felix Adler  
The Reros  
ST. JAMES (low)  
Marvella  
Aubrey & Flower  
Keiso & Leighton  
Roberts, Hayes & R  
"Disillusioned"  
Felix Adler  
The Reros  
Dayton, O.  
COLONIAL (ubo)  
J C Nugent Co  
Emily Sls  
Harry Atkinson  
Raffons Monks  
Muriel & Francis  
Sketch Sherry  
Kresko & Fox  
Havlin & Thornton  
Denver.  
ORPHEUM  
Maybaw & Taylor  
Gallaway Kaufman Co  
Chris Richards  
Lucille  
Henry Lewis  
3 Hassans  
Seeley & West  
EMPRESS (sc)  
(Open Sun. Mat.)  
Jacob's Dogs  
Virginia Grant  
DeVere & Lewis  
Pauline Fletcher Co  
Don Carney  
"Fun in Cabaret"  
Detroit.  
B'WAY (sc)  
(Open Sun. Mat.)  
Van Cleve D & P  
Fred Elliott  
Hal Stephens Co  
4 Melody Monarchs  
Moffatt La Reine Co  
Dubuque, Ia.  
MAJESTIC (wva)  
Kent's Seals  
Swor & Mack  
Gordon Eldrid & Co  
Demarest & Chabot  
De Velde & Zeld  
Miller & Cleveland  
2d half  
8 Vassar Girls  
Roland Carter Co  
John & Marie Fogarty  
Hetty Urma  
Adair & Adair  
Mann & Simpson  
2d half  
Kent's Seals  
Swor & Mack  
Gordon Eldrid & Co  
Demarest & Chabot  
De Velde & Zeld  
Miller & Cleveland  
Chicago.  
PALACE (orph)  
Nat Willis  
Ray Cox  
Toots Paka  
May Tully Co  
Harry De Coe  
Ballet Classique  
Meredith Sisters  
Visions D'Art  
Talking Pictures  
MAJESTIC (orph)  
Marshall P Wilder  
Petrova  
"Talking Pictures"  
Percy Haswell Co  
Rice & Cohen  
Amela  
Martineti & Sylvester  
Ethel MacDonough  
EMPRESS (sc)  
(Halsted St.)  
(Open Sun. Mat.)  
Carley's Dogs  
Eli Dawson  
Morton Jewell Co  
Bklyn Comedy 4  
"Number 44"  
Geo Reno Co  
EMPRESS (sc)  
(Cottage Grove)  
(Open Sun. Mat.)  
Zeb Zarrow Co  
Jere Sanford  
Waterbury & Tenney  
Hayden Stevenson Co  
"Marguerite"  
Boganny Troupe  
Cincinnati, O.  
EMPRESS (sc)  
(Open Sun. Mat.)  
Jack Hoeft  
Boughton & Turner  
Frank Stafford Co  
Al Herman  
Mirano Bros  
Colorado Springs  
(sc)  
(20-22)  
(Same bill as at  
Pueblo this issue)  
Columbus, O.  
KEITH'S (ubo)  
Mits Dasie  
Caesar Nesl  
Henry & Francis  
Selma Braats  
Hufford & Chabot  
Cortese & Florence  
Morrissey Trio  
Booth Trio  
Davenport, Ia.  
AMERICAN (m)  
Walter Percival Co  
Buford, Bennett & B  
Otto Bros  
Carmen & Clifton  
Zeb Zarrow Co  
Dayton, O.  
COLONIAL (ubo)  
J C Nugent Co  
Emily Sls  
Harry Atkinson  
Raffons Monks  
Muriel & Francis  
Sketch Sherry  
Kresko & Fox  
Havlin & Thornton  
Denver.  
ORPHEUM  
Maybaw & Taylor  
Gallaway Kaufman Co  
Chris Richards  
Lucille  
Henry Lewis  
3 Hassans  
Seeley & West  
EMPRESS (sc)  
(Open Sun. Mat.)  
Jacob's Dogs  
Virginia Grant  
DeVere & Lewis  
Pauline Fletcher Co  
Don Carney  
"Fun in Cabaret"  
Detroit.  
B'WAY (sc)  
(Open Sun. Mat.)  
Van Cleve D & P  
Fred Elliott  
Hal Stephens Co  
4 Melody Monarchs  
Moffatt La Reine Co  
Dubuque, Ia.  
MAJESTIC (wva)  
Kent's Seals  
Swor & Mack  
Gordon Eldrid & Co  
Demarest & Chabot  
De Velde & Zeld  
Miller & Cleveland  
2d half  
8 Vassar Girls  
Roland Carter Co  
John & Marie Fogarty  
Hetty Urma  
Adair & Adair  
Mann & Simpson  
2d half  
Kent's Seals  
Swor & Mack  
Gordon Eldrid & Co  
Demarest & Chabot  
De Velde & Zeld  
Miller & Cleveland  
Chicago.  
PALACE (orph)  
Nat Willis  
Ray Cox  
Toots Paka  
May Tully Co  
Harry De Coe  
Ballet Classique  
Meredith Sisters  
Visions D'Art  
Talking Pictures  
MAJESTIC (orph)  
Marshall P Wilder  
Petrova  
"Talking Pictures"  
Percy Haswell Co  
Rice & Cohen  
Amela  
Martineti & Sylvester

**Ft. Wayne, Ind.**  
TEMPLE (wva)  
Jack Gardner  
Milo Belden Co  
Sebastian Merrill Co  
Godfrey & Henderson  
4 Victors  
Allegro  
Grand Rapids, Mich.  
COLUMBIA (ubo)  
"Studies in Marble"  
Francis Murphy  
Beatrice Morrell Co  
Connolly Sls  
Downey & Willard  
Gormley & Caffery  
(One to fill)  
Hoboken, N. J.  
LYRIC (low)  
LaWanna Trio  
Guy Bartlett Trio  
(Three to fill)  
2d half  
Maglin, Eddy & R  
(Four to fill)  
NEW AMSTERDAM  
(low)  
Belle & Mayo  
Edmond Hayes Play-  
ers  
Browning & Lewis  
(Two to fill)  
2d half  
Markes & Moore  
Davenport, Reonard Co  
Alice Hanson Co  
(Two to fill)  
Jackson, Mich.  
BIJOU (wva)  
(Open Sun. Mat.)  
Perelra Sextette  
Emma Sharrock Co  
Bertram May Co  
Bert Lennon  
Geo Trump  
2d half  
"Telephone Girls"  
Thomas Potter Dunne  
Mr & Mrs Elliott  
Mayne & Mayne  
Sherman & Fuller  
Kalamazoo, Mich.  
MAJESTIC (wva)  
(Open Sun. Mat.)  
"Duke of Durham"  
2d half  
"The Suffragettes"  
Kalamazoo City.  
EMPRESS (sc)  
(Open Sun. Mat.)  
Max & Cameron  
Mab & Wells  
Lind  
Lottie Williams Co  
Will Oakland  
3 Gerts  
Lafayette, Ind.  
FAMILY (wva)  
Gruher's Animals  
Lucas & Fields  
Walter McCullough  
Chio & Toko  
Lloyd Coppins  
2d half  
Sutcliffe Troupe  
Bothwell Brown Co  
Alf Holt  
White Eagle  
Clark & Devereaux  
Lansing, Mich.  
BIJOU (wva)  
(Open Sun. Mat.)  
Berlin Madcaps  
Ed Vinton & Dog  
3 Weston Sls  
Weston & Young  
Mavollo  
2d half  
Kelly Shuster Co  
Los Angeles.  
EMPRESS (sc)  
(Open Sun. Mat.)  
Les Adlers  
Lola Paulisch  
Leonard & Meredith  
Marie Stoddard  
Gilbert Losse  
Skating Girls  
PATTAGES  
5 Abbitchis  
4 Burns Sls  
Melnotte La Nole Co  
Josh Dale  
Dugan & Raymond  
Alice Teddy  
Medicine Hat, Can.  
OPERA HOUSE (m)  
(20-22)  
(Same bill as at Swift  
Current this issue)  
Minneapolis.  
UNIQUE (sc)  
(Open Sun. Mat.)  
Major & Roy  
Holmes & Wells  
"Trap Santa Claus"  
Joe Delcey  
All's Arabs  
Moone Jaw, Can.  
MAJESTIC (m)  
(20-22)  
(Same bill as at  
Prince Albert this  
issue)  
Newburgh, N. Y.  
OPERA HOUSE  
(low)  
Juggling Barretts  
W E Browning  
Sager Midgely Co  
Anderson & Goines  
Herbert Brooks  
2d half  
Berlin Madcaps  
Ed Vinton & Dog  
3 Weston Sls  
Weston & Young  
Mavollo  
New Rochelle.  
LOEWS  
Archer & Belford  
(Two to fill)  
2d half  
Clayton-Drew Players  
(Two to fill)  
Oakland, Cal.  
PANTAGES  
Goulden Troupe  
(Open Sun. Mat.)  
Cameron & O'Connor  
Cliff Dean Co  
Elina Gardner  
Mardo Trio  
Omaha.  
ORPHEUM.  
"Top World Dancers"  
Florentine Singers  
Barnes & Crawford  
Elizabeth Otto  
Raynos Dogs  
Arant Bros  
Onesal & Walmesley  
Ottawa.  
DOMINION (ubo)  
Max's Circus  
Mack & Walker  
5 Melody Maids  
Nordstrom & Gibbs  
DuCallon  
The Kemps  
Alice D'Garmo  
Philadelphia.  
KEITH'S (ubo)  
Kathryn Kidder Co  
Morton & Glass  
Hayden Dunbar & H  
Bert Milman Co  
Kirkamith Sls  
Adler & Arline  
The Stanleys  
3 Keatons  
John T Murray  
PEOPLE'S (n-n)  
Aline  
Medlin, Fahr & T  
Douglas Filat Co  
"Night of Wedding"  
Barnes & Robinson  
The Wheelers  
2d half  
Cadieux  
LaMont & Lowry  
"Night of Wedding"  
Van & Vedette  
Bruce Richards Co  
(One to fill)  
NIXON (n-n)  
2 Franks  
Creighton Bros  
May Elinore Co  
Venetian 4  
Wolfin & McCool  
"Fun Boarding House"  
VICTORIA  
Royal Tokio Japs  
Dancing Kleins  
LaMore & LaMore  
Johnny Busch Jr  
Misakof  
(Four to fill)  
Portland, Ore.  
EMPRESS (sc)  
Roubie Sims  
Floyd Mack  
Hobson & Mabelle  
Haverly & Carter  
Bobby Pandur  
"Night in Park"  
PANTAGES  
"Rah Rah Boys"  
Golding & Keating  
7 Parisian Violets  
Craig & Williams  
Makr & Evans  
Prince Albert, Can.  
OPERA HOUSE  
La Grasiosa  
Devil, Servant & Man  
Grimm & Elliott  
Donita & Co  
Ganivet  
Rizal & Atima  
Pueblo, Colo.  
(sc)  
(17-19)  
3 Loretas  
Milt Arnsman  
Gertrude Gebest  
Gaylord & Herron  
Picciani Troupe  
Macy's Models  
Sacramento.  
EMPRESS (sc)  
(Open Sun. Mat.)  
Les Jards  
Campbell & McDonald  
Moore & Elliott  
Pierce & Mazie  
Grant Gardner  
Jas J Corbett  
Saginaw, Mich.  
JEFFERS (wva)  
(Open Sun. Mat.)  
Imperial Japs  
Fay, Cokers & Fay  
Joe Kettler Co  
Ed Winchester  
Aerial Macks  
Salom, Mass.  
SALEM (low)  
Marie Doerr  
Rossner & Felton  
Pattee's Mermals  
2d half  
Livingston & Fields  
American Comedy 4  
Pattee's Mermals  
Salt Lake.  
ORPHEUM  
Walter C Kelly  
Mr & Mrs Barrie  
Hopkins & Atwell  
The Schmeltans  
Flavilla  
Louis Stone  
Gordon Bros  
Mrs Don Carney  
EMPRESS (sc)  
(Open Wed. Mat.)  
The Brothers  
Quaker Girls  
Ed & Min Foster  
The Mozarts  
John Neff  
"Fun at Sea"  
San Diego, Cal.  
EMPRESS (sc)  
(Open Sun. Mat.)  
3 Alex  
Harry Sauber  
"I Died"  
Biele & Gerard  
Ines Lawson  
Karno Co  
SAVOY (m)  
"English Ballet"  
Murray K Hill  
Janet London Co  
Tom & Edith Almond  
Rice, Bell & B  
San Francisco.  
EMPRESS (sc)  
Manning Twins  
Great Westin  
DeLand Carr Co  
Lucille Savoy  
Frances Claire Co  
Patty Bros  
PANTAGES  
(Open Sun. Mat.)  
Daley Harcourt  
Hipp & Napoleon  
Gordon Co  
Beck & Henry  
Del Balty & Jap  
Saskatoon, Sask.  
STRAND (m)  
(Open Thurs. Mat.)  
"Girls of 61"  
Ed Hayes Co  
Leonard & Drake  
Hobby Robbins  
Ella Fonderler Co  
St. Paul.  
EMPRESS (sc)  
(Open Sun. Mat.)  
Taubert Trio  
"Mayor & Manicure"  
Black & White  
Creighton Sls  
"My Lady's Fan"  
Swift Current, Can.  
LYRIC THEATRE  
(m)  
5 Columbians  
Ber. Melburn  
6 Pattersons  
Wolfin & McCool  
Brooks & Lolla  
Sydney.  
GRAND (ubo)  
"Who Is Brown?"  
Joe Welch  
Mile Simone DeBery  
Mosher, Hayes & M  
Bernivici Bros  
Coombs & Aldwell  
Lavier  
Seattle.  
EMPRESS (sc)  
Knapp & Cornalla  
Hilda Glyder  
4 Philipinos  
Natt Carr Co  
Wallace Galvin  
Romany Opera Co  
PANTAGES  
"Lada & Lassies"  
Magee & Kerry  
Ollie Eaton Co  
Karl  
3 Nevarros  
Spokane.  
EMPRESS (sc)  
Skaters Bi Jouve  
Dow & Dow  
Glendower & Manion  
Welch, Mealy & M  
Alber's Bears  
PANTAGES  
(Open Sun. Mat.)  
Julia Held Co  
John L Sullivan  
Loringwell & Myers  
Seaman & Killian  
Prevost & Brown  
Springfield, Mass.  
POLI'S (ubo)  
Ernie & Ernie  
Mabel Retteau  
"Honor Among  
Thieves"  
Stuart & Kelly  
"Arcadia"  
Matthews & Aishayne  
Bradna & Derrick  
Tacoma, Wash.  
EMPRESS (sc)  
Jack Ark  
Beale Le Count  
J K Emmett Co  
Cap Anson  
Borden & Shannon  
Buf Snyder  
PANTAGES  
Billy Reeves  
Brown & Foster  
Jane Dara Co  
Mary Hardicker  
4 Regals  
Vancouver, B. C.  
ORPHEUM (sc)  
McCormell & Austin  
Rita Redfield  
Halliday & Carlin  
Moore & Young  
Loja Troupe  
Wander & Stone  
PANTAGES  
Banda Roma  
Chas Loder Co  
Gray Trio  
Mr Quick  
Williams & Sterling  
Victoria, B. C.  
EMPRESS (sc)  
The Cleirs  
Mamie Fleming  
Sailor Boy 4  
Morrisey & Hanlon  
Lawrence Crane Co  
Washington, D. C.  
VICTORIA (n-n)  
Hurley  
Fields & Carroll  
Klinter & McKay  
"Leap Year Girls"  
Bon Moore  
Rawson & June  
Winnipeg, Can.  
EMPRESS (sc)  
Lavinia Cimarono Trio  
Vany Staats  
Marie Russell  
Valentine Vox  
Diving Girls  
Punk.  
OLYMPIA (Feb.)  
"Reine s'Amuse"  
Polla  
Maxime Capoul  
Morton  
Dorville  
Angie Grill  
Regine Flory  
Charlotte Martens  
Saldreau  
Jackson Girls  
ETOILE PALACE  
(Feb.)  
Kate Loisest  
3 Meryem  
L Tunc  
Swip Duo  
Rio Hartmann  
Karl Ditan  
Monville  
COLISEUM (Feb.)  
Leoni  
The Mitchell  
Sossman's Dog  
Bruei  
Sim & Geo  
Rofix Martin  
Dora Baser  
Constantin  
Chabert

## DOUBLE-CROSSING A "CHEATER."

A man walked hastily into the lobby of the Astor theatre Saturday night about nine o'clock and, approaching James Buford, the house manager, asked for a program.

"Want to show it to your wife to prove you've been to the show, eh?" said Buford.

"Yes, how did you know," said the astonished husband.

"Oh, we get 'em regularly," responded the manager. "I'll fix you up all right."

As he took the program, the cheater continued:

"Montgomery and St are playing here, aren't they?"

"Sure, in 'The Isle of Dreams,'" countered Buford, not a flustered.



# Miss ADA REEVE

IN AMERICA

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PUTNAM BUILDING N. Y.

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

## CORRESPONDENCE

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

CHARLES J. FREEMAN  
(DASH)  
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:  
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman Glover, mgr.; agent, Orpheum Circuit).—Good show turned over through flop of the headliner, Grace LaRue. Her act slowed up show after fast start. Nat Nazarro and company best acrobatic offering seen along Willis Pantzer line. It is an improvement, with a wonderful ground tumbler. Applause, hit of bill, should have been on latter. Nat Willis, next closing, usual hit; Lewis and Dody went through easily, helping fast moving first part. Morgan, Bailey and Morgan not as well as expected. Orchestra not well rehearsed. Should do better with rearrangement. Don Carlo's Marionettes, good looking but poorly worked. Closed show. Replaced Selma Braatz, Mr. and Mrs. Gordon Wilde, very good shadowgraph act placed too prominently. "No. 6," Ed Morton, "No. 2," hard spot, passed. Curtiss' Roosters not billed. Novelty opening number. Chip and Marble did not appear. DASH.

PALACE (Mort Singer, mgr.; agent, Orpheum).—Phina and Co. applause, hit of bill. Campanari, Mme. Longari and M. Ganara in grand opera selections, went over well, but not tremendous hit. Melville and Higgins, on "7" did very well and carried away all laughing honors. Hardeen did old tricks and won some applause. Charles Olcott worked hard and passed with his piano stunt. Eva Taylor and Co. in a silly sketch, "After the Wedding," did not receive any too much attention. Woods and Woods Trio in their wire act closed the bill and kept the audience till the curtain. Berg Brothers opened and their act went fairly well. REED.

CASINO (M. Schlessinger, mgr.; agent, V. A.).—Saturday night the Casino played to about the limit. Chairs were stuck in every available corner, and wherever anyone could stand without being interfered with by the police the space was occupied. Tryouts are advertised for Tuesday and Saturdays at the house, and this is the cause for the big attendance. The tryout idea is a bully one, and

if handled right, as seems to be the intent of the Casino management, it will be a great benefit to managers, agents and artists. Saturday night there was a full delegation of agents on hand with one or two managers also present. The booking men of the different circuits would do well to follow up these tryout performances, if they only secure one act a week the time spent is well worth while. The large audience was particularly well behaved and very enthusiastic when the occasion demanded. Edna Rowland and Co. in a sketch by Mildred Considine, came in for the most attention. The sketch is a comedy dramatic arrangement with a good idea involved and a rather well blended vein of comedy and dramatic running through. Miss Rowland as the sophisticated show girl who brings the loving young couple closer together after they have been dangerously near a break, is a good-looking girl with plenty of personality. Edna gets her flippant talk over in highly approved fashion. Miss Considine must also get credit for turning out a show girl type who doesn't use her hip as a prop. The boy in the act does very well, but the chorus girl wife neither looks nor plays the role as it should be done. With proper surroundings and atmosphere, the act will find a market in the vaudeville field hereabouts.

Remington and Wesley, a sister combination, also did rather well with a straight singing specialty. Harmony is the strong point in the arrangement. The selection of numbers could be improved by the use of something of the lighter sort. The girls passed very well and should come in for consideration.

Wilton Sisters, two kiddies, cleaned up a big hit. The kids, however, need an entirely rearranged specialty. They are doing altogether too much, the act running well over 20 minutes. Following the talk a good live number should be inserted and the act cut off there. It is seldom that two girls handle talk and get what these two little ones do out of it. Their cross-fire is too strong for the songs and violin playing which follows. The Wilson Sisters should be a good number for any pop

house and in many could easily stand featuring.

Billie Oliver, a rag singer of the Cabaret sort, was liked, although he has very little that any of the other singers haven't. Billie is plump with good looks and a likeable smile. She will probably get over in houses where rag singers are used, but as far as her showing at the Casino goes she faunted only a Cabaret bearing.

Lake and Perry played a dramatic Indian sketch in the dark. So dark it was hard to follow the drift. Something about an American girl loving an Indian football hero. He comes to the house and after much talk, all done on a very dimly lighted stage, with a tum tum a la "Drums of Oude" going on off stage, meantime the girl either decides to go with him to his people or leave him and stay at home with her own. It was impossible to tell which. The sketch as it was played Saturday night has no chance in vaudeville.

Beckford and Tierney, a black and white face singing and talking act, finished simply because the audience was a well regulated assembly who wish to get their enjoyment from the stage rather than make it themselves.

Richard and Galvin, a two-boy dancing act, very good. The boys should be routed from the showing Saturday night. Their opening dance was the nearest thing to the Carrey Bros' simultaneous work that has been seen. The singing is above the two-men average and the appearance is there. The boys will also improve with working.

Three Dandy Girls, a sort of a Rathskeller arrangement, will hardly do. The layout is not right and the girls just simply are not there. Working might help them, although it will be very small houses in which they will get the experience.

Miller and Nelson, acrobats without a finish, will also have to become acclimated before they can face a regular audience. The straight tumbler does well enough, but the comedy is very poor and the whole thing has a ragged appearance.

Whitehead and Lennox, a mixed singing combination, should stop right where they started. There is no hope for the pair. They acted as though a success at someone's birthday party was responsible for their appearance here. Stick to the parlor and heed not your ambitious or bullying friends.

There were one or two others on the bill.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—"The Sun Dodgers," playing to good houses.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—"The Daughter of Heaven" opened Monday night. Advance sale good.

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—Nazimova in "Bella Donna," hectic play that is meeting with some success.

COHAN'S G. O. H.—"Hawthorne of the U. S. A." A romantic play that is catching on. Better business each week.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"The Rose Maid" is winning its way. Looks like a run.

CORT (U. J. Hermann, mgr.; Ind.).—"Our Wives" drawing very well.

GARRICK (Asher Levy, mgr.; Shuberts).—"The Passing Show of 1912," biggest business in town.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"The Rainbow" with Henry Miller, good clean business. Play caught on.

LA SALLE (Harry Askin, mgr.; Ind.).—Dark. House under reconstruction.

McVICKER'S (George Warren, mgr.; K. & E.).—Fiske O'Hara in "The Rose of Kildare," meeting with success.

OLYMPIC (Sam Lederer, mgr.; K. &

E.).—"The Top O the Mornin'" with Tim Murphy and Gertrude Quinlan. Playing to an increasing clientele.

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.).—Henrietta Crossman in "The Real Thing." Pretty play doing fairly well.

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For" still doing a very fair business.

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue" playing to a paying business. Likely to remain season out.

FINE ARTS (Arthur Bissell, mgr.; Ind.).—



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A barrel manipulator new to New York, who has many points in his favor, particularly excelling in finish and originality.

Regardless of the tradition that novelty acts must work in full stage,

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This week (Feb. 10) Palace, Chicago

Conclusion of 24 weeks successful tour of Orpheum Circuit

Next Week (Feb. 17) 14th week tour of United Time

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# CARROLL AND FIELDS

INTRODUCING THEIR GREAT NATURAL HIT—JUST WRITTEN

## "THE TRAIL OF THE LONESOME PINE"

WORDS BY BALLARD MAC DONALD

I POSITIVELY PREDICT THIS TO BE THE BIG THING OF THE YEAR

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LOUIS BERNSTEIN, MANAGING DIRECTOR

**THURSTON-McCORMICK, CO., Inc.** own the **ENGINE-AUTOMOBILE RACE** effect now being presented in "**THE HONEYMOON EXPRESS**" at the **WINTER GARDEN, NEW YORK CITY**. It was built in the shops of the Company and patents have been duly applied for in all countries and the same is fully protected, and any infringements will be vigorously prosecuted.

"And sophisticated Winter Garden audience goes wild over splendid electrical effect."—*N. Y. Times*.  
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*N. Y. World*.

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"Hindle Wakes," big hit. Doing very well. Small house.

**COLLEGE** (T. C. Gleason, mgr.; Ind.).—Stock company playing to small houses.

**GLOBE** (James A. Browne, mgr.; Ind.).—Wrestling matches.

**CROWN** (Arthur Spink, mgr.; S. & H.).—Traveling companies.

**NATIONAL** (John Barrett, mgr.; S. & H.).—Combinations.

**VICTORIA** (Alfred Spink, mgr.; S. & H.).—S. & H. attractions.

**IMPERIAL** (Kilmit & Gaszolo, mgrs.).—Traveling attractions.

**GREAT NORTHERN HIPPODROME** (Fred Eberts, mgr.; Ind.).—Circus and vaudeville acts. Good business.

Ben Welch has been placed by the Western Vaudeville Managers' Association for time immediately following the closing of his burlesque show sometime in April.

There was a noticeable slump all over the surrounding country during the past week. It was particularly noticeable in the neighborhood houses in town and in the pop houses out of town. This is a condition that always exists during the Lenten period according to the wise men; who voluntarily stated that the next excuse in order will be the good old hot weather boy.

Caltes Bros. have signed for four weeks at Rector's. The boys will begin their cabaretting Feb. 17. This has been playing the Hippodrome and doing twice nightly at the North American for Jake Stenard.

Harry Kranz, added to the North American cabaret, became very popular there after playing but a few days.

As a result of the tryout nights which were lately established at the Casino, Beatrice Merrill and Co., Fred Cole and Co., Bonita, horse act, Donna Adair Trio and Martin and Florence have been routed over the W. V. M. A. time. The tryout nights are Tuesday and Saturdays. The idea is looked upon with great favor by the managers of the Association who promise to attend them religiously.

Jules Hertig of Hurtig & Seamon has been in town all week, looking over the "Bowery Burlesquers," at the Star & Garter, and also taking a survey of the field generally. Mr. Hertig stated that there was a deal on in which he was interested for a theatrical venture in "the loop" in the near future which will involve at least \$2,000,000. When asked the form of amusement contemplated, he said that he did not wish to state that until the papers had been signed.

Patricola, who supplies practically the whole show at Rector's cabaret and who was offered time in the east, has accepted vaudeville dates opening at the Willard for Jones, Linick & Schaeffer April 7.

Eight La Salle Dancers, an act made up from some of the principals and choristers of the "Louisiana Lou" company opened at the Garden, Kansas City, this week. The act is under the direction of Lee Kraus.

At the Marshallfield on the North Side one or two nights are turned over to comedy tryouts. Last week a posing act, single woman in "one" appeared. A back stage comedian, desirous of putting a little hokum into the act, used a slap stick from behind the drop with the result that the young woman jumped over the footlights and made her escape through the front of the house.

Marjorie O'Rourke, who has been playing cabarets and smaller houses unnoticed heretofore for some time, is being launched into regular vaudeville by Al White. Those who have seen Marjorie think Al has dug up a find.

The first Pantages bill was placed in at Saskatoon, Can., last week. The report received at the Matthews office stated that the thermometer registered 40 degrees below zero on the opening day. Amongst the complaints received at the office the same day was one from San Diego, Cal., which stated that owing to the excessive heat, business was not up to the usual notch.

Dan Sherman has corraled Hayes and Wynn for his summer colony at Sherman Park, L. I.

# THE STUFF THAT ENCORES ARE MADE OF

"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."

# ASK ANYBODY

SMITH & BROWNE, Inc., 124 W. 45th St., N. Y. C.

"THE HOUSE WITH THE PINK PROFESSIONAL COPIES"

ILLUSTRATORS, PIANISTS, LEADERS, WRITE US!

The couple have purchased two two-acre plots and a ten-room house.

The Garrick has been using the free bus. Two big busses have been stationed in front of the house carrying signs which read "Free bus to the American Music Hall." The bus horses were still living Saturday and didn't look overworked. The Garrick manager, Asher Levy, has lost all power of speech, but is still able to utter feebly two words, "Sold Out."

Blanche Walsh has been booked by Cella Bloom for a trip over the Inter-State Circuit.

The Grand, Gary, Ind., booked by the Sullivan-Considine office, closed as a vaudeville house this week and will continue with a straight picture policy.

Elizabeth Murray opened this week at the Orpheum, Memphis, New Orleans and the Majestic, Chicago, follow, with other of the big houses to come later.

McWaters and Typson are the latest to bid for honors in the tabloid field. The vaudeville team have submitted their idea for a tab with themselves as features to the managers of the Association, but as yet no action has been taken in the matter. It is thought that McWaters and Typson at the head of a company would be too expensive a proposition for the managers to handle.

Minnie Desmond (Stewart and Desmond) is fully recovered from an operation performed by Dr. Thorek, and will be able to resume work in a week or two.

W. C. Sweetman was forced into idleness through an attack of appendicitis last week in Philadelphia. He will be able to resume his route next week.

The Orpheum, South Bend, is to undergo a complete overhauling during the coming warm months. The house is the property of the Allards and Finn & Hyman and was built but two years ago, when it was considered modern in every respect. Things change so rapidly these days theatrically that it is now necessary to remodel the house, putting in a mezzanine floor, moving the balcony back and increasing the capacity to 1,700.

Platov and Hartla, after many false alarms, have finally split. The dancers first came into prominence at Shanley's cabaret in New York. From there they joined the Weber & Fields show and later came to Chicago with the "Sun Dodgers." They remained but a short time with the show, going into Rector's in the cabaret. The split has come through Ethel Hartley fearing that her partner might allow her to slip over his head while doing the whirl in which he swings her about while she clings to his neck.

At the tryouts last Saturday night at the Casino a very homelike gathering occupied a railed-off section in the orchestra circle, and all seemed to be on very good terms and acted as though they really enjoyed being together. To a rank outsider it looked as though they were kidding a little. Amongst the group were Mr. and Mrs. Dave Bleher, Mr. and Mrs. Coney Holmes, Mr. and Mrs. Harry Spingold, Mr. and Mrs. John Simon, Mr. and Mrs. Glen Burt and "Almost" Mr. and Mrs. Dick Hoffman. All the Mrs.s united in saying that they wouldn't think of doubting their husbands for a minute and the only reason they would give for being with them at the tryouts was that they wanted to see the show. Well, of course, that may be a reason, but this looks like a great town for families to travel in teams.

The contemplated razing of the Chicago Opera House block, scheduled for the early spring, may not come off. It is understood several of the tenants now occupying offices in the building have been tendered a renewal of their present leases for one more year dated from the coming May 1. This will mean that Chicago Opera House will have another season of life.

Amy Weiskopf, head of the Chautauqua Department of the Redpath Agency, returned to her desk this week after a two weeks' visit in the east.

"The Daughter of Heaven" opened Monday night at the Auditorium for a three weeks' run. The advance sale is reported good, and there are indications that the piece may do nearly as well as "The Garden of Allah" did earlier in the season. The top price is \$1.50.

Owing to the fact that the apparatus could not be installed for the talking motion pictures at the Majestic and Palace in time, the pictures were postponed for a week. They will be ready for next week.

The stock company at the College, headed by Rodney Ramous and Marie Nelson, is offering "The Merchant of Venice" this week. Manager T. C. Gleason has provided quite an elaborate production for the venture.

Schindler's theatre, which was closed under the ordinance forbidding lot theatres, has been opened again, with the proviso that the gallery is not to be used. The house will be rebuilt next spring at a cost of \$50,000.

Mabel McKinley played the Apollo and the Ellis this week.

It is announced that a Hippodrome will be erected on the site of the Iola theatre, closed last week by order of the building commissioner.

Maurice Browne and the Little Theatre company are planning to offer plays in St. Louis and Kansas City.

The Chicago Theatre Company is planning to bring the Irish Players back to the Fine Arts theatre for two weeks in April.

The following plays are being shown in the outlying theatres this week: Crown, "The Fortune Hunter," with Will Deming; Imperial, "Over Night"; National, "Get-Rich-Quick Wallingford"; Victoria, "A Fool There Was," and the Warrington, "The District Leader."

Coogan & Cox, formerly Coogan and Peck, have reorganized their act and they opened at the Grand, Feb. 6. The act has been newly dressed and consists of singing and eccentric dancing. This act has been a favorite with cabaret audiences.

"The Higher Law," a play in four acts by Myron C. Fagan, a Chicago author, was produced at the College theatre last week by the stock company. This is the first in a series of plays by Chicago authors, which will be produced in this house.

## SAN FRANCISCO

By HARRY BONNELL

VARIETY'S

SAN FRANCISCO OFFICE

PANTAGES' THEATRE BLDG.

Phone, Douglass 2313

EMPRESS (Sid. Grauman, mgr.; agent, S-C direct).—James J. Corbett, once the kingpin of all prize fighters, who was played up in the advance billing, came in for much local attention, being a native son. There was applause and flowers for him and he was forced to make a happy speech of thanks. Corbett made himself right at home and scored a hit. The Four Les Jards were entertainingly gymnastic in the closing position, displaying class which rounded out the bill in good shape. George Palmer Moore and

When answering advertisements kindly mention VARIETY.

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**CHAS. R. McCARRON**  
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**H. SYLVESTER KROUSE**  
**TEDDY WENZLIK**  
**JACK ROTH**  
**FRANK CLEGG**  
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## "DADDY HAS A SWEETHEART"

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Florence Elliott, with their smart repartee on matrimony, were well liked. Grant Gardner chalked up a favorable impression with songs and impersonations. Pierce and Masee, with their merry mélange of songs, patter and tidbits, scored. Campbell and McDonald readily held their own with their singing turn and were an artistic hit. The Four Broadway Girls, an act of the cabaret type, held over from last week, repeated their opening success.

**PANTAGES** (Charles L. Cole, mgr.; Alex Pantages, agent, direct).—The Golden Troupe of Russian dancers went over big with their novel offering. The act was nicely put on for the Pantages and the whole act was enjoyed. "Cliff Deane and Co., offering "A Burglar's Nerve," filled a good spot and the playlet, being well acted, got substantial returns. Elina Gardner, with her stories, was well liked. Cameron and O'Connor romped home, a big applause winner with their laughing comedy turn "Hired and Fired." The Mardo Trio were well received, their comedy going big. The Parisian Duo, operatic singers, were entertaining. Mrs. Valerie Allison, who has broken into print upon different occasions, billed as the "Society Actress," was an added attraction. In one of her own playlets she debuted at the Pantages and displayed a very nifty wardrobe. The sketch was a shallow affair, decidedly talky, but the acting was generally fair. One of the best things of the act was the elaborate stage setting.

**ORPHEUM** (Martin Beck, gen. mgr.; agent, direct).—Sarah Bernhardt came to the Orpheum Sunday and conquered her audience without much effort. Miss Bernhardt scored a personal triumph and she was greeted by one of the largest houses imaginable, there being a steady turn away of business at the box office. Jose Heather made a pleasing impression. "And They Lived Happy Ever After" gave satisfaction. The travesty on melodrama proved quite a comedy novelty. Saranoff went over for a big hit. Brenner and Ratcliff had a tough spot following the Bernhardt act but were fairly successful notwithstanding. McMahon, Diamond and Clemence did fairly. Ralph Herz, of the holdovers, repeated his hit of last week. The Hess Sisters opened and did moderately well.

**COLUMBIA** (Gottlob Marx & Co., mgrs.; K. & E.).—Gypsy Love" (opening week). Good business anticipated.

**CORT** (Homer F. Curran, mgr.; Shubert).—"Naughty Marietta" (final week). "Bunt Pulls the Strings" opens 17.

**SAVOY** (Chas. Mushman, mgr.; Ind.).—"Mutt and Jeff" capacity opening.

**ALCAZAR** (Belasco & Mayer, mgrs.).—Vaughan-Lyttell, stock (eighth week).

**VALENCIA** (Will L. Greenbaum, mgr.).—Lamhardt Grand Opera Co. repertoire (third week).

**NATIONAL** (Chas. A. Baxter, mgr.).—Stock musical comedy (first week).

**IMPERIAL** (D. J. Grauman, mgr.).—Vaudeville and pictures.

The business men and city fathers of San Francisco have decided to hold what is to be known as the Portola Festival some time this year in celebration of the 400th anniversary of the discovery of the Pacific Ocean in 1513 by Vasco de Balboa, the Spanish navigator. The celebration will have such features as historical pageants, parades, balls and other social functions. The exact date of the opening of the affair has not yet been announced.

During her opening week here recently at the Orpheum, Mrs. Langtry (Lady de Bath) was made the defendant in a civil law suit for the recovery of \$750 alleged to be due one George McLoughlin, erstwhile well boring con-

tractor, but at present a master mechanic in the United States Mint here. The obligation is claimed to have been incurred eighteen years ago and is for work alleged to have been done by the plaintiff on the defendant's ranch in the State of Nevada.

The acting forces of the Alcazar will return to drama in the succeeding vehicle there, which is announced to be "The Third Degree."

Feb. 24 is announced as the opening date of Adeline Genée and her corps de ballet at the Valencia theatre.

A revival of "Holly Tolly," made famous

here in the palmy days of the old Fischer theatre, is announced by the management of the Savoy at the conclusion of the present engagement of "Mutt and Jeff" next week. This popular old vehicle will be used for the return of the Kolb and Dill players.

Among the late bookings of Manager Will L. Greenbaum, the lyceum and concert impresario, is Mrs. Lillian Nordica, in a single concert Feb. 23.

Mrs. Valerie Allison, the "society actress" that the local authorities began looking for a fortnight ago for the alleged larceny of a couple of costumes, was located early last week and subsequently appeared in a police court. Her case was continued until later in the week for a hearing and the publicity that the affair brought her through the medium of the daily newspaper columns had the subsequent effect of securing for her an engagement here at Pantages' theatre, where she is being featured this week. Both the Empress and Pantages' management were simultaneously on her trail, but Resident Manager Kohl of the latter house beat his competitor to it for the necessary autograph. Attachments galore are prospective, but a lot of the natives are curious to get a peep at the fair Valerie, so why should the management "worry"?

Elizabeth Mayne, the attractive member of "The Surf Bathers" act recently here at Pantages, and the recipient of the "mash note" that was instrumental in Dr. Samuel Weiss, a local physician, being sentenced to the Alameda county jail and to pay a fine, was flayed most unmercifully, by United States District Attorney McNab, when the case came up for final disposition in Judge Dietrich's court. While not condoning the offense charged against the defendant, the attorney made it plainly evident that the fair chorister, in his opinion, was more to blame than the physician.

William R. Dalley, general representative of the Bert Levey vaudeville circuit, returned here last week from Sacramento after putting the Diefenbrock theatre in charge of Sol Pinus, late of the Wiswam theatre in this city. Dalley is planning to leave shortly on a scouting trip that will take him through New Mexico and Arizona, whither he goes to inspect the Levey bookings.

Late Rialto gossip associates the names of Winnie Baldwin, late member of the Kolb and Dill company, with Percy Thompson, until recently with the same show. The report is that the pair are framing up a new act in anticipation of an Orpheum circuit opening. Miss Baldwin's alleged engagement with Joe Levy, manager of Lightwells' Champion, the Rivers is understood to be an end.

Mary Christensen, a member of the Western Vitagraph company of players, at Santa Monica, Cal., spent several days last week in this city.

# WARNING!

To All Vaudeville Managers Who Play the  
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Mrs. Harry M. Grant, formerly of the vaudeville team of Pony and Grant, was granted an interlocutory divorce Feb. 4 in this city, and was also awarded the custody of a minor child. Desertion was charged. Infidelity was alleged by the defense, but the identity of the co-respondent was not publicly revealed.

Walter Belasco, brother of David and Frederick Belasco, for a long time a member of the Alcazar theatre stock company in this city, has lately secured from Frances Powers the coast rights of "The First Born," a play that is said to have been written originally by Mrs. Powers. The piece is to be tabloided and is understood to be destined for a whirl over the Bert Levey vaudeville circuit shortly.

The marriage of Edward B. Lada, for many years musical director of the Alcazar, to Viola Leach, a member of the Alcazar stock company, is the culmination of an acquaintance that dates back to the early part of 1911, when the bride joined the Alcazar acting forces. The union is also the sequel to an interlocutory divorce granted a year ago to Miss Leach from Percy L. Leach, said to be a stage manager in New York City, and who was charged with wilful desertion. The Lada marriage took place just exactly two hours after the granting of the final decree by a local judge and was solemnized here in the Calvary Presbyterian Church.

A rather interesting if not amusing story is related here of how the management of a tent vaudeville and picture theatre stole a march on the management of the Empress in this city last week and secured James J. Corbett for a four days' engagement prior to the latter's opening on this side of the Bay. Owing to Corbett jumping all the way from Tacoma to San Francisco and reaching here a week earlier than the regular circuit schedule, General Manager John Considine is reported to have wired the local Empress management to play him two weeks instead of one by arranging for his opening a week earlier than his scheduled play date, which, on account of "Gentleman Jeem's" great popularity here, made the proposition look good for a fortnight of packed houses. In some way this arrangement interfered with the plans of Manager Grauman and as a consequence the suggestion was ignored, with the result that Corbett was sent to split the week between the Western States Vaudeville Association house in Fresno and the Broadway, Oakland. The management of the latter was obliged to play an entire S-C show in order to get Corbett, in addition to taking care of a Bert Levey act, but by raising the prices to "two bits" top and billing the attraction like a circus, it was figured that at least an even break could be made in addition to giving the house the prestige of having played the big Sullivan and Considine star a week ahead of his appearance in his home town across the Bay. Strong pressure is understood to have been brought to bear on Corbett to pass up the Oakland engagement, on the representation that it would be likely to react to the detriment of his appearance in San Francisco, and just as strong counter-influence is reported to have been exercised in the effort to persuade him to live up to the playing terms of his contract. Oakland won out.

L. E. Turner, former proprietor and manager of the new defunct Elite Musical Comedy Company, is reported to have taken over the management of Teal's theatre in Fresno, where the attraction is "pop" vaudeville booked by the Western States Vaudeville Association of this city. Turner's predecessor was Frank Wolf.

It is unofficially reported that the Theatre Janitor's Union of this city has lately modified the demands made recently on their employers, and have signified a willingness to waive the request for a day off every week with full salary. The Allied Theatre Managers' Association is known to be very determined to make the concession and are planning to treat it as they did the like demand of the Moving Picture Operators' Union a few weeks ago, when notices were posted back stage in the theatres to the effect that the "days off" could be had by leaving a competent substitute in their place. The Janitors' Union is understood to be "in Dutch" for some reason with the local Labor Council, which is calculated to weaken the former's chances of success to an impossibility in event of a struggle with the theatre managers.

The expected has happened at the National, which has been dark since Saturday night. It is announced by the management that the "closed" sign will be displayed for the next four weeks and then the house is to reopen with dramatic stock provided by some company of players to be brought here from some point in the East. This is not taken very seriously by those familiar with the recent unsuccessful season of dramatic stock, and it will occasion no particular surprise if the old playhouse remains closed indefinitely.

Since Valeska Suratt created a furore here at the Cort a few weeks ago by kissing the bald heads, there has been a lot of local speculation and theorizing as to when, where and how the custom originated. Many of the ratiottes have been inclined to brand the stunt a Suratt creation and it has been unanimously opined that her osculatory impressions on the nude domes of the front row occupants was the supreme hit of "The Kiss Waltz" show. J. K. Gorham, whose cabaret act is on its second week here at the Empress, and in which offering the leading entertainer, Myrtle Howard, apex the kissing bug so successfully, is one who very determinedly refuses to concede the credit of the originality to the Shubert star. He declares that the custom is twenty years old and that its birthplace was in the old Academy at Boston, where in 1893 it was gone by one Margaret Moore, a soubrette in a Hoyt play, who first tried it out on the



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bald head of her husband seated in one of the front aisle seats. Performed unexpectedly and in a spirit of fun, it made an instantaneous hit with the audience and was continued throughout the engagement, the actress' better half serving in the capacity of a "plant." Manager Gorham happens to be a Bostonian and avows that his authority for the Academy incident is none other than John L. Sullivan.

The public subscription sale of seats to the approaching season of grand opera at the new Tivoli by the Chicago Grand Opera Company, was formally opened Feb. 16. The initial performance will be given a month later.

Louis B. Jacobs, former manager of the Olympic, now the Century, in Los Angeles, and at present jointly interested with Monte Carter in a tabloid musical-comedy vaudeville offering, has sued his mother-in-law, Anna Wilson, for \$20,000 damages, for the alleged alienation of his wife's affections. Suit was instituted Feb. 3. Mrs. Jacobs is known professionally as Hazel Wilson, and one of three sisters bearing that name. The former was a member of the Olympic chorus last summer, and was married to Jacobs last November at Redlands, Cal.

The local authorities put a "lid" order into effect recently among the dance hall and cabaret resorts of "The Barbary Coast," whereby it is compulsory for the cafes to be partitioned off from the view of the dancers or vice versa. This mandate is regarded as a rather severe blow to the regular female habitués of the halls, who have been thriving on the "rake off" from the over-charge for refreshments served after the dances.

It is pretty authentically reported that Ray-

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Operatic Baritone

FRANK LUCANESE  
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CHARLES LUCOTTI  
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mond Teal and his musical-comedy entertainers, who sailed from here a few months ago on a tour of the Orient, have been closely trailed by a jinx of misfortune. The last report had the show in Shanghai, where the management was alleged to be making herculean efforts to get the necessary transportation to bring the outfit back to the States, or at least as far as Honolulu. Teal is said to have written to friends on the Coast to the effect that business was very bad at every point on the tour and that the only real money he had seen while away was when he was awarded \$1,500 from a steamship company for alleged damages to the company's wardrobe by being soaked with sea water. A steady downfall of rain is understood to have interfered greatly with the success of the Oriental appearance of the attraction. Another report says that the show was closely trailed considerable of the time by the Ferris Hartman company, and claims that the managerial powers of the Orient used their influence to "boost" the latter attraction to the detriment of the Teal outfit. Both shows are confidently expected to depart homeward on the very next boat that sails, provided, of course, the necessary tickets are secured, and a variety of hard luck tales are anticipated here when the weary and travel-sore troopers land.

Manager Oberle of the Flag picture theatre at Stockton and Green streets, and the new president of the Moving Picture Exhibitors' Association, is away on a business trip to Michigan. He is expected back here this week.

It is reported that Nana Bryant, wife of Ted McLain, producer and actor, has lately closed at the Liberty, Oakland, where she was leading woman.

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(15 Minutes in "One")

This Week (Feb. 10), Keith's, Columbus, O.

Next Week (Feb. 17), Orpheum, Harrisburg, Pa.

# JOE COOK

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P. S.—This also pertains to the remainder of my act.

**JOE COOK**

The recent change of policy at the National, this city, from melodrama, to tabloid drama, was short-lived. This week the management unhinged in a season of stock musical-comedy with the McCall company as the attraction. Another early change of policy to moving pictures is about the next announcement looked for. Recently the National orchestra was materially reduced in the number of musicians for the supposed purpose of economy, and one of the results of that step was the transfer of Musical Director Allen's scene of activities to Grauman's Imperial. Last week Press Representative Ed Scott was notified that the publicity department was no longer a necessary adjunct to the business and the former immediately joined the acting forces of Walter Mantague's new vaudeville playlet, "20 Minutes in Chinatown," at Pantages.

Rawson and Clare landed here last week from the north. They played a fill-in split this week for the Western States Vaudeville Association and will show San Franciscans their new girl act next week at the Empress.

Jim Post, who recently concluded an extended engagement at Pantages' theatre in Sacramento, is reorganizing his musical-comedy company with a view of an early invasion of the Hawaiian Islands. The show is scheduled to sail Feb. 25 for Honolulu, where it will entertain at the Liberty. The Godlewski Troupe of Russian dancers will also sail about the same time, and their destination is also Honolulu. A Honolulu appearance is also being arranged for the Lambardi Grand Opera Company to follow their present engagement here at the Valencia. Wilbur Emmet Carlton, local impresario, departed last week for Honolulu in advance of Dr. Frederick Cook, the Arctic explorer and lecturer, who will follow him a few weeks later. Carlton is negotiating with the J. and N. Tate Concert Direction Co. of Melbourne, Aus-

trafia, for a series of lectures in the Antipodes by Cook, following the conclusion of the latter's Chautauqua season next summer in this country. If this deal is closed, the doctor will probably sail about October for Melbourne.

Santa Anna, this State, is to have a new variety theatre shortly that will be operated by a Mr. Foster, one of the owners of the Mirror theatre in that city. Three acts of the Bert Levey brand of vaudeville will be the attraction. It will be a "split" week, exchanging with either Riverside, San Bernardino or Pomona.

It is understood ground is to be broken shortly for the construction of a combination vaudeville and picture theatre at Pico and Figueroa streets, Los Angeles. Los Angeles capital is to build the structure.

John Hyde, owner of the theatre, at Visalia, Cal., recently purchased the Majestic, Porterville, Cal., and proposes to operate the two houses on a split week basis, playing Bert Levey vaudeville.

Contrary to expectations resultant from the reported announcement a few weeks ago by the Moving Picture Exhibitors' Association, that commencing Jan. 28, the admission to all local nickelodeons would be increased to ten cents, no apparent move in that direction is as yet in evidence. Neither has there been anything tangible reported along the line of the Association's alleged threat to force the management of the regular "pop" vaudeville theatres and the Orpheum to make fifteen cents the minimum price of admission instead of ten cents, under the penalty of forcing the local film renters to withhold their regular supply of films.

That rumor about the Imperial going over to dramatic stock still stubbornly refuses to be shelved. It looks reasonable to believe

that good drama at "ten, twenty, thirty" would go over big there, unless Proprietor Goewey of the now vacant American is successful in "beating 'em to it."

One of the latest morsels of local rattle gossip is to the effect that McKee Rankin is organizing a dramatic company here with a view of an engagement shortly in Honolulu. That Honolulu thing is being played awfully strong these days.

### PHILADELPHIA By GEORGE M. YOUNG

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Two big laughing hits in late positions put a brilliant finish to the bill which was pretty evenly balanced all the way. The drawing power of the show did not depend upon one act this week, the feature honors being divided by "The Persian Garden" sketch with Louis A. Simon and Kathryn Osterman as principals, and Bessie Wynn. The sketch was the second big number on the bill and was given the task of closing the show, a rather tough spot in this house where there is sure to be a walk-out before the finish, no matter what act holds the stage. But John E. Hazard was very nicely placed next to closing and the "Ain't It Awful, Mabel" comedian left every one in a happy frame of mind so that Mr. Simon and Miss Osterman had the path well set with soft footing and had no trouble holding the audience. Mr. Hazard got started right off the reel and once he had them in hand, never let go his hold. He just stayed on the stage, told a series of laugh-winning stories and did not come back, leaving them well pleased and still applauding. The Simon-Osterman sketch picked up the thread here and rolled up a nice ball of laughter. It is a pretty sketch and well played, Bessie Wynn had a soft spot right in the middle of the bill and filled it to perfect satisfaction. Miss Wynn never looked prettier, wearing some wonderful gowns and has a selection of songs which show off her voice and all those little artifices which makes her such a winning little person. Miss Wynn is using a pianist in her act now and playing a lot to her audience, but she knows how to do it and scored just as big as ever. Jackson and McLaren, the Australian woodchoppers, were really a surprisingly big hit. Failure of the moving picture film to work held up the act for several minutes and then the announcer injected a song which is of no value, unless it is a crowd singer, but those two good looking bushmen started to swing their axes the buzzing in the audience kept time with the flying chips and the chopping contest ended in a loud burst of applause. The act created a lot of talk, which is a strong mark in its favor. Mabelle Adams, who did a "single" the last time she appeared here, turned as the principal in a musical sketch called "Zita." The sketch did not start any too favorably and when the lover who finds her being embraced by a rival, threw her to the floor there was a wave of laughter in front, but the sketch took hold afterwards and finished very much in favor. Miss Adams is a very striking looking girl in her gypsy costume and her violin selections won her audience as easily as it did her rival lover's. Van and Schenck are pretty well known locally, though this is their first appearance in this house. So many piano and song acts have preceded this pair that under the conditions the boys can be credited with scoring an unusual hit. They handle their numbers different from most of the acts of this kind and profit by both doing equally well with singing. In their position they got everything that was to be had from the regular "show me" crowd that is on hand for the whole show on Monday. When an act can secure booking for a sketch which has the "noisy-tripping-over-tin-cans-candle-in-the-bird-cage" kind of burlesque, for its chief comedy effort, vaudeville must be in a pretty bad or very soft condition. Williams, Thompson and Copeland call their act "The Burglar's Union," work their way through a few laughs in "one" and then pull the old-time burlesque stuff for the finish. They closed very quietly but were on early. Archi Onri did very well in the opening spot with a little novelty act which fitted in nicely. VICTORIA (Jay Mastbaum, mgr.; booked direct).—If there is any part of the vaudeville business which escapes suffering through the handiwork of the Lenten season it is the "pop" class of houses. A good average entertainment will hold up the business at all times. This week business here started big on Monday and the show went over in good shape. There was

no big feature, chief honors being well distributed among several acts. Ladero, a clever fellow on a wiggling ladder deserved a big type spot. He juggled, played a mandolin and finished with a cake-walk, while balancing at the top of the ladder. A very good act. Another showy act for the small time is the strong act of Wiegand and Wiegand. The man recently appeared with a man partner. Now he has a woman who does her share of strength stunts after the man opens with a muscular display. They were well liked here. A third turn of the "show" variety was that of the Cle-Coes who have a novel offering. Man and woman have worked out some good looking tricks on an upright affair, getting some clever work out of it. The man finished with an upside-down dancing stunt, balancing on the woman's head. It's a good finishing trick for a useful act. The breaking of a bar caused the man to have a narrow escape from injury. Manning, Moore and O'Brien are a local trio, the boys being well known about town. Following along the well-beaten path, they have worked out a lively singing turn which got liberal reward. Frankie Moore, in a make-up which classifies him as a "ringer" for Florence McIlhenny, without him knowing it, held a little too long to a "sissy" number, but all the other material went over well. It's a Cabaret style, of which they seldom fail. Belle Wilton, from the burlesque field, with some popular songs, a couple of boys working in the audience and some good clothes put over a pleasing single. She has a good, strong voice and adds plenty of action to her work. She was warmly received. Henry Frey was another well liked single. Frey worked against a rattle of steam pipes, but went about his business and overcame the handicap, getting his comedy gags over and finishing strong with parodies. Rich McAllister and Co. had them laughing with a bunch of hokum comedy, well handled by the three in the act. Dickens and Floyd would

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Victor House . . . Chicago

## WANTED

Young Lady Fancy Skater  
to join act of reputation in big time vande-  
ville. State age, height and weight.  
Address Skater, care Variety, New York.

have done better with their sidewalk skit had  
the man done more singing, less talking and  
refrained from trying to act. The sketch  
needs trimming down at least three or four  
minutes. The man has a good voice and the  
woman can sing, step a little, and knows  
how to put comedy over. They have a good  
act if shaped up right. Keith and Kernan  
pleased well with singing and sand pictures.

PALACE (E. L. Perry, mgr.): booked (di-  
rect).—The Palace is holding up its end as a  
trout house. Usually there is at least one  
newly framed up act tried out here. The  
house is doing fine business, the circus idea  
apparently catching on solidly. This week a  
posing act called "Venus and the Artist" is  
trying out. About the only thing in the act  
as a starter is the idea and "Venus." Truth-  
fully, Venus is a bit plump, but she looks well  
in pink fleshings, surrounded by a gilt frame  
—not her's, but a stage prop. Clito, a com-  
edy acrobat is the "artist," but this part of  
the act is all wrong. The comedian accumu-  
lates a "souse," falls asleep and dreams the  
pictures which appear in the frame. The  
comedian awoke after the first picture and  
then stalled all the way. As a finish he pulls  
on a table and does a "Melrose" tilt, the  
girl, having donned street clothes, coming on  
to see the fall. With a clever pantomimist  
and the dream idea carried out, the girl will  
get through. The Strolling Players got their  
usual big applause. They have a dandy mu-  
sical act and ought to build it up to the big  
time class. Cutting out some of the affecta-  
tions will help, the rest is there. Another  
musical act, familiar here also, went over big,  
the Ballo Brothers repeating former successes.  
Eddie Rowley put over a capital dancing num-  
ber. Rowley is a wise boy. He does not try  
singing and he can dance. He does several  
styles, dresses neatly and works all the time.  
A couple of very good floor tumblers are  
billed as "Delessio" and the single effect is  
carried out until near the finish, the boys  
taking turns doing stunts. They look enough  
alike to be twins, keeping those in front  
guessing for awhile. The piano bit at the  
opening ought to be dropped. The Langweid  
Sisters got through on the clowning and  
eccentric make-up of one of the two. With a  
"baby" voice on one and a husky baritone  
on the other, there is not much harmony in  
the act, but they can step a little and the  
comedy make-up does the rest. Ray and Ir-  
ving have a very pleasing singing turn which  
interests through the man dressing as a girl  
and the girl as a man. It's a good looking  
act, too, and went over very well. Francelles  
and Co. have a heavy-weight lifting and ju-  
gling act which filled in nicely as a show act,  
being liberally rewarded for a routine of well  
handled tricks.

Henry Kublick, a violinist who played the  
Victoria last week, got into the local police  
court following a mix-up he had with the  
stage crew of the theatre. It is said he broke

A RIOT ACT of Big Time stuff for a dollar  
bill. What do you think of that? It's a regu-  
lar act, too, with the regular "Punch," by  
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2 clever young girls, acrobatic dancers. One  
who can do toe dancing preferred, for a  
recognized act.  
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some stage rule and then used a cane on  
the boys who interfered. He was discharged  
by the Magistrate.

An official of the Children's Aid Society  
worked up quite a fuss by reporting to the  
police that a "live baby" was to be given  
away to the lucky coupon holder at the Gay-  
ety (Eastern Wheel) burlesque house. When  
the "baby" appeared it proved to be a little  
pig. No arrests.

The Pen and Pencil Club held its annual  
"Night in Bohemia" at the club house Thurs-  
day night of this week. All the well-known  
stage celebrities playing in town were sched-  
uled to appear.

## AUSTRALIA

(By MARTIN C. MURPHY.)

11 Park St., Jan. 6.

HER MAJESTYS.—"Floradora" revival after  
some years. Good houses.

CRITERION.—"Milestones" with Julius  
Knight and Irene Brown. Popular.

PALACE.—Allan Doone in "The Parish  
Priest." A welcome visitor here. Box office  
receipts good.

ROYAL.—"Faust," Sir Gilbert Parker's  
adaptation.

The Bud Atkinson Circus and Wild West  
opened Dec. 10. Owing to accidents several  
acts were off the bill. The show needed re-  
hearsing. As a consequence it opened weak,  
but is now in thorough working order. Busi-  
ness, whilst not phenomenal, is very good.  
Leading acts are Daredevil Desperado, Mangan  
acrobats, De Coma acrobat, Joe Bailey, edu-  
cated horse, and Henchey Vincetti & Bush,  
clowns. The Wild West section has Georgia's  
Cosacks, Col. Wm. A. Lavelle, Tex McCloud,  
Colorado Cotton and a host of American and  
Australian riders.

TIVOLI.—Good houses here at every per-  
formance. On the present bill are Beni Long  
Long Arabs, Thomas Bentley, Dickenson,  
artist; Taylor & Arnold, ragtime players and  
singers; Tom Dawson, Chinks & Minnie Kauf-  
mann. The Three Keltons finished on Thurs-  
day and left for Brisbane.

NATIONAL.—Jules Garrison and Roman  
Maids headlining. Others are La France, Cor-  
rie & Baker, Pedrini, John Fuller, Cliff Quart-  
et and Fred Curran, the latter a very success-  
ful Australian comedian.

MELBOURNE.  
HER MAJESTYS.—"Puss in Boots" pan-  
tomime. Not up to previous productions. Vau-  
deville features are Collins & Hart and the  
Gaudsmitz, continental clowns.

ROYAL.—"Antony and Cleopatra."  
KING'S.—"Girl of the Never Never."  
NATIONAL AMPHITHEATRE.—Once the  
Brennan-Fuller vaudeville house, now given  
over to cheap and sensational drama.

OPERA HOUSE.—De Biere, magician; Nella  
Webb, reappearance; Lancaster Opera Co.,  
Will Whitburn Vaude & Verne, My Fancy  
and Fred Bluet.

GAITEY.—Les Bows, cycling act; Lessors,  
jugglers; Nellie Kelle, Harry Sadler, Carl  
Merlyn, the Driscolls and others.

West Australia has now more vaudeville per-  
formers than any other time of its career.  
At the Shaftesbury and Melrose theatres (op-  
position house) good business is reported.

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J. C. Bain's Circuit reports good business all along the line. Prominent on it are Hyman & Alton, Jack Kearns, George Sorlie, Eva Delavale, Linda Davis, Drew & Romaine.

Andrew Howard, of the Howard Bros. (telepathy act) nearly went under last month, owing to asthma and heart failure. He is now O. K. The brothers will work on their own again shortly.

The A. V. A. in Melbourne needs brightening up a bit. The Sydney branch has got a forward movement on, and is now in a flourishing condition.

Hugh D. McIntosh has disposed of his interest in the Stadium for \$150,000. 'Snowy Baker' was the purchaser. All acts, playing the Tivoli, are given tickets for each fight. The rule will still continue.

J. D. Williams' magnificent Crystal Palace was nearly demolished by fire last week. The film exchange was completely gutted, over a million and a quarter feet being consumed. The Winter Garden was also badly damaged by water, and will be closed for at least two months.

## MANAGERS AGENTS ARTISTS

### WARNING

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Booked Solid Loew-S-C Circuits

Albertina Rasch's "La Ballet Classique," well received; business excellent.

AMERICAN (Chas. E. Berkell, mgr.; Pantages Bookings; rehearsal Mon. 10.30).—Joe Howard and Mable McCane, riot all week; Te-suiji Japa. please; Eldridge & Barlow, applause; Walter Hale, didn't get a good start, but please; Young & Gilmore, fair; business good always.

LYRIC (J. H. Blanchard, mgr.; agent, W. V. A.).—Business not developing as it should, this house has quit. The fine, neat house, seating 1,100, may go into burlesque, and with the closing probably includes the dropping of the new theatre announced to be built by the capitalists for them.

BURTIS (Cort, Shubert & Kindt Circuit; M. S. Scoville, mgr.).—5, "Spring Maid"; 6, E. H. Sothern, capacity; 9, Louis Mann; 11, "Polly of the Circus." SHARON.

## DENVER.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 3, Lydia Barry, went big; Paul Dickey & Co., scream; Ameta, well liked; Caesar Rivoli, fine; Mason & Duette, good; Armstrong & Manley, very good; Keno & Green, scored.

EMPRESS (Geo. A. Bovyer, mgr.; S-C.).—Lind, headliner, held interest; Will Oakland, excellent; Max & Cameron, very good; Max &

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Charlie (Daredevil) Kilpatrick, the one-legged sensational cyclist, is about to frame up a new act, either for vaudeville or circus.

George Rignold, the actor, died here last month after an operation. Deceased was 73 years of age and had been before the public of Australia for a quarter of a century. He came from an old English theatrical family.

LUNA PARK (Melbourne) opened well last month, and business has been very good during the holidays. J. D. Williams is interested in this enterprise.

Edwin R. Long, who is putting up a big fight for recognition as a booking agent, has secured several little houses for the new year. This may be the beginning of success for Long, who has made many friends here.

Marta Golden, a pianologist from Frisco, played two weeks at the National and laid off with an attack of nervous prostration. A clever performer; she is in the wrong house to meet with a full measure of success.

Walker and Sturm, an Australian team of jugglers, are spitting next week. They played America two years ago. Armstrong and Ferne separated last week.

Fred Bluet, the comedian, who was on the Richards time for about ten years, is to be tendered a complimentary benefit this month, ere leaving for England.

"The Monk and the Woman," a melodramatic

thriller at the Adelphi, has been objected to by a number of Roman Catholic citizens, including the Archbishop of Sydney, who had a circular letter distributed amongst his flock. The drama is very ordinary and of no great consequence. The business results, since the controversy, are fine.

Hugo's Minstrels (colored), after a successful season in Adelaide, are now en route to Brisbane. Lydner, the manager, is thinking of putting the show under canvas.

## COLUMBUS, O.

B. F. KEITH'S (Wm. Prosser, mgr.; agent, U. B. O.).—Providence Players in "Who is Brown?" headliner; Chas. Ledeger; Schriener & Richards; Flanagan & Edwards; Romano & Briglio; Lamb's Manikins; Spencer & Williams; Paul Conchas; Linden Beckwith; Paul Morton & Naomi Glass; Flying Russells.

BROADWAY (Wm. James, mgr.).—Eva Fay, headliner, and five other vaudeville acts.

HARTMAN (Lee Boda, mgr.; K. & E.).—Carter De Haven in "Exceeding the Speed Limit," Feb. 3, poor; Fritz Scheff, in "The Love Wager," 4-5, good; Chas. King, in "The Little Millionaire," 6-8, fair; Maude Adams, in "Peter Pan," 11-12; Mrs. Flake, in "The High Road," 13-19; Rose Stahl in "Maggie Pepper," 21-22; "The Girl at the Gate," 24-26.

SOUTHERN (J. F. Luft, mgr.; Shuberts).—Wm. Faversham, in "Julius Caesar," 5-6, excellent; Carter, the Magician, 7-8, fair; "The Silver Wedding," with Thomas Wise, 10-12; Harry Lauder, 14; "The Glass Blowers," 15; Paul Rainey African Game Hunt pictures, 16-23.

HIGH ST. (Chas. Harper, mgr.; S. & H.).—"In Old Kentucky," 10-12; "The Winning Widow," 13-15; "The Sweetest Girl in Paris," 17-19; Will Deming in "The Fortune Hunter," 20-22.

COLONIAL (J. W. Maddox, mgr.).—Motion pictures.

GRAND (Thomas Operating Co., lessees).—Motion pictures.

MEMORIAL HALL.—Minneapolis Symphony Orchestra, 17; New York Philharmonic Orchestra and Marie Rappold, 20; Lina Cavalieri, 23.

"The Silver Wedding" came here direct from St. Louis, where it was given its premier a week ago. Columbus is the second city to see this new German-American play.

"The Girl at the Gate" is coming here after a long run in Chicago.

There was a complete sell-out of seats for the three performances of "Peter Pan" by Maude Adams, 4 days before the engagement. Miss Adams is a great favorite in this city, as was evidenced by the crowds who tried to see her in "Chantecler" at the Hartman last season.

## DAVENPORT, IA.

GRAND (Orpheum Circuit; David L. Hughes, mgr.).—Week 3, Frank & T. Rice, open, fair; Chas. & Adelaide Wilson, number of bows; Meredith Slaters, did very well; O'Neal & Walmesley big applause; Nat Nazzaro & Troupe of Athletes, big; Belle Baker, scream;

Wels, hit; Three Gerts, fine; Lottie Williams & Co., went very big.

PANTAGES (Nat. Darling, mgr.; agent, direct).—Alma Fern, fair; Millard Bros., good; Edith Madison, ordinary; Black Bros., hit; "1912 Cabaret Review," feature, riot.

BROADWAY.—"The Concert."

TABOR GRAND.—"Countess Coquette."

HARRISON E. HALLAM.

## ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.).—8, Al. G. Field's Minstrels, good show, big house. 10-11, "The Common Law"; 12, Grapewin & Donlin; 13, "The Little Millionaire"; 14-16, "Smart Set."

COLONIAL (A. P. Weschler, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Musical Berrens, good; Harvard & Cornell, well received; O'Berta Sisters, attractive; Mlle. Silverado, good; Herbert & Willin, won favor; Franklyn Ardell & Co., hit.

HAPPY HOUR.—Musical stock.

M. H. MIZENER.

## FRESNO, CAL.

EMPIRE (Frank L. Hess, mgr.; agent, Bert Levey).—Alice Teddy, hit; Three Campbells, appreciated; Mabel Ponda Troupe, dextrous; Van & Pearce, went well; Musical Stanley, good. Second half: Alice Teddy, held over; Mr. & Mrs. Wallace, entertaining; Miss Hendrickson, magnetic; The McLinnas, agile; Gray & Travis, hit. Business good.

TEAL'S (L. E. Turner, mgr.; agent, Mrs. Weston).—Chas. Colby & Co., clever work; Boyd & West, quick comedy; Suenner, melodious; The Hirschorns, pleased; Gaxton &

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Cameron, good. Second half; Pony Moore  
& Dancing Dany, great; Musical Herbert, har-  
monious; Black's Marionettes, amusing; Harry  
Bowen, knows now; "The Master Mummer,"  
business better.

BARTON U. H. (R. G. Barton, mgr.; Cort)  
—Alice Lloyd in "The Rose Maid," 2-3, excep-  
tional show, good business; "Mutt and Jeff,"  
6; Kolo & Dini, in "Algeria," 11; "Bunty Pulls  
the strings," 15.

K.A.A. (J. T. Henline, mgr.; licensed films).  
Mrs. Henline in song repertoire; Merlynn Har-  
vot, child wonder; Miss Kallston, pianist.

Colonel Hinton, behind with "The Rose  
Maid" Co., reports satisfactory business. Alice  
Lloyd, Arthur Clough and Daisy McNaugh-  
ton, daughter of Tom, joined the company at  
Fresno.

L. E. Turner, formerly manager of the Elite  
Musical Comedy Co. has taken over the man-  
agement of Teal's. A burlesque company  
headed by Billie Onslow, is contemplated.  
Trefle La Senay will handle the publicity  
under the new management.

Manager Hesse finally got Alice Teddy, the  
skating bear, and is filling his house nightly  
with her as headliner. Mr. Hesse was with  
Alice in her vaudeville tour.

Homer Elias is the new operator at the  
Rex. Miss Bertha Cooper is handling the  
cash.

Musical Director Wenn, of the Empire, will  
have an entire new orchestra commencing  
next Sunday. A general shake-up was ex-  
perienced, but Mr. Wenn was the only one  
held over.

Roderic L. Wane is doing well through the  
northern districts. He carries a prison lec-  
ture and features his songs.

The Barton had one full week of S. & C.  
vode, but since then has worked regular at-  
tractions only. S. & C. vode would undoubt-  
edly make good returns under proper man-  
agement in Fresno. J. F. M.

#### HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—4—"Ex-  
ceeding the Speed Limit," played fair re-  
turns. Show failed to please. 8, "Miss No-  
body from Starland," creditable performance,  
but business below average; 9, "The Little  
Millionaire," fair, but very appreciative audi-  
ence; deserved better attendance; 13, "Baby  
Mine"; 15, "The Third Degree."

GRAND (J. E. McCarthy, mgr.; agent, Gus  
Sun; rehearsal Sun. & Thurs. 11.30)—9-12,  
Arthur Levine & Co., headline; Gray & Bird-  
sell; Davis Gledhill Trio; Valli; Elliott &  
Fassett. 13-15, Arthur Levine & Co., four  
acts to fill. Business good.

CHM. Cobough, treasurer Smith's theatre,  
is confined to his home on account of serious  
illness.

#### MERIDEN, CONN.

POL'S (R. B. Royce, mgr.; agent, Church).  
—10-12, Don Ramsey's Harmonists, excellent;  
Le Monteforte, good; Alexis & Schall, pleased;  
Harry Le Andre & Co., fair. 13-15, Musical  
Masks; Two Hardts; Lordie's Dogs.—Pic-  
tures; fine business.

STAR (R. T. Halliwell).—Pictures; big busi-  
ness.

#### NASHVILLE, TENN.

BIJOU (George Hickman, mgr.).—Week 3,  
"Where the Trail Divides," well-filled house.  
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THEATRE will find nice furnished rooms  
CHEAP, at 126 W. 49th St., bet. Broadway  
and 6th Ave. Phone privileges; steam heat.  
SOUSA.

#### Low Cost Living for Stage Folk

All Hotel Comforts and Conveniences at ex-  
tremely Low Rates. Come and investigate.  
Special inducements to parties. HOTEL  
ALDINE, Fourth Ave., near 29th St., New  
York.

ORPHEUM (George Hickman, mgr.; agent,  
U. B. O.; rehearsal Mon. 10).—"School Days,"  
presented to capacity house; show excellent.  
PRINCESS (Harry Sudekum, mgr.; agent,  
Keith; rehearsal Mon. 10).—Halton Powell  
Co. pleased good house 3.

The Elks gave a mistle show at the Ven-  
dome 10-11.

A \$5,000 orchestra has arrived from Ger-  
many, and will be installed in the new Fifth  
Avenue theatre, which is to be opened at an  
early date.

Adill La Rue has been engaged to sing at  
the Hermitage Hotel in the grill room.

Rae Potter, Chicago's most beautiful work-  
ing girl, and who won the Tribune beauty  
prize adjudged by Lillian Russell, is holding  
receptions in one of Nashville's prominent  
stores. W. R. ARNOLD.

#### OMAHA.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal  
Sun. 10).—Week 2, Rolandow Bro.,  
opened; Ball & West, good; "The Window  
of Apparitions," puzzled; Harry E. Lester,  
pleased; "California," good; Chas. & Fannie  
Van, laughs; The Three Bremens, good.

HIPODROME (E. L. Johnson, mgr.; agent,  
T. B. C.).—Week 2, Don Gordon, opened; The  
Yalto Duo, good; Howard's Dogs & Bears,  
good; Duncan Winter, pleased; Curtis &  
Wright, very good; Zara Carmen Troupe,  
closed an evenly balanced program.

EMPRESS (Frank Harris, mgr.; agent, W.  
V. M. A.).—Week 2, Clark & Devereaux,  
pleased; Milo Beiden & Co., laughs; Perial &  
Magine, applause getters; Les Silvas, good.

GAYETY (E. L. Johnson, mgr.).—Week 2,  
Billy Arlington and the Golden Crook. Good  
show to big business.

KRUG (Chas. Franks, mgr.).—Week 2,  
"Lady Buccaneers."

BRANDEIS (C. W. Turner, Jr., mgr.; agent,  
K. & E. and Shuberts).—2-5, "Pink Lady";  
6-8, "The Concert."

BOYD (Frank Phelps, mgr.).—Eva Lang &  
her stock Company, opens Feb. 9.

E. L. Johnson, mgr. of the Gayety (Eastern  
Wheel) goes to Kansas City every Tuesday to  
"catch" the show that plays his house the  
following week. This has given him a chance  
to eliminate any suggestiveness. This has  
brought an extraordinary heavy patronage  
from the fair sex. KOPALD.

#### OWENSBORO, KY.

GRAND (Keller & Rodgers).—"Bohemian  
Girl," 7, to capacity; "Busy Izzy," 15; "The  
Littlest Rebel," 20.

PEOPLE'S (G. A. Blech, mgr.).—Tempo-  
rarily closed for repairs. Will open shortly  
with pictures.

EMPRESS (G. A. Blech, mgr.).—Feature  
pictures to good business.

NOVELTY (A. L. Smith, mgr.).—Pictures.  
VINSON.

#### PIQUA, O.

BIJOU (Geo. Ziegenfelder, mgr.).—Keenan  
& Beverly, good; Cain & Odom, well liked;  
Birchfield, Bunns & Bartlett in pantomime;  
"Red Nose Gun," excellent. 10-12, "Count of  
Berlin"; Monday night, Country Store."

MAT'S.—10, "Miss Nobody from Starland."  
14, "Baby Mine." L. G. CAMPBELL.

#### PITTSBURGH.

GRAND (John G. Harris, mgr.; agent, U.  
B. O.).—Cecelia Loftus, big hit; Burr & Hope,  
well received; Lyons & Yosco, good; Milton

### STAGE Secrets WHITE

For the neck and arms, gives a soft,  
white effect to the skin and is indispens-  
able for ladies who appear in evening  
dress. Send 5c. in stamps for sample  
tube. Druggists 50c. RAY MFG. CO.,  
246 Fulton St., Brooklyn, N. Y.

# LES 4 FLORIMONDS

FIRST NEW YORK APPEARANCE

**MANAGERS** :—If You Want To See a New, Beautiful and Sensational Novelty

**GO TO THE ORPHEUM, BROOKLYN, NEXT WEEK (Feb. 10)**

and See the **LES 4 FLORIMONDS**

Pollock & Co. laughter; Farber Girls, scored; Hickey Boys, fine; Howard's Novelty, well received; Cook & Stevens, comical; Bradshaw Bros., very good.

**HARRIS** (John P. Hill, mgr.; agent, McNorton).—Five Piroscos, scored big; Arlington Four, loud applause; Ed. de Corsia & Co., good; Mills & Moulton, pleased; Aldra & Mitchell, good; Boxing Midgets, big hit; Kitty Doner, fair; Ada Jones, well received; Washer Bros., scored. Fine bill and the house crowded.

**KENYON O. H.** (F. B. Stratford, mgr.; agents, T. B. C.).—Walter Browne & Co., very good; Edith Haney, big applause; Nicholas-Nelson Troupe, good act; Shipley & Adanson, entertained; Fields & Coco, novelty; Rice & Cady, funny act; Mason & Murray, scored; La Belle Cora, fine; James & Arthur, applauded. House well filled and audience enthusiastic.

**KENYON** (F. B. Stratford, mgr.; agent, T. B. C.).—Paul Case & Co., very good; Bonsett Troupe, splendid; Lonse Cox, hit; Farinelli Trio, entertained; Johnson & Watts, good; Kleine Sisters, scored. Business about as usual.

**NIXON** (Thos. F. Kirk, mgr.; ind.).—"Quaker Girl", 17, "Count of Luxembourg."

**ALVIN** (John B. Reynolds; Shuberts).—"Everywoman", 17, "Merry Countess."

**LYCEUM** (C. P. Wilson, mgr.; S. & H.).—"Newyeds", 17, "Rose of Eldora."

**DUQUESNE** (Harry Davis, mgr.).—Stock, "The Adventures of Lady Ursula", 17, "Leah Kleeschna."

**GAYETY** (Henry Kurtsman, mgr.; Eastern).—Rose Sydel's "London Belles", 17, "Behman Show."

**CARNEGIE HALL**.—11, Burton Holmes; 17, Julia Culp; 20, Kolb Brothers.

Charles Gunn has taken the place of Corlies Giles as leading man of the Davis Players at the Duquesne. Mr. Gunn was formerly leading man at the Alcazar, San Francisco.

The pop vaudeville house at Butler and Forty-seventh street, this city, has been sold by John Murphy to John P. McConnell for \$12,500. The present building is to be replaced by a larger and more modern theatre building and the same policy as before continued.

David Adler, Harry Adler and H. F. Redenbach have applied for a corporation charter for a company to be known as the "East End Amusement Company," and which will maintain and operate a vaudeville theatre in the East End.

## ROCKLAND, ME.

**ROCKLAND** (Al. V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—4-5, Barton, Lovers & Co., excellent. 10-12, Rita Curtis, fine; Fred & Annie Polot, fine. 13-15, Allie Hasson; Knice & Dunn. A. C. J.

## ST. JOHN, N. B.

**OPERA HOUSE** (D. H. McDonald, mgr.).—3-4, "The Rose Maiden," business fair; 6-8,

## The TIERNEY FOUR



THE BOYS WITH THE NOISE.  
ALWAYS WORKING.

**HARRY TATE'S CO.**  
FISHING AND MOTORING

NEW YORK  
ENGLAND  
AUSTRALIA  
AFRICA

**BESSIE WYNN**

IN VAUDEVILLE

**ELI DAWSON**

The joyful comedian and song writer  
Touring the Sullivan-Conditine Circuit.  
Author of "Good Night, Mr. Moon," "Packer Up Your Lips, Miss Lindy," "Hear These Chimes," "Come With Me to Honey Moon Land," etc.

**WILFRED CLARKE**

Address Lamb's Club, New York

**JOSEPH AND MINA ADELMAN**

Presenting "THE WOMAN AND THE LAW" (By Jos. Adelman)  
A tense dramatic playlet (12 minutes of gripping interest)

**6 Brown Bros. 6**

Features with Primrose-Dockstader Minstrels

THIS WEEK (FEB. 10) SHUBERT, NEWARK, N. J.

Marcus' Modern Minstrel Maids, good business.  
**NICKEL** (W. H. Golding, mgr.; agent, U. B. O.).—Lucy Tongue, hit; Signor Manetta; pictures.  
**LYRIC** (Steve Hurley, mgr.).—3-5, Elliott & Kay, strong; 6-8, Haskell Children, good; pictures.  
**GEM** (Fred Triffa, mgr.).—Eva Carter; pictures.  
L. H. CORTRIGHT.

## SYRACUSE.

**GRAND** (Charles H. Plummer, mgr.; agent, U. B. O.).—Frank Hartley, clever; DePays

Sisters, pleased; Kelly & Pollock, well liked; Joe Jackson, a long laugh; Kaufman Bros., scored; Mile. Ma-Belle, artistic; Henry & Francis, scored; Klutzing's Animals, very good.  
**CRESCENT** (John J. Breslin, mgr.).—Octavia Neal; Rice & Franklin; Lloyd & Zarina; Jules Herron; Young Bros.  
**EMPIRE** (Martin L. Wolf, mgr.).—13, "The Hundredth Man"; 14-15, "Widow by Proxy"; 19, Cavalleria in concert.  
**WEITING** (John L. Kerr, mgr.).—17-18, "What Happened to Mary"; 19, Sullivan-Gilbert Opera Co.; 20-21, Annie Russell.

**BASTABLE** (Stephen Bastable, mgr.).—17-19, "Gaiety Girl"; 20-22, "White Slave."

## VANCOUVER, B. C.

**PANTAGES** (Wm. Wright, mgr.; Pantages, direct).—Week 3, Menlo Moore's "Rah Rah Boys," hit of show. Next honors to Seven Parisian. Violeta Claude-Golding & Clara Keating, well liked; Craig & Williams, pleased; Marr & Evans, acrobats, good opener; Business good.

**ORPHEUM** (Geo. F. Case, mgr.; S-C.).—"A Night in the Park," feature act, pleasing tab.; Bud Snyder, "daredevil cyclist," lived up to his billing; Cap. Anson pleased with stories; Bessie La Count, good; Borden & Shannon, pleased; Jack Ark, applause. Business good.

**COLUMBIA** (Mr. Nuchols, mgr.; Fisher book).—First half: Babe Lenhardt; the La Croix; Hughes & Prior; the Irving Sisters. Last Half: Rogers, Long & Dusey; Miss Singua Roberts; Miss La Moyné Livingston; Wolfe & Wichert.

**AVENUE** (Geo. B. Howard, mgr.; dramatic stock).—The Del. S. Lawrence Co. with Mande Leone, in "All of a Sudden Peggy." Miss Leone made a distinct hit in this excellent English society comedy. The production was all that could be desired.

**EMPRESS** (Walter Sanford, mgr.; dramatic stock).—Walter Sanford's Players, in "Sweet Nell of Old Drury." Isabel Fletcher as Nell, charming, and scored.

**PANAMA** (Mr. R. Urnsworth, mgr.).—The Frank Rich Co. in "The Isle of Zaza." Good musical comedy. Ruby Lang was scored several times in her specialty.

**NATIONAL** (Mr. Nuchols, mgr.).—Jack Golden and his Comedians in "The Walking Delegate." Farce a scream.

**IMPERIAL** (E. R. Rickitsa, mgr.).—3-7, Alaska-Siberia pictures. Business exceedingly good. 8, Sembrich in concert.

**GRAND** (H. Lubelski, mgr.).—The H. Lubelski Co. in burlesque and vaudeville.

Geo. F. Case, mgr. of the Orpheum, has been sick in bed for the past week. He is expected to be back to work in a few days.

Last week Jack Golden and Co. at the National. The future policy of the house has not been decided.

Harry Cornell, a popular local stock actor, has come into an estate of \$35,000.

Eddie Milne, mgr. of Pantages' Seattle house, was in town last week with Nellie Schmit and her tank act.

The advance sale for Lewis Waller at the Imperial this week was large.

A new theatre is being built at Nanaimo. It is to cost \$40,000.

The Arena ice skating rink is still open. Business is very good.

CASPARD VAN,  
(Balmoral Hotel.)

## VIRGINIA, MINN.

**LYRIC** (Henry Sigal, mgr.; agent, W. V. M. A.; rehearsal Sun. and Thurs. 12).—2-5, Leonard & Drake; Beau Brummel Trio; Tuscano Bros. 6-8, "The Cow and the Moon Co." spectacular.

**ROYAL** (R. A. McLean, mgr.; Webster's; rehearsal Mon. and Thurs. 12).—3-5, Mae Kewler, entertaining; Helen Pingree & Co., good; 6-9, Kane & Langley; Tinker & Helene. "RANGE."

12 MINUTES OF CLASSICS AND RAGS

**MARVELO**

"THE VIOLINIST IN VAUDEVILLE"  
AMERICAN THEATRE, NEW YORK,  
THIS WEEK (Feb. 10)

**FRED GRAHAM**

THE COMIC OPERA COMEDIAN  
LATE PRINCIPAL COMEDY WITH J. C. WILLIAMSON and  
"HEADLINER" WITH HARRY RICKARDS, AUSTRALIA  
Direction, JENIE JACOBS

# Jewell's Fantoques

Proprietress, MME. JEWELL

THIRD WEEK AT THE NEW YORK THEATRE AND  
REENGAGED FOR NEXT WEEK (FEBRUARY 17th)

ADDRESS CARE VARIETY, NEW YORK

## ADDRESS DEPARTMENT

Where Players May Be Located  
Next Week (Feb. 17)

(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 Lambe Club N Y

**HARRY ADLER and ANNA ARLINE**  
Next Week (Feb. 17), Keith's, Phila., Pa.  
XXC2834 "A NEW IDEA."

Adler & Arline Keith's Phila. Pa.  
Ahearn Troupe Winter Garden N Y  
Albini Great S-C Heidelberg Bldg. N Y  
Allen Arch Marquette Bldg Chicago  
Anson E J care Variety N Y C

**B**  
Barnes & Crawford Orpheum Omaha Neb  
Barnolds Animals Variety London  
Barry & Wolford Orpheum Los Angeles, Cal  
Belfords The Loew Circuit  
Bowers Walters & Crooker Hansa Hamburg  
Germany  
Brady Basil 152 E 108th St N Y  
Breton Ted & Corinne Direction Jas E  
Plunkett

**6 BROWN BROS.**  
Featured this Season with the Primrose and  
Docketader Minstrels.

Brown & Foster Pantages Tacoma Wash  
Brown Harris & Brown Riverside R I  
Burke John & Mae Variety London

**C**  
Caltes Novelty 1334, 6th St Philadelphia

**Cahill, Woodbury and List**  
Management, JOSEPH P. HARRIS

Cameron Grace Variety New York  
Carr Ernest care Variety N Y  
Cartmell & Harris Freeport L I  
Clark & Hamilton Variety New York  
O'Brien & Pease Variety New York  
Collins Jose Shuberts 1416 Bway New York  
Conway Charles 423 Putnam Bldg N Y C  
Conway John 2308 Grand Ave N Y C

**MARIETTA CRAIG**

Correlli & Gillette Polls Wilkes-Barre  
Cross & Josephine Polls Hartford

**Crouch and Welch**  
Next Week (Feb. 17), 5th Ave., N. Y.

**D**  
Dazle Mile care Jenie Jacobs Putnam Bldg.  
New York  
Deely Ben & Co, Variety New York

**Jim Diamond and Brennan Sibyl**  
Week (Feb. 24), Orpheum, San Francisco.  
Direction, M. S. BENTHAM.

Diamond & Brennan care Variety New York  
Donnelly Leo Friars Club New York  
Drew Virginia care Variety N Y C  
Duffy P J 2 Ashland Pl Bklyn N Y

**E**  
Edwards Shorty Loew Circuit Indef  
Elizabeth Mary Variety New York

**KATE ELINORE and SAM WILLIAMS**  
Next Week (Feb. 17), Hammerstein's, N. Y.  
Direction, MAX HART.

Eltinge Julian Eltinge Theatre Bldg. N Y

**F**  
Flemen, Wm, 1556 Bway N Y C  
Fox Harry Variety New York  
Fox & Ward Empress Salt Lake City

**MAE FRANCIS**  
"THE FASHION PLATE COMEDienne"  
Personal Direction; Fred G. Nixon Nirdlinger.  
Frey Twins care Vaudeville Comedy Club N Y

**G**  
Godfrey & Henderson Temple Ft Wayne Ind  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Grimm & Elliott Theatre, Moose Jaw Can  
Green Bert Lambs Club New York  
Green Ethel Orpheum Minneapolis

**H**  
Hardcastle Teddy care Variety N Y C  
**GREAT HARRAH ; CO.**  
Next Week (Feb. 17), Marshall, Manhattan,  
Kan.

Harrah Great Marshall Manhattan Kan  
Haywood Harry Co Colonial Erie Pa  
Herold Virginia care Variety Chicago  
Holman Harry Co Majestic Little Rock Ark  
Hopkins Sisters Winter Garden New York  
Houdini, care Days 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 Rebs & Ines Variety Chicago

**Kelso and Leighton**  
LOEW CIRCUIT.  
Direction, HARRY SHEA.

Kenna Charles Bijou Bay City Mich

**L**  
Lambe Manikins Hip Cleveland O  
Lawson & Namon Variety Chicago  
Langdons The Keiths Portland Me  
Lee Isabelle care Variety N Y

**LEWIS and NORTON**  
PLAYING THE LOEW TIME.

Louden Janet care Variety N Y  
Lynch T M 212 W 141st St N Y C

**M**  
Mascot 24 Palace Annfield Plain Eng  
Maurice & Walton Variety New York  
Meredith Sisters Majestic Milwaukee Wis

THE GREATEST SENSATION  
IN VAUDEVILLE  
**MERCEDES**  
PLAYING UNITED TIME  
DIRECTION MAX HART

Moree Mito Highlands New Jersey

Mozarts Fred & Eva Empress Salt Lake

**McMAHON and CHAPPELLE**  
BOOKING DIRECT.

McCarthy Mart, Nichols, N Y  
McCarthy Myles care Variety N Y  
McCarthy William Green Room Club N Y  
Mullery Maud care Variety N Y C

**PAUL NEVINS and RUBY ERWOOD**  
Management, Max E. Hayes, United Time.

Newhoff & Phillips, 540 w 163d St N Y  
Nome Bob care Variety N Y C  
Nonette Casey Agency Putnam Bldg N Y

**P**  
Paddock & Paddock Variety N Y  
Perry Charlotte Variety London

**AUGMA—RICH and LENORE—TED**  
This Week (Feb. 10), Savoy, Atlantic City.  
Direction, EDW. S. KELLER.

**R**  
Ramsey Sisters Loew Circuit Indef  
Rathskeller Trio care Variety Chicago  
Readrick Frank care Variety N Y  
Reeve Ada care Martin Beck Putnam Bldg.  
New York  
Reeves Alf 321 W 44 St N Y C  
Reisner & Gore Orpheum Bklyn N Y  
Rice Elmer & Tom Central Theatre Chemnitz  
Ger  
Ritchie W E Ronacher's Vienna  
Roehms Athletic Girls Variety N Y  
Rogers Will Variety Chicago

**S**  
Savoy Lucille Empress San Francisco  
Sherman & De Forest Davenport Centre N Y  
Stanton Walter The Giant Rooster care The  
Billboard Chicago Ill  
Stephens Leona Variety Chicago  
St James, W H & Co, direction Jenie Jacobs  
Putnam Bldg N Y  
Surratt Violanta 1556 Bway N Y C

**T**  
Terry & Lambert care H W Willard 16 St  
Martin St Leicester Sq London  
Tincharl Fay care Arthur Hopkins Putnam  
Bldg New York

**V**  
Velde Trio care Variety Chicago

**W**  
Wander Sada & George Stone care S-C Hel-  
delberg Bldg N Y

**KATE WATSON**  
PLAYING UNITED TIME.

Whitehead Joe Variety New York  
Whittier Ince Co Variety New York  
Williams Nellie Gayety Detroit  
Wynn Beale Variety New York

**WILLARD**  
THE MAN WHO GROWS  
Direction  
ERNEST EDELSTEIN  
Feb. 17, Palace, Bath.  
Feb. 24, Hipp, Cardiff, Eng.

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**VARIETY'S**  
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manent address in VARIETY'S office, that will be  
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WHAT THEY THINK OF THE

# 3-RASCALS-3

O'DONNELL

KAUFMAN

WOLF

IN GLASGOW, SCOTLAND

## HERALD

Rag-time again formed the chief attraction at the Empire. The Three Rascals, who are the latest exponents of the popular craze, are even more aggressively American than usual. They adopt the thoroughly Yankee practice of taking the

audience into their confidence; they enter from the back of the house, and seem to spend half their time in the stalls. But on the other hand, there can be no mistake about the quality of their singing. Their rendering of "Hitchey Koo"—in response to urgent calls—was a veritable masterpiece.

## "TIMES"

America has a large say in the programme at the Empire, half the fare being provided by artistes from the other side of the "pond." One of those "turns" is Those Three Rascals, who arrived in this country a few weeks ago. They introduce themselves in an unusual way and sing rag-time with a fervor which seems to suggest that

they never seem to grow the least tired of their work, which is not of the easiest description. At the first house last night they sang some fresh songs, while, in addition, solicitations for popular numbers were readily responded to. They are as clever exponents of ragtime as have yet been seen in Glasgow.

REGARDS TO ALL

H. B. McHUGH, America

STILL THE HIT OF ALL BILLS

WILL COLLINS, Europe

MAURICE

GRACE

## BRIERRE

AND

## KING

IN VAUDEVILLE

Direction IRVING COOPER

## BURLESQUE ROUTES

WEEKS FEB. 17 AND FEB. 24.

Americans Feb 17 Bronx New York 24 Empire Brooklyn  
American Beauties Feb 17 Murray Hill New York 24-26 L O 27-Mar 1 Bridgeport  
Auto Girls Feb 17 Folly Chicago 24 Avenue Detroit  
Beauty Youth & Folly Feb 17 Olympic New York 24-26 Empire Paterson 27-Mar 1 Empire Hoboken  
Behnman Show Feb 17 Gayety Pittsburgh 24 Empire Cleveland  
Ben Welch's Burlesquers Feb 17 Star Brooklyn 24-26 Empire Hoboken 27-Mar 1 Empire Paterson  
Big Review Feb 17 Casino Brooklyn 24 Eighth Ave New York  
Bohemians Feb 17 Peoples Cincinnati 24 Empire Chicago  
Bon Tons Feb 17 Gayety Kansas City 24 Gayety Omaha  
Bowery Burlesquers Feb 17 Gayety Louisville 24 Gayety St Louis  
Cherry Blossoms Feb 17 Howard Boston 24 Grand Boston  
College Girls Feb 17 Gayety Toledo 24 Star & Garter Chicago  
Columbia Girls Feb 17 Star & Garter Chicago 24 Standard Cincinnati  
Cracker Jacks Feb 17 Gayety Omaha 24 L O Mar 3 Columbia Chicago  
Daffydils Feb 17 Empire Baltimore 24 Lyceum Washington  
Dandy Girls Feb 17 Empire Newark 24-26 Orpheum Paterson 27-Mar 1 Columbia Scranton  
Dante's Daughters Feb 17 Century Kansas City 24 Standard St Louis  
Dazzlers Feb 17 Gayety Toronto 24 Garden Buffalo  
Follies Day Feb 17 Trocadero Philadelphia 24 Empire Baltimore  
Gaiety Girls Feb 17-18 Bastable Syracuse 20-22 Lumberg Utica 24 Gayety Montreal  
Gay Masqueraders Feb 17 Gayety St Louis 24 Gayety Kansas City

Gay White Way Feb 17 Music Hall New York  
24 Murray Hill New York  
Gay Widows Feb 17 Eighth Ave New York 24 Howard Boston  
Ginger Girls Feb 17 Corinthian Rochester 24-26 Bastable Syracuse 27-Mar 1 Lumberg Utica  
Girls Happyland Feb 17 Gayety Newark 24 Gayety Philadelphia  
Girls Joyland Feb 17 Krug Omaha 24 Century Kansas City  
Girls Missouri Feb 17 Empire Brooklyn 24 Empire Newark  
Girls Reno Feb 17 Gayety St Paul 24 L O Mar 3 Krug Omaha  
Golden Crook Feb 17 Columbia Chicago 24 Gayety Detroit  
Hastings Big Show Feb 17 Casino Philadelphia 24 Music Hall New York  
High Life in Burlesque Feb 17 Empire Indianapolis 24 Folly Chicago  
Howe's Lovemakers Feb 17 Casino Boston 24-26 Gilmore Springfield 27-Mar 1 Empire Albany  
Jardin de Paris Feb 17 Empire Chicago 24 Grand Milwaukee  
Jolly Follies Feb 17 Garden Buffalo 24 Corinthian Rochester  
Knickerbockers Feb 17-19 Gilmore Springfield 20-22 Empire Albany 24 Gayety Brooklyn  
Lady Buccaneers Feb 17 Standard St Louis 24 Buckingham Louisville  
Marions Dreamlands Feb 17 L O 24 Star & Garter Chicago  
Merry Go Rounders Feb 17 Gayety Baltimore 24 Gayety Washington  
Merry Maidens Feb 17 Buckingham Louisville 24 Empire Indianapolis  
Merry Whirl Feb 17-19 Empire Hoboken 20-22 Empire Paterson 24 Gayety Newark  
Midnight Maids Feb 17 Gayety Washington 24 Gayety Pittsburgh  
Miss New York Jr Feb 17 Peoples New York 24 Empire Philadelphia  
Mollie Williams Feb 17 Gayety Detroit 24 Gayety Toronto  
Monte Carlo Girls Feb 17 L O 24 Krug Omaha  
Moulin Rouge Feb 17 Lafayette Buffalo 24-26 Columbia Scranton 27-Mar 1 Orpheum Paterson  
New Century Girls Feb 17-19 Orpheum Paterson 20-22 Columbia Scranton 24 Trocadero Philadelphia  
Orientals Feb 17 Gayety Minneapolis 24 Gayety St Paul  
Pacemakers Feb 17 Avenue Detroit 24 Star Toronto  
Queens Follies Berrero Feb 17 Star Cleveland 24 Peoples Cincinnati  
Queens Paris Feb 17 Columbia New York 24

Star Brooklyn  
Reeves Beauty Show Feb 17-19 Empire Paterson 20-22 Empire Hoboken 24 Casino Philadelphia  
Robinson's Crusoe Girls Feb 17 Westminster Providence 24 Gayety Boston  
Rosebuds Feb 17 Grand Boston 24 Bronx New York  
Rose Sydella Feb 17 Empire Cleveland 24 Gayety Toledo  
Runaway Girls Feb 17 Gayety Philadelphia 24 Gayety Baltimore  
Social Maids Feb 17 Gayety Boston 24 Columbia New York  
Star & Garter Feb 17-19 L O 22-23 Bridgeport 24 Westminster Providence  
Star Stageland Feb 17 Star Toronto 24 Lafayette Buffalo  
Taxi Girls Feb 17 Empire Albany 20-22 Franklin Sq Worcester 24 Casino Boston  
Tiger Lillies Feb 17 Empire Philadelphia 24 Casino Brooklyn  
Trocadero Feb 17 Gayety Brooklyn 24 Olympic New York  
Watson's Beef Trust Feb 17 Penn Circuit 24 Star Cleveland  
Whirl of Mirth Feb 17-19 Columbia Scranton 20-22 Orpheum Paterson 24 Peoples New York  
Winning Widows Feb 17 Gayety Montreal 24-26 Empire Albany 27-Mar 1 Franklin Sq Worcester  
World Pleasure Feb 17 Standard Cincinnati 24 Gayety Louisville  
Yankee Doodle Girls Feb 17 Lyceum Washington 24 Penn Circuit  
Zallah's Own Feb 17 Grand Milwaukee 24 Gayety Minneapolis

Atkins, Jack  
Austin, Joe

B.

Baker Co  
Bankroff, Mr J (C)  
Barnes, Frank A (C)  
Barry, Edwin  
Bartlett Miss L (C)  
Bayle, Jack  
Beaumont Arnold (C)  
Belclair Bros  
Bell, Jessie (C)  
Bennett, Miss L  
Bernivici Bros  
Berio, Lillian  
Birchard Wm A (C)  
Blondell, Edward  
Bowden, Miss Rose  
Bradley, Marion  
Brags, Jack  
Braham, Carson  
Braham, Harry  
Brown, Ada (C)  
Browne, Harold (C)  
Bruce, Adnes (C)  
Bruce, Mrs A (C)  
Bruce, Miss E (C)  
Brucos, The (F)  
Burns, May & Lilly

C.

Calloway & Roberts  
Carw, Mabel  
Carlo, Don (C)  
Carter, Miss V L (C)  
Carter & Bluford  
Caselli's Models (C)  
Celerb, Grace  
Challoner, Miss O (C)  
Chandler, Annie  
Chapney, Miss (C)  
Chatham Sisters  
Chester, Charles  
Clair, Billie  
Clark Sisters  
Clark, Mr & Mrs W  
Clark, Bert  
Coat, Miss M  
College City 4 (C)  
Collens, Sam  
Coonan & Parks  
Corbett & Forester  
Cunningham, Mrs L

D.

Dammann Troupe

Davis Hal  
Dean, Phillis (C)  
De Haven, Carter  
Delante A (C)  
Demerest, Carl  
Derby, Fred  
Dickerson, Fred  
Dingle, Tom  
Dixie, Carolina  
Drew, J W  
Dunkhorse, Ed  
Duperre, Ted  
Durandt, Hampton

E.

Ellis, Alice  
Ely, Edgar A  
Emmett & Emmett  
Emmett, Hugh  
Ernest, Harry  
Ernesto Sisters

F.

Fay, Eva  
Ferrard, Grace (C)  
Fiddler & Shelton  
Field, Mr J M  
Fisher, Mabel  
Fisher, Geo  
Florence Martyn (C)  
Fortier, Chas  
Francis, Mr E  
Franklin, Harry (C)  
Fulton, Maude

G.

Gairing C F (C)  
Gardner, J W  
Gardner, Harry M  
Gensaro, Tony  
Germain, Florrie  
Gibson, Del  
Gilbert, Raymond  
Gillespie De Costa (C)  
Gilmore, Barney  
Goodrich, Ed  
Gordon, Leslie  
Gray, Fred W  
Grenard, L  
Grinn, Harry  
Grove, Leonard  
Guise W (C)

H.

Hainey, Prof  
Hall, Howard  
Hallen, Frederick

## 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, John  
Albini  
Alexander, Russell  
Alexander Wood  
Alpine Troupe  
Anderson, Al  
Ardagh, Susan R  
Armond Grace  
Armstrong, P C

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Horn, Ben  
Howard, Ed  
Huges & Curtis (C)  
Hunter & Ross

I.  
Icenbarger, Byron  
Jerome, Von  
Jewelle Five (C)  
Johnson, Addie  
Jordon, Leelle

K.  
Kaufman Sis (C)  
Kaufman, A. J.  
King, George  
King, Mollie (C)  
Klein Bros  
Kohler, Irene (C)  
Konerz, Jack  
Kussell Sadie (C)

L.  
La Brack, Miss F.  
Laird, Major  
La Maze, Chris  
Lamb, Mr. W. (C)  
Langenoni, Miss H. (C)  
Larson, Mr. R.  
Lasker & Northrup  
Lawson, Mrs. F. N. (C)  
Lean, Cecil  
Le Clair, Myrtle  
Le Count, Beesie  
Le Ferere, Johnnie  
Lennox, Jean  
Leonard, Eddie (C)  
Le Roy, Hilda  
Leroy, Paul  
Lester, Great (C)  
Lewis, Florence  
Ling & Long (C)

Link & Robinson (C)  
Linney, Horace J.  
Lovenberg, Chas.  
Lucas, Jimmie (C)  
M.  
MacDowell, Mel  
Mack, H.  
Manhattan News Boys  
Mann, Billy (C)  
Mannon, Frances (C)  
Marshall, Ed C.  
Maybelle, Miss (C)  
McPherson, Miss E.  
Medelline & Grant  
Meloney, Grace  
Meyers, Sam (C)  
Mignon, Miss E.  
Miller Family  
Miller & Tempest (C)  
Models de Luxe  
Moore, David  
Moore, Jack  
Mortimer Lillian (C)  
Morton, Jas.  
Myers, A. E.

N.  
Nadell, Leo (C)  
Nicholas Troupe (C)  
Nolan, Miss L.  
O.  
Oberlita Sisters  
O'Neill, Doc  
Onra, Belle

P.  
Parker, Rene  
Patterson & West (C)  
Pearson Sidney (C)  
Penfield, Miss B. F.  
Pinto, Hilda  
Preston, Geo. (C)  
Prim, Polly

R.  
Rafael, Dave (C)  
Rayden, Virginia  
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Rome, Jas. E.  
Rome & Ferguson  
Ryan & Richfield  
Ryan, Mrs. Dan  
Ryan & Ryan

S.  
Santley, Jos.  
Schones, Aerial  
Schone, Madeline  
Shaeffer, Beatrice  
Shaw, Sandy  
Sheldon, Betina  
Silvers, Jim  
Simons, Murray  
Simpson, Cora & Co.  
Sinclair, Mr. (C)  
Sloper, Edith  
Smith, Agnes  
Smith, George  
Sothern, Stuart  
Stanleys  
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Stevens, Leo  
Stewart Sis & Escorts  
St Onge, Fred

T.  
Tam, Cinco (C)  
"Texico"  
Theresa, Marie  
Thompson, Dick  
Thurston, Howard  
Thurston, George  
Travis, Burrows  
Tripp, John (C)  
V.  
Van, Harry  
Van, Haven  
Vardaman (C)  
Velde Trio (C)  
Vine, Dave (C)  
Violinsky  
Von Klein, Gibson (C)  
W.  
Ward, Fred  
Watts, Miss C. (C)  
Weber & Wilson  
Weston, G. G. (C)  
Withrow, Noel  
Wood, Maurice  
Woodfolk, Boyle  
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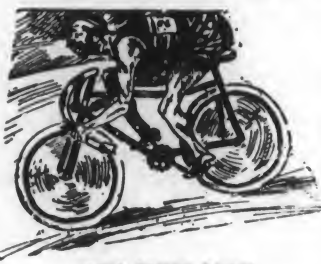
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VOL. XXIX. No. 12.

NEW YORK, FRIDAY, FEBRUARY 21, 1913.

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Vol. XXIX. No. 12.

NEW YORK CITY, FRIDAY, FEBRUARY 21, 1913.

PRICE 10 CENTS

## LEGIT SITUATION WORKING OUT; DISPOSITION OF HOUSES NEXT

**Stair & Havlin, Vaudeville, Picture Men and Stock People  
In Field for Discarded Theatres of Two "Syndicates."  
What May be Done in Many Cities. Small Towns  
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Speculation is rife in the legitimate field of theatricals concerning the future bookings of shows on tour. The main topic of discussion this week among those interested in that branch of the profession, was the future policy to be adopted by the houses that will necessarily be discarded by the Shuberts and Klaw & Erlanger in the adjustment of bookings.

It is understood that a new vaudeville circuit is under serious consideration and that a large corporation may be formed to take over a number of the "abandoned" theatres heretofore devoted to the legitimate field. Those not available for vaudeville are to be either turned over to Stair & Havlin for the enlargement of their dollar circuit, others will be given over to stock and there have been innumerable propositions from promoters of pictures for the rental of the auditoriums having vast seating capacities.

According to report about town Stair & Havlin are slated to take over the Walnut Street, Philadelphia, and maybe one other. In addition they will probably take over the Auditorium, Baltimore, and are figuring on a couple in New York City—and maybe one in Boston. George H. Nicolai is still in Bermuda, but is expected back early next week. E. D. Stair is sticking pretty close to Detroit. Both are reported as playing a "waiting" game, in order to get in at what they regard as equitable terms.

A man close to both "thrones," on being confronted with the situation, said:

"Credit for the consummation of the deal, negotiations for which had been

going on for the past four months, is due Joe Rhinock, who, in the face of what were regarded as insurmountable difficulties, succeeded in bringing the warring factions together and by sheer persistency arriving at an adjustment of the situation.

"In the official statement issued to the press from the offices of Klaw & Erlanger last week, it was mentioned that but four towns had been properly relieved of further conflict in bookings. These are St. Louis, Chicago, Boston and Philadelphia. It may be set down as official that all bookings of each side will be submitted to the other and that a serious effort will be made to route big shows so that they will not play against each other in future. Wherever feasible, "pooling" arrangements will be entered into in towns.

"Of the four towns announced, St. Louis is the only one whose legitimate map will undergo drastic changes. The Olympic will probably become a popular priced house for the reason that it is located in what was formerly the center of the town and is now out of the way, leaving the new Shubert house the leading legitimate house. The Shuberts' other house, the Garrick, may also be turned over to some other policy. This would leave but two legitimate houses, the new Shubert and the Century, one for small \$2 shows and one big. The Century, however, is slated for demolition within a year, so there is no certainty of my prognostication."

Continuing in an off-hand way, and without regard for any systematic summary, VARIETY's informant, men-

(Continued on page 13.)

### NAT GOODWIN RAPPING.

Los Angeles, Feb. 20.

Nat Goodwin, in a local newspaper interview, took a hard rap at Paul Armstrong, the playwright. The latter is expected to make reply before the controversy sinks into oblivion.

After a squabble between the two over a contract Armstrong said some things about Goodwin just before he departed for the east.

Goodwin says the contract was cunningly worded to read "year" instead of "season," and that Armstrong declared it was forfeited when Nat did not produce his sketch, "A Blaze of Glory," a certain number of times.

Goodwin says Armstrong "has written little of anything original." He recalls a court incident of the latter paying \$15,000 to the widow of the man who wrote "The Heir of the Hoorah"; said Armstrong's "Salomy Jane" was "taken from Bret Harte," and that Wilson Mizner read the lines of "The Deep Purple" to him (Goodwin) a year or more before Armstrong had it produced.

Nat says he's sure Armstrong's "Love Story of the Ages" was "taken from a magazine story."

### CORBETT BREAKS FRISCO RECORD

San Francisco, Feb. 20.

At the Empress last week James J. Corbett, headliner, broke all the box office records of the theatre, something Mr. Corbett has been doing right along since starting a tour over the Sullivan-Considine Circuit. The gross for the week at the local Empress was \$9,547.

This week's headliner at the Empress, Frances Clare and her Eight Little Girl Friends with Guy Rawson in "Just Kids," also came into the Empress with a couple of box office sales on the S-C route to their credit. Miss Clare took the blue ribbon at Vancouver in the coldest week up there this winter.

### CIRCUS CONVENTION.

Chicago, Feb. 20.

A convention of circus men is scheduled for today. Circus men from all over the country will be present.

It is announced William F. Cody (Buffalo Bill) is to become the head of the organization.

### OFFERS FOR SURATT.

Offers have been made by vaudeville through the Pat Casey agency for Valeska Suratt. Miss Suratt will be prepared to reopen in the variety division March 24.

It was at first reported Hammerstein's had taken the present star of "The Kiss Waltz" for two weeks from that date at \$2,500 weekly. Later it became understood the United Booking Offices had stepped in for an apportioning of Miss Suratt's vaudeville engagements, with an agreement to give her ten weeks, first place of appearance (probably Colonial) to be settled upon later, at \$2,000 weekly, play or pay, and no "show" or "try-out" weeks.

The tour of "The Kiss Waltz" had been prolonged until the late spring. It is not known what effect Miss Suratt's defection from the production will have upon its future time.

Up to Wednesday the vaudeville engagements had not been settled, Miss Suratt holding out for \$2,500.

### STAMMERS GOING WITH WOODS.

Los Angeles, Feb. 20.

Oliver Morosco will lose Frank Stammers, his producer, July 1, when Mr. Stammers starts in under contract with A. H. Woods of New York.

Mr. Stammers will stage "The Tik Tox Man" for Mr. Morosco. It will be first shown at the new Majestic here March 31, going into rehearsal March 1. The piece is by Louis Gottshalk and Frank Baum.

Engagements made in New York for the production are Dolly Castles (now with "A Man with Three Wives" at the Weber & Fields theatre), Morton and Moore, James C. Miron, Josie Intropidi, Burns and Fulton, Chas. Stone, Leonora Novasio.

Miss Castles is at present with "The Man with Three Wives" at Weber & Fields' theatre. It is understood this show goes on the road in about three weeks, when the revival of "The Beggar Student" by the Shuberts may replace it at the house.

Miss Castles, according to report, has received an offer to create the principal role in "Princess Caprice," an imported play the Shuberts will produce some time in April.

# LONDON REVUE PRINCIPALS ENGAGED IN NEW YORK CITY

**Sailing Saturday to Open at Hammerstein's Former London Opera House in April. 20 Chorus Girls Going Along. Three American Scenic Effects in Ragtime Show. Clifford Fischer Does the Booking.**

The principals for the revue at the London Opera House, to be produced in April under the direction of Clifford C. Fischer and Ben Nathan, sail Saturday on the Majestic. Accompanying Mr. Fischer, who did the engaging while in New York, will be about twenty girls.

The Opera House revue may be entitled "A Ragtime Revel." It will have three scenic effects, for which Mr. Fischer has purchased the English rights. These are the "auto and train" effect (Langdon McCormick) from the present Winter Garden production, a "submarine" effect (Jos. Hart), and "The Rose of Ysphian" (Shuberts).

Max Pemberton will write the book. Lou Hirsch, an American, now in London, will compose the music. Gus Sohlke, who sails on the Majestic, is to stage the piece.

Among the principals sailing are Perle Barti, Grace Washburn, Bessie Clifford, Margaret Mudge, Helen Vincent, Claudia Carlstadt Wheeler, Oscar Schwartz, Charles Morgan, Arthur Deagon, Eddie Miller, Gene Hodgkin, Olga Unniver, and Frank Sturgis.

The following are most of the chorus girls taken across: Norma Phillips, Maudia Burkner, Margie Cassidy, Bobby Robbins, Bessie Sessions, Bessie Frewen, Norah May, Eleanor Dayne, Viola Ford, Mabel Beck, Eva Burnett, Amelia Pollock, Dorothy Langdon, Yvonne D'Ahrle, Fanny Clemons, Hilda Rena.

E. A. V. Stanley, chairman of the Board of Directors of the London Opera House Company, came over here with Mr. Fischer, and returns on the same boat.

A moving picture of the entire troupe embarking will be taken, and joined to another film made on the other side when they land. This picture will be shown in the Opera House prior to the premiere of the revue.

(Special Cable to VARIETY.)

London, Feb. 20.

The London Opera House closes March 8 until the new Revue is produced in April.

## AT THE NEW THEATRE.

(Special Cable to VARIETY.)

London, Feb. 20.

"Bought and Paid For," the successful American play by George H. Broadhurst, with Allan Aynesworth, Alexandra Carlisle, Alice Crawford, Worldworth Gold, and Frank Craven, opens March 3 at the New theatre here under William A. Brady's direction.

## CONTINENTAL SCHEME.

(Special Cable to VARIETY.)

Paris, Feb. 20.

Orpheum Continental Music Hall Circuit is the title given to a chain of vaudeville theatres imagined by Chester

Park Crawford, who three years ago founded the unfortunate Hippodrome Skating Rink Co. of Paris. He is seeking \$4,000,000 capital to build ten music halls on the continent, four in Paris, and one each at Bordeaux, Lyons, Marseilles, Lille and Antwerp and Brussels.

The organizers hint at a dividend of 24 per cent., to be earned by centralizing the management. It is proposed to issue 120,000 shares of Frs. 100 to raise the capital.

## TRY TO HOLD WAKEFIELD.

(Special Cable to VARIETY.)

London, Feb. 20.

There was some excitement around the Palace this week, when Alfred Butt notified Willa Holt Wakefield he would exercise the option on her services and gave notice of her further retention at the Palace for six weeks.

The cables worked overtime. A reply came from the Pat Casey agency in New York that the American time of Miss Wakefield could not be postponed, the managers over there having released the artiste for the London engagement of four weeks only.

Up to the present moment there has been no adjustment, but it is said Miss Wakefield will either sail for New York today or Saturday.

Willa Holt Wakefield is booked to reopen over here at Keith's, Louisville, March 2.

## FAIRLY SUCCESSFUL COMEDY.

(Special Cable to VARIETY.)

Paris, Feb. 20.

Manager A. Franck presented in the place of Brioux's "La Femme Seule," at the Theatre du Gymnase, Feb. 14, a comedy by Frantz Fonzon and Fernand Wicheler, entitled "La Demoiselle de Magasin" ("The Shop Girl"), which met with a fair degree of success. It will not have the run of "Mlle. Beulemans."

The work is well played, on the whole, by Duquesne, Jacque and Madame Delmar.

## PARIS BUSINESS SLACK.

(Special Cable to VARIETY.)

Paris, Feb. 20.

The week's receipts (Feb. 8-14) at Olympia, \$7,000; Alhambra, \$5,750; Folies Bergere, \$5,200; Cigale, \$4,160; Moulin Rouge, \$3,450; Scala (closed two days for rehearsals), \$1,780.

Business remains slack.

## RAGTIME REVUE O. K.

(Special Cable to VARIETY.)

London, Feb. 20.

At the New Cross Empire, the Ragtime Jubilee, now called The Ragtime Revue, a big, good-looking show, is very successful.

## EDWARDES TAKES MASON.

(Special Cable to VARIETY.)

London, Feb. 20.

Jack Mason, who came here to put on the Hippodrome revue, has joined the staff of George Edwardes. He will produce the next show at the Gaiety.

Mr. Mason is now in Germany with Edwardes' business representative.

## REVUE WELL ACCEPTED.

(Special Cable to VARIETY.)

Paris, Feb. 20.

A new revue by Michel Carre and Andre Barde was mounted by H. Furey at the Scala Feb. 13 and was well accepted. The "Revue de la Scala" is well mounted, and the principal roles are held by good people, including Mmes. Mistinguett, Renee Balthe, Alice de Tender, Pretty Myrtil, Yvonne Reynolds, Leona Cieza, Lucette Darbelle, Messrs. Boucot, Serjius, Girier, Magard, Flandre, Ransard, Delamercie, Balazy, Marche, etc.

## PIECE WITH SLANG TITLE.

(Special Cable to VARIETY.)

Paris, Feb. 20.

Felix Mayol produced at his concert hall Feb. 14 a new revue, entitled "C't Epataut" (the slang word now admitted by the French Academy), written by Paul Marinier and Leo Lelievre. It was only fairly received.

Mayol himself holds the ungrateful role of compere, supported by Jane Periat, Senga, Ouvrard fils, Rollin, Henriette Leblond, Claire B., Paule Morly.

Baldy, the mimic, did not appear.

## ENGLISH IN RAG ACT.

(Special Cable to VARIETY.)

London, Feb. 20.

At the Oxford Music Hall the feature attraction is "Ragmania," well produced, with all English people in the cast, doing nicely.

## OPENED WELL AT ALHAMBRA.

(Special Cable to VARIETY.)

Paris, Feb. 20.

Pedersen Brothers opened successfully at the Alhambra; the Gleasons and Houlihan, nicely, Feb. 16.

## FIFTH TIME IN LONDON.

(Special Cable to VARIETY.)

London, Feb. 20.

Charlotte Parry is at the Alhambra, now playing her fifth engagement in London the current season.

After six weeks Miss Parry goes to the Victoria Palace and then to the Palladium, the latter a return engagement, she having played there last October.

## ONE-NIGHT SHOW DIDN'T GO.

(Special Cable to VARIETY.)

Paris, Feb. 20.

The Ragtime Octette, engaged to play the Alhambra for one night's trial, appeared Feb. 15. Many English and Americans were in attendance, but the French were unappreciative.

The Alhambra is unsuited to such an act, the Folies Bergere or Olympia being preferable. The Octette played the Ciris Cabaret after midnight and returned to London Sunday, opening at the Victoria Palace there Monday.

## SAILINGS.

(Special Cable to VARIETY.)

London, Feb. 20.

Sailings for the week from England for New York are: Feb. 16, Mr. and Mrs. Archie Boyer (Kron. Pr. Wm.); Feb. 19, Willa Holt Wakefield, Mrs. Newhouse (Kronprinz Cecelie); Feb. 22, Pauline, Stoddard and Hynes (Mauretania).

Booked for the Baltic March 6 is the Clark Family. The Flying Banvards sailed Feb. 6 for South Africa. Mrs. Paul Ackerman left Feb. 9.

Moran and Wiser and wives will sail March 5 on Kaiser Wilhelm for New York.

The sailings for the week, as reported through Paul Tausig & Son, are: Feb. 12, Mrs. Checkers von Hampton, Leonard Martinek, A. Braff (Mauretania); Feb. 15, Mr. and Mrs. Gardner Crane and Co. (Berlin); Feb. 18, Grace Hazard, Dick Tubb, Roth and Pearl, Herman Seitz, Mr. and Mrs. Langdon McCormick, Julius Mainzer (Kaiser Wilhelm II); Feb. 19, Hanvey and Dunlevy (Campania); Feb. 20, Hilda Thomas and Leo Hall (Baltic).

San Francisco, Feb. 20.

Sailing from this port for Australia, Feb. 25, Kelly and Wilder. Leaving Feb. 11 were Jack Matthews and Jake Mack, a recently formed vaudeville combination, bound for Australia. The same boat carried the Godelewski Troupe to Honolulu.

## COCHRAN'S CIRCUS NAMED.

(Special Cable to VARIETY.)

London, Feb. 20.

C. B. Cochran's circus at Olympia will be called Carl Hagenbeck's Ark and Big Circus. It will open Dec. 26. Hagenbeck's famous "zoo" will be shown as in Hamburg, without cages.

Cochran claims to have acquired a site for a permanent circus building in London, to seat 6,000.

## JOHANNESBURG OPENING SHOW.

(Special Cable to VARIETY.)

London, Feb. 20.

The Paladium, Johannesburg, will open March 1 with the following bill: Flying Banvards, Karno's "Humming Birds," Belclair Bros., Elizabeth Clair, Ethel and Bert Clerc, Lucy Gillette, Madge Osgood, Emil Zajas, Gertrude Lester, Willie Jilson, Dillon-Shallard Co., The Sundays.

## JULIAN ALFRED COMING OVER.

(Special Cable to VARIETY.)

London, Feb. 20.

Julian Alfred sailed for America Feb. 15, representing the Alhambra, in search of material for a new revue opening at that hall next June.

## SHOUTED FOR THE CENSOR.

(Special Cable to VARIETY.)

London, Feb. 20.

"Oh! Oh! Delphine!" opening at the Shaftesbury Feb. 18, is a success, though a few people shouted for the censor at the finish of the first performance. Dorothy Jardon scored a big personal hit.

Helen Trix has placed all of her songs with Witmark & Sons for publication.



# UNITED AFTER FEATURES 12-ACT PROGRAMS FAILURES

**Managing Heads of the Big Booking Agency Personally Seeking Big Drawing Cards. Latter Making Their Own Terms at High Salaries. No Keith House in New York Doing Satisfactory Business.**

The managing heads of the United Booking Offices are sending their scouts out for feature attractions. The features thus far approached immediately appreciated the changed conditions in vaudeville bookings and have started in to gore the bull that drove them from the variety field.

Star turns are now setting their own salaries and conditions, usually demanding that a "play or pay" contract for a given number of weeks (not less than six, with ten generally asked for) be given them. Another condition is that there shall be no "try out" or "show week" for the act which may result in its cancellation. The recent experience of Nance O'Neill in her "Joan of Arc" sketch, causing Miss O'Neill a loss of around \$4,500 has not been forgotten.

The failure of the 12-act programs in the B. F. Keith New York theatres has driven the U. B. O. to cast about for drawing cards. It was expected the 12-act programs would fall down. They were badly booked and as badly arranged for the stage. It did not take the patrons of vaudeville long to become tired of them.

None of the Keith houses in New York has been doing satisfactory business of late. The Colonial has had but four big weeks this season. None happened this month. The Alhambra with the best vaudeville bill in town last week did not attract any more people than the small number the former Harlem house of Percy G. Williams has been struggling along with all season. The Bronx woke up once for a 12-act program, but said, while it would try anything once, once was enough.

The Keith houses in Brooklyn are doing better. It will probably take another season for the Keith management to injure the Orpheum, Brooklyn, to the extent it has dented the New York houses. The Bushwick at small time vaudeville prices (up to 35 cents) with a big time show has been at least breaking even. The two stock houses Keith now operates across the bridge have turned in some money, although stock at the Harlem Opera House under the Keith direction could not be made to pay this season.

It has been a good many seasons since E. F. Albee, the Keith general manager, has personally appealed to and dickered with feature attractions. The fact that Albee felt it incumbent upon himself to look after the interests of the New York Keith houses has told its own story to the vaudeville people. Since the present season opened, Eddie Darling has been ostensibly the official booker for the Keith theatres. Lately it was reported the Union Square dropped out of Darlings lists, when the manager of that house, Elmer F. Rogers, asked that he

be allowed to select his own shows. Of the very many big bad vaudeville shows in the big time theatres of late the Square has had the worst.

In looking for new names that can attract, Albee is reported to have learned something about what the methods of the agency have done to drive material away from vaudeville. Agents requested to scurry for attractions reported none were to be had. In seeking the vaudeville producer, Albee discovered he had disappeared.

The present intention of the Keith people to engage features is in direct contrast to their attitude of a few weeks ago when headliners at Hammerstein's, which admittedly filled that house, could not find further bookings through the U. B. O., Albee alleging their salary was excessive.

From the present outlook the unbooked headliner who may be engaged in the near future through the United agency will have the melon-cutting process worked up to concert pitch, if the business end is handled properly either personally or through a capable agent. The United Booking Offices is short of features, and must pay to get them.

The 12-act or "long shows" have also flopped in other U. B. O. towns. It is reported S. Z. Poli has been making a private canvass to secure attractions for his houses, since Ching Ling Foo played two of the Poli theatres to record breaking business.

Following the breaking in his big scenic and mechanical effect at Camden and elsewhere, Langdon McCormick could not get any satisfactory bookings for it with the United. After the Shuberts demonstrated the value of it in "The Honeymoon Express" at the Winter Garden, the U. B. O. offered McCormick 40 weeks at minimum railroad distances for the act. Meanwhile Sullivan-Considine made McCormick a very flattering offer, which he will probably accept when the Shuberts have finished with the effect. McCormick sailed last Tuesday to put it on in England.

The United has made an offer to William Burress to revive his "Song Birds" act and will probably finance the venture, as Burress displays no inclination to take any chances himself. He had one experience with the U. B. O.

Since the success of the Ching Ling Foo engagements at New Haven and Bridgeport, the Poli people have been offering big money for sensational headliners from the legitimate and musical comedy field.

## "BAR" IN CABARET.

Boston, Feb. 20.

Bostontown is cabaretless. The Excise Board is the one which put down the "bar" in cabaret here, clamping the lid on the last one to keep going.

## GUMPERTZ BUYS BATHS.

Sam Gumpertz has secured control of the Parkway Baths at Brighton Beach. The annual summer rental is reported at \$35,000.

Gumpertz's idea is to lay out the beach front on the site with concessions, including shows. One of these, according to a story, will be a half woman Gumpertz has imported from the other side. The woman is alive, pretty and perfectly formed, excepting she is minus her limbs from the hips down. A lecturer carries her through the audience to dispel the impression of an illusion.

## JOLSON PAYS KLEIN \$700.

The action started by Arthur Klein to recover a sum based upon an agreement to pay him \$50 weekly by Al Jolson has been settled by the comedian paying his former representative \$700 in liquidation of all claims.

## BERNHARDT BEFORE CONVICTS.

San Francisco, Feb. 20.

Arrangements have been perfected for a special show by Sarah Bernhardt at the San Quentin prison on the morning of Washington's birthday.

On an improvised theatre stage Bernhardt and Company will play "One Christmas Night" for the benefit of the 2,000 prisoners.

## TINNEY COMING HOME.

According to Max Hart, Frank Tinney will return to America after playing five weeks at the Palace, London. He rejoins Florenz Ziegfeld in April for next summer's "Follies" production. His contract with Ziegfeld is for two years more, containing a guarantee of 25 weeks' employment a season.

(Special Cable to VARIETY.)

London, Feb. 20.

Offers have been made to Frank Tinney by English music hall managers reaching \$1,250 a week. He is asking \$1,500 weekly for a return date on this side. Tinney will visit Paris for three weeks before returning to New York to rehearse with the new Ziegfeld summer revue.

## JOHANNA IS TIRED.

Cincinnati, Feb. 20.

Johanna Kefes Kuesel, whose trained cockatoo act is with the Wallace & Hagenbeck Circus, is suing George Kuesel for divorce, charging her husband with abandonment.

They were married Aug. 20, 1904, in Chicago.

## CLOWN THEATRE ONCE MORE.

The next performance in the Clown theatre of the Vaudeville Comedy Club will take place March 1. It will be Ladies' Night.

Tommy Gray is writing three travesties for the occasion. Mr. Gray and Felix Adler are preparing a four-act racing drama, each act to run three minutes. Women will be casted for some of the roles.

Following the theatre affair, the next big event on the Comedy Club list is the annual ball March 10, at Terrace Garden, the bright social evening of theatrical New York.

## GETS PARK AFTER SETTLING.

"The Miracle" pictures opened at the Park Monday, but only after two settlements to obtain possession of the house had been made by Frank McKee and William Harris. These cost in bulk \$10,000. The Rosenbergs (Walter and Jerome) participated to the tune of \$9,000 while Johnny Collins and Joe Sullivan, late comers at the house as partners of the Rosenbergs, recovered the amount put up by them, which represented the remainder, \$1,000.

Sunday "The Miracle" properties remained on the sidewalk in front of the Park. Collins and Sullivan refused to give up the house to A. H. Woods, who is operating the pictures.

Last week, when Walter Rosenberg was approached by McKee, who informed him of the Woods' proposal to play the picture at the Park, Rosenberg nodded acquiescence. Later Walter thought it over and saw a chance to recover, besides his \$5,000 deposit to guarantee rent at the Park, the amount sunk in the picture policy under the Rosenbergs' management. This amounted to \$4,500. The Rosenbergs made the demand and secured the entire amount.

Previously, however, they had admitted to a limited partnership in the business Messrs. Collins and Sullivan, who entered with the idea of projecting vaudeville acts besides the picture film upon the stage. When the late additions heard the Rosenbergs had gotten out whole, they claimed the theatre as their own, while the rent was paid, by virtue of holding the fort.

With "The Miracle" billed, advertised, and a contract in existence with Woods, the owners of the theatre had to come across for the demands of Collins and Sullivan in order to avoid legal complications which might have prevented the presentation of the big film, as per announcement.

Collins and Sullivan are to have the Park theatre for vaudeville at the conclusion of the run of the "Miracle" pictures.

## DOUBLE DIVORCE APPLICATION.

Boston, Feb. 20.

Grace C. Lamb, a small time vaudeville artist, and her husband, Gilbert C. Lamb, both applied to Judge Irwin to annul their marriage. In the charges the pair called each everything that had been coined in the English language and a few things that have not.

The judge arched his eyebrows and dismissed the case.

## NEARLY A MANAGER.

An actor playing the small time complained, strange to say, about his position on the bill. He appealed to the manager of the house, who is not a showman, merely a "superintendent." "I can't do anything with the spot," said the actor. "Well," responded the "manager," "talk to the electrician."

This same man in charge of a house was asked if he had a "wood set" and replied that all his scenery was made of canvas.

## INSURE FINGERS FOR \$100,000.

Ernest R. Ball, the composer, had a finger injured while being manicured. Rather than take any more chances, he has had his digits insured for \$100,000 against accident.

# TABS CUTTING OUT VODE IN MIDDLE-WEST HOUSES

**"Association Managers" Vying With Each Other on Tabloid Production. Will Find a Way Out to Consolidate Interests. Agents and Acts Commencing to Worry Over Small Time Theatres Turning Over to Tab Amusement.**

Chicago, Feb. 20.

The subject of tabloids is a widely discussed one just now among managers, agents and artists of the middle west. The development of the newest form of entertainment has forced all interested in the popular brand of vaudeville entertainment to stop, look and listen.

That this style of show is taking a firm hold in the popular priced houses is no longer questioned. There have already been one or two cases where managers have pulled out vaudeville bills already booked in houses for from two to six weeks and entered tabloids as the attraction instead.

Although there has been no cancelling of acts caused by this, acts have been shifted, and are beginning to wonder how long it will be before there will be no further work in certain of the houses where tabloids are generally looked upon as a better investment than a vaudeville bill.

It is not the artist alone who is interested in the change, but the manager and the agent as well. With but one or two exceptions every manager now connected with the Western Vaudeville Managers' Association is interested to a greater or less degree in a producing company devoting its entire time to the promoting of tabloids. Some are concerned openly, while others have a secret affiliation.

Just what effect this will have in time remains to be seen, but several phases might be figured upon. How long will it be before active competition will be in progress among the managers against themselves; and will they be bartering their wares against each other, making a price to one and not to another, etc.?

Feeling is sure to arise unless the only plausible course is adhered to, and that is, the forming of a producing company by the W. V. M. A., in which all can join. This is the natural outcome and is the course that may be followed.

The managers in the association are pretty closely allied. Aside from business relations, there is a warm feeling of friendship and loyalty to the present association regime which would take a pretty serious matter to rend asunder.

The effect upon acts will be serious. One manager in talking of the matter seemed to think the tabloid was the saviour of the pop vaudeville. "We are now paying more money for shows than we can afford," said this manager, "and it cannot go on for long. With the advent of the tabloid it will necessarily leave more acts on the market, and with the demand for turns decreased the prices will naturally drop."

The actor, however, turns to many

things before he accepts a cut. The agents appear to be in the most serious predicament. Tabs are cutting down the demand for acts to such an extent they are kept busy trying to pacify clients who invariably blame the agent when a layoff is occasioned.

In one of the larger agencies during the past week three acts in one day asked to have their names stricken from the books, declaring that they were leaving the show business to take up their former trade, where wages were smaller but work more certain.

The agents seem to think that the tabs will be a great benefit to the Cabarets and also aid "the opposition."

It seems strange, with all the new producing firms formed, that none of the agents have been mentioned as interested. Just now it appears the tabs have only started; but all are asking the same question: How long will they last? It doesn't seem to be how long will they last, but how long can they give the shows at a price at which the house, that can only take from \$250 to \$350 a day, will be able to play them?

While the tabloid stock musical comedy has caught on strongly in the west and south, it has been unable to secure a hold in the east. Producers who have tried out the tab for eastern territory, attribute the failure to land to the expensive production including cast that must be made. The tabloid producer says the eastern vaudeville folk have been educated up to the point where a tab at less than \$1,000 a week operating expenses cannot get over. At that salary it is claimed the small time house backs up and does not want it.

Neither do the eastern small timers want a tab to run over 30 or 35 minutes, while the west and south will stand them for from an hour to 75 or 80 minutes. This leaves a margin of time to be filled in for the whole show in the east, which, added to the cost of the tab, makes the small time bill an expense item the manager believes he cannot stand at his prices of admission.

## STEEPLECHASE SALE OFF.

The reported sale of Geo. C. Tilyou's Steeplechase at Coney Island to Imre Kilralfy did not happen. Negotiations may be still pending, but the first offer has been declared off.

It is said that Mr. Tilyou intends to spend more than the announced purchase price, \$1,500,000, on repairs and improvements at Steeplechase this summer, expecting the subway will land Brooklynites and New Yorkers at the gates to the park.

## CORT'S FAITH IN TABS.

John Cort has made up his mind that if the tabloid musical comedies which Boyle Woolfolk will send over many of his houses in the west bring in any profit the tab policy will be made an all year thing in the theatres which have been laid out on the route.

Mr. Cort says he has a lot of houses out west that need something like the musical tabs to revive interest in them which has waned in other seasons when stock and pop vaudeville and straight pictures in some have failed to pay.

Cort told a VARIETY representative that Woolfolk would be relied upon to furnish all the tabs necessary to keep the houses going.

"The tabloids will positively start under Boyle Woolfolk's direction at the Tabor, Denver, March 29," said Cort. "This policy will hold good only in the one dollar houses out west which ought to give as good if not better returns than pictures which I have heretofore tried."

It is also reported Cort has in mind the gathering of several vaudeville road shows, headed by well known stars from either vaudeville or the legitimate. One of these may be the Tanguay company. Miss Tanguay has never appeared in the western vaudeville houses. Cort could route a variety show over his time for from five to six months.

## TRYING TAB STOCK.

Vancouver, Feb. 20.

The National is trying tabloid stock. Three shows daily are given. The Harry Chandler Dramatic Stock Company is at present installed in the house.

## ONE TAB BLOWS.

Chicago, Feb. 20.

"Girls from Vassar," a tabloid show, which opened at Joliet the first three days of last week, went up in the air after the last three played at Racine.

The time allotted to the tab was turned over to the "Military Girl." There is some little doubt as to the latter playing, however.

## U. B. O. BOOKING OPPOSISH.

Last week an act booked in the United Booking Offices was informed it could not play the date made for this week. It was explained the original contracts passed through the U. B. O., but this made no difference.

## ERNIE STUBS HIS TOE.

Monday Ernie Williams stubbed his toe. Mr. Williams is located in the Loew-Sullivan-Considine office, and takes delight in telling people how badly they are looking. He isn't adverse to asking for inside information either to ascertain the cause and perhaps be let in if there's another party on.

However when Ernie stubbed his toe, he called on a doctor to prevent blood poisoning. Taking the physician home with him, Ernie arrived just in time to catch himself the father of a girl, nine and one-half pounds.

Ernie says he thinks more of singles now since the birth happened.

## S-C IN FT. WAYNE.

Ft. Wayne, Ind., Feb. 20.

From March 3 onward the Sullivan-Considine Circuit will send its road shows into the new Empress, this city, booking the house only. The shows will play here after Detroit, then go to Cincinnati.

Chicago, Feb. 20.

There has been a delay in opening the new Halstead street Empress of the Sullivan-Considine Circuit. Construction caused the postponement. No definite date has been set.

The Sullivan-Considine Circuit is now offering a route of 26 weeks.

## BERNSTEIN'S TRAINED FISH.

While in Bermuda for three days last week Freeman Bernstein found a new kind of hop. It made him pay \$16 a day for a suite of rooms at a hotel there, and left him in a condition to be impressed by the story of a native that he had a flock of trained fish.

Upon Mr. Bernstein's return to civilization, he informed some vaudeville managers the fish in a picture he had of an aquarium were trained. He pointed out one of the finny bunch, named "Sarah," and another, called "Mike."

Bernstein is quite rational when normal. His head got going just before leaving for the winter resort. May Ward (Mrs. Bernstein) accompanied him. During the spring spell of weather New York delighted in, Miss Ward informed her husband she could obtain a coat cheap at one of the skin shops on account of the weather floating about. Mr. Bernstein had had a good day without the mail man missing him once. He told his wife to go to it. She sent a sealskin C. O. D. to Bernstein's office for \$450. When they reviewed the agent, he expostulated with his wife, who thereupon informed her spouse she had saved him \$600 as one of the coats in the shops was listed at \$1,000. Then Bernstein fainted again.

## \$100,000 VIOLATION DENIED.

It has been denied the Building Department placed a violation upon the bronze doors of the new Palace, New York, that would have cost \$100,000 to correct.

The doors must be 6 feet wide, according to the regulations. The report was that an inspector found they were 5 feet 11½ inches.

The B. F. Keith theatres do not stand in high favor with any of the local municipal departments.

## JOE WOOD LOSING 'EM.

Schenectady, Feb. 20.

Joe Wood has lost another of his upstate theatres, the Orpheum here passing from his books to those of the Walter Plimmer agency in New York City.

## PLANS 15 TABLOIDS.

Chicago, Feb. 20.

Bittner Seymour is planning to put out 15 musical comedy tabloids. The first in this series, "College Days" opened Sunday night at the Foster theatre.

# TALKING PICTURES START WELL BUT LEAVE LITTLE CONFIDENCE

**F. F. Proctor Fortifies Himself With Kinemacolor, After Trying "Talker." Life of Two Weeks Given the Edison Device. Name of "Edison" Credited With Having Drawn at First Showing. Synchronization Imperfect in Vocal Section of Film. Newspaper Notices Favorable.**

The much-heralded "talking" pictures were shown simultaneously at the Union Square, Fifth Avenue, Colonial and Alhambra Monday. They drew big crowds, attracted by the promise of a novelty in stage presentation.

The impression created may be briefly summarized by the statement that Wednesday F. F. Proctor announced to the press that he had signed a contract to present Kinemacolor pictures in his various theatres and that the colored films will be placed on exhibition next Monday in 23d street, 58th street, and 125th street, as well as in Newark and elsewhere.

As exclusively announced in the last issue of VARIETY, Proctor had little confidence in the "talking" movies, and the "ace in the hole" mentioned, referred to an option on the Kinemacolor pictures, which J. J. Murdock had been endeavoring to secure for the Keith houses for some time, but without success.

Moss & Brill and Cunningham & Fluegelman, who, had been allotted most of the territorial rights for Kinemacolor for Greater New York, failed to complete their agreement. F. F. Proctor stepped in and secured the plum. The Keith people, by this arrangement, are now in the position where they will have to "see" Proctor in order to secure the colored movies for their houses in New York, a condition they won't relish.

The talking pictures did not create any excitement when shown. They gave the impression of a rather old-fashioned film being operated in conjunction with a particularly metallic-sounding phonograph, which at times synchronized with the picture and, at others, did not. The same subjects were shown as those presented for the press demonstration at Edison's studio in Orange, N. J., awhile ago, i. e., a man making an announcement about the "wonderful invention," a couple of dogs barking, a violinist, pianist and singer, and a cornet solo. After a brief interval, the Edison Minstrels, also an old studio subject, were shown. Here was disclosed a group of men in minstrel garb, closely huddled, and rendering mechanically a few jokes, a solo and a concerted number, in most elemental form and with no attempt to create either "action" or voice inflection. About a fortnight of such exhibitions and the whole thing will have petered out.

In several of the houses the "minstrel" portion of the talker brought laughter instead of applause. The minstrel men had finished the dialog with the picture continuing a few beats after the conclusion.

Film people and those fairly well

understanding the "talking picture" are agreed that the perfection of it is a remote possibility. The picture men take pains to attract attention to the fact that Wizard Edison has declined to announce his invention is perfect; on the other hand, stating it is not.

The same fault exists in the Edison film, as was noticeable in other talking films exhibited privately in New York during the past eight or ten years. The synchronizing of picture and music or inanimate sound is found much more easy of development for harmony than the blending of the film scenes with the voice in strict attunement.

As a purely commercial proposition the "Edison talkers" derive their greatest value from the association of the name "Edison" in connection with them. To have secured the consent of the greatest inventor of them all to this project might be termed a master-stroke of business acumen, both for the effect it will have upon the public and for the purpose of inducing some of the public as well to purchase the stock that will probably be floated if this "talking" promotion proves successful. In any event, however, Mr. Edison protected his name and reputation by the very frankness of the remark in the newspaper interviews that he did not consider the "talker" a perfected invention. Presented under the name of the "Jones' Talking Picture," the Edison Talker would have passed along without favorable comment of any sort, and would then have been classed as only another attempt to put over the impossible—the talking picture.

The newspaper reviews of the talking pictures were quite favorable. The impression spread from these that the "talkers" had gotten over strongly. On top of the newspaper notices John J. Murdock of the United Booking Offices issued a price list, with a time limit set for the shortest period a "talker" would be leased. It was three months. The length of time has frightened the manager outside the booking offices. As a rule he was willing to take the talker on for a week or so, but did not care to be tied up.

The price list set by Murdock was based upon population of towns. In cities of 25,000 or less the price is \$100 weekly; 25,000 to 50,000, \$125; 50,000 to 75,000, \$150; 75,000 to 100,000, \$200; 100,000 to 150,000, \$250; 150,000 to 200,000, \$250; 200,000 to 250,000, \$300; 250,000 to 300,000, \$400; 300,000 and over, \$500.

Chicago, Feb. 20.

The talking pictures were the thing of interest in the vaudeville world

Monday. At the afternoon performances at the Palace and Majestic the house was crowded with interested showmen and laymen, who had heard the reports of the revolutionizing of the picture business by the new Edison invention.

At the Majestic the two films shown worked well. The Palace was not quite as successful. In one or two places the harmony was not always apparent. The audience watched closely, but did not become enthusiastic, however.

The general opinion regarding the pictures was about the same. As a novelty for a vaudeville program for a week or two the idea was conceded good.

Next week at the Palace Cissie Loftus is advertised as the talking picture feature. She will give her vaudeville act.

It is not easy to make a statement before seeing the picture in action, but to anyone with a phonograph this will hardly be a novelty. The phonograph arrangement is somewhat of a drawback to the pictures in itself, for there are many who do not care for the machines at best. There is a sameness in everything that comes from the horn, which becomes very tiresome. The talking pictures from present indications will have to travel a good many years before they will cut in to any extent on the silent movies.

St. Louis, Feb. 20.

The Edison talking picture was shown for the first time Monday at the Columbia, this city. The house holds the St. Louis rights to the film. It drew big houses for the first shows.

Buffalo, Feb. 20.

Although the new Edison talking picture has been shown all over the country this week, Shea's theatre here (which books through the United Offices in New York where the Talker is controlled) is showing Kinemacolor as the feature picture subject.

## NEW TWO-ACT.

Chicago, Feb. 20.

Al Alshayne (Mathews and Alshayne) and Dave Lerner (Bixley and Lerner) will form a new vaudeville combination next season.

## ARNOLD DALY AVAILABLE.

Arnold Daly now has it. He is "willing" to head a road show as the big feature, to appear in "How He Lied to Her Husband." He is in negotiation with some folks to finance the venture.

Daly has received offers to play the Bernard Shaw sketch in Berlin and Vienna, in English, at the "halls."

## TWO DAILY IN ORPHEUM.

The Orpheum, on Jersey City Heights, is playing a vaudeville show of nine acts twice daily on Saturdays. The remainder of the week six turns make up the show, giving three performances.

Harry Shea is booking the theatre, which is drawing business from the Union Hill section, where the Hudson (U. B. O. booked) is located.

The Orpheum may settle upon a twice daily policy throughout the week. It is charging 20-30-50.

## DELICATE HANDLING REQUIRED.

The week selected by Willie Hammerstein for the appearance on the same bill of two such important headliners as Blanche Walsh and Lulu Glaser is April 7. Everything has been amicably arranged with regard to the division of the billing and positions on the program. Miss Walsh will close the first half and Miss Glaser will be second after intermission.

While there are three dressing rooms on the ground floor, two are comparatively small. The allotment of the star room still remains to be adjusted.

One of the two topliners will either take the two smaller rooms or have a special dressing apartment built on the stage. Alf. T. Wilton represents both. Since producing "Lead, Kindly Light," Willie has announced his retirement from the producing department. The sketch with its last line started nothing. Unless the people bawl, Willie out for putting a piece on the stage he knows he had picked the wrong one.

## ALONZO'S PRODUCTION.

New Haven, Feb. 20.

Not depending upon the vaudeville producers and looking askance at the dearth of feature attractions, it is said that P. Alonzo, general booking manager for the Poli Circuit, has fortified his home with a future headliner that is expected to be properly billed and programed within two or three months.

## CAMPANARI COLLAPSES.

Chicago, Feb. 20.

Signor Giuseppe Campanari, who made his vaudeville debut at the Palace Music Hall collapsed in the middle of his performance Saturday night. After special treatment he was able to appear again Sunday night, but his appearance for this week was canceled.

Campanari complained that the two-a-day was too much for a man who only used his voice twice a week in grand opera, and then only twenty weeks a year.

## STAND IN PACIFIC.

San Francisco, Feb. 20.

Across the Pacific Ocean from the Antipodes comes the rumor that the managing directors of the Brennan-Fuller vaudeville circuit are negotiating for a site in Honolulu, upon which they propose to build. If the deal reaches a tangible state of development, this will be a jump breaking point between San Francisco and Australia, and will be utilized to take care of the Brennan-Fuller acts instead of Ye Liberty theatres that have recently gotten into bad favor with the city license bureau.

## KEEP ON MARCHING.

Chicago, Feb. 20.

For the present, the plan to bring the agents into the Majestic Theatre building has been laid aside. After gaining the consent of the association to come in, the agents found the lessees of the fourth floor were not willing to cut up the space. If they came in, it would mean an additional expense not at first figured upon. For the present the ten-percenters will continue to march to and from the field of battle instead of simply taking the elevators.

# WHAT THE ACTOR MUST DO

By SIME

A man high in authority in a big time booking office dismissed an employee. The employee dismissed made application to another agency for a position. He was told to secure a reference from his former place of employment. Applying to the man high in authority who had discharged him, his application for a reference was refused, for "good and sufficient grounds," according to the last employer.

Within thirty days after that the son of the man high in authority and the ex-employee of his father's agency were in business together, under their own name and booking with the agency that had refused the reference to the son's partner.

If a man such as this (who still remains high in authority) is not on the level with his own family, what can the vaudeville actor expect from him? And if this same manager continues to make his son a decoy duck for the actor in order that the father may strip the acts of a little more illegitimate money, doesn't the actor think it's about time he did something himself for himself, instead of always being the goat for the coin grabbers?

Another of those now high in authority in the booking agency got thrown out of Chicago for grafting. He worked under cover out there, but they finally got him and got him right. He was holding up managers for from 10 to 25 per cent. of the profits before giving them a booking franchise. Now he's in New York, trying to keep well and at the same time increase the size of his ill-gotten fortune, which isn't so very large for the chances taken in getting it.

Up New York state there is a police court record of two men arrested for trimming rubes while travelling with a circus. These two men now bear well known names among vaudeville managers. The transcript from the record wouldn't look badly in print. Another manager's wife is said to have died of a broken heart. This story is written down in black and white also.

Does the big time vaudeville actor believe he is going to receive consideration or concessions from men like these unless they are driven to it?

The big time actor must do something for himself, by himself collectively. The other night at the Comedy Club a few assembled there remarked that forty good acts could tie up vaudeville next season. Whether forty could or could not, get that forty together now and let the others swing in.

The big time actor knows what the manager is thinking. That actors can't stand together. But the manager has in his mind all the actors trying to stand together. The manager never had but one experience with a select few of the actors standing together. That was when the Comedy Club was formed. When the actors stood together then, Percy G. Williams used them to accomplish his ends. Mr. Williams knew what the

actor meant to vaudeville better than the actors themselves did.

The manager can be whipped just as easily as the actor can be whipped when the actor is alone. The managers are not altogether on a friendly footing. A big time vaudeville manager is like a Russian hound that has been beaten into subjection. He growls when alone in his corner, but upon the appearance of the master who beat and conquered him, he remains quiet, not a sound. The big time manager only talks in his sleep, and then it's a 100 to 1 he locks his bedroom door. But to whip the big time manager, the big time actors must do it together.

If the big time actors make a move, don't let any of them write their agent about it. Do everything preliminary secretly. Your agent is not in sympathy with you; nowadays most of them are only tails to the agency's kite. Trust your agent to get you next week or next season (if he can) but you are foolish to trust him about anything else, where there is no money in it for him. Eighty per cent. of them will throw you as certain as Fate, and besides tell the booking agency men as much as you may have allowed them to know.

Actors may speak freely between themselves but they should not talk in the presence of outsiders, whether those outsiders are more or less closely connected with the show business.

Somebody must start this protective movement. It's got to be done, or the big time vaudeville actor is through with independence. Another season like this under the same dominion and there won't be a shred left of the actor's spirit.

If the act is worth it, why give up a diamond scarf pin for a contract? Because the booking man tells the agent he wants a pin and the agent tells the actor? Were there an association of big time acts, the booking man wouldn't be so free with his requests for jewelry.

But even this and the many other things the big time actor knows or has heard about, in rumors of scandal and other things affecting bookings this season, are minute particles besides the big main question; is the big time actor going to protect himself against the big time manager?

And don't forget the union connection of the White Rats. The manager hasn't. The Rats had the softest thing in the world to beat the manager with and threw it away, or at least it seems so.

## SHEEHAN MAY OBLIGE.

Joseph Sheehan, the star of the Sheehan English Grand Opera Co., has indicated a willingness to consider vaudeville, commencing May 5, at the conclusion of his regular season.

If the arrangements are consummated, he will present the prison scene from "Faust" and excerpts from other grand operas, with a company of five.

Alf. Wilton is conducting the negotiations.

## CAN'T HOLD ACTS.

San Francisco, Feb. 20.

The continued practice of so many acts on the Pantages Circuit closing at San Diego and returning this way to work for either the W. S. V. A., or Bert Levey, instead of jumping eastward through Denver, Pueblo and St. Joe, is being frowned upon by the circuit head.

That this move is not looked upon with official favor is first discovered at Portland, where the local circuit representative is delegated to persuade them to turn a deaf ear to the offers from the coast agents when they reach San Francisco.

Thus far the dissuading efforts have not been very fruitful of success and are not likely to be until the Denver and other eastern points are shown to be more attractive in a financial way.

Going into San Diego with an average of from three to four cut-salary weeks and with the prospects of a total of three more "cuts" staring them in the face on their way eastward, the offer of a few weeks here in the land of perpetual summer has an inviting aspect, especially at this particular season of the year.

## PUCK AND LEWIS DISSOLVE.

The vaudeville team of Puck and Lewis has been dissolved. Miss Lewis will play the Orpheum Circuit again, with a new partner.

Harry Puck has retired from the stage and will embark in the music publishing business, in association with Bert Kalmar (Kalmar and Brown).

## EDNA AUG COMING BACK.

Edna Aug has retired from "The Silver Wedding," which is laying off this week.

She will return to the vaudeville stage, having received some consecutive bookings in the two-a-day.

## KEITH SIGNING LEASE.

B. F. Keith will, within the next day or two, sign a lease of the plot of ground at the southwest corner of Broadway and 90th street.

The lease will be for 21 years with renewal privileges. The ground rent for the first leasing is \$27,500 a year, and the owner, Robert Walton Goellet, will contribute \$100,000 toward the cost of construction, receiving therefor an additional 6 per cent.

The plot has a frontage of 100 feet on Broadway and 162½ feet on 90th street.

## FLORENCE IN DETROIT.

Detroit, Feb. 20.

The new Florence theatre (Forest and Mt. Elliott avenues), controlled by the Florence Amusement Co., will open Washington's Birthday with pop vaudeville.

"The Song of Siren," a musical tab, with Harry Mack and company of 20, is the opening headliner. The Florence seats 800.

The New Grand Circus theatre, 301 Woodward avenue, was opened today with a matinee performance for the orphan children of the city. The new house cost \$65,000.

The Stanton Bros. (Ernest and Val), who split some time ago, have rejoined.

## NO RECORD OF BIRTH.

Seattle, Feb. 20.

It is reported the absence or lack of a birth certificate is the chief hindrance to the marriage in France of Lillian Graham, the chorus girl who suddenly gained a lot of notoriety by shooting millionaire W. E. D. Stokes in New York City.

Born near here at the coal mining town of Renton, the official records here at the County court house have so far failed to give any statistics bearing on that very important event, although friends of the young woman have been conducting the most diligent kind of a search.

Miss Graham, at present in Europe, is credited with being engaged to a wealthy Parisian and the marriage ceremony, it appears, cannot be performed in that country until the missing certificate is obtained.

## SECOND "TRAINED NURSES."

Jesse L. Lasky is about to produce another act for vaudeville on the lines of "The Trained Nurses," which Clark and Bergman made so successful for the manager this season.

In the new number the book will be furnished by William Le Baron. Blanche Merrill and Leo Edwards (who supplied the words and music of the first piece) are to repeat with the forthcoming one.

## CENSURES ACTRESS-MOTHER.

Cleveland, Feb. 20.

Proctor Seas, manager of the Priscilla, and a Mrs. Cummings, a member of the act known as The Four Gay Sisters, who were playing there, were arraigned before Justice Addams of the juvenile court this week on a charge of having been concerned in an improper performance.

Justice Addams severely scored Mrs. Cummings for permitting her young child to appear in a performance which the testimony showed to be improper. The case was dismissed because the affidavits on which the arrests were made were faulty. The six-year-old boy was paroled in custody of the court's probation officer with the understanding that if he ever appeared on a Cleveland stage again he would be sent to an institution.

## TEMPLETON A HIT.

Atlantic City, Feb. 20.

The Savoy theatre this week has Fay Templeton for her debut in vaudeville. Miss Templeton scored a hit of several hues. Next week she appears at Hammerstein's, New York.

## DOING HIS OWN BOOKING.

Benny Piedmont, formerly chief booker for the Sheedy Circuit, and who for some weeks past has been arranging the acts for the Consolidated Circuit, severed connections with the I. Fleugelman-Cunningham Moss & Brill forces last Saturday.

Fleugelman, who formerly did the Consolidated booking, has again assumed charge. He claims his personal attention was given the books anyway and that he can do it just as well alone.

Piedmont has several things in view but may open a booking agency of his own.



# VARIETY

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J. H. Morcher has leased the Grand theatre at Tiffin, O., for 1913-14, and will take possession Sept. 1. C. O. Tennis will represent the house in New York City.

Josephine Davis and Billy Geller (who were married Dec. 4, last) sail March 5 on the Mauretania to play English dates. They leave Nov. 5 for South Africa.

The Dancing Kennedys open on the Sullivan-Considine Circuit April 28. The Bowman Bros. have been booked for the same time by Chris O. Brown, starting March 9 at Detroit.

Margaret Langhorne, John Thorn, John W. Maurston and Daniel Hewett are the principal players with Gaskill & McVitty's "The Shepherd of the Hills," now playing eastern time.

The Capitol Theatre, Little Rock, burned last week. It was an interstate circuit house this season, the legit combinations playing the new Kempner Opera House there.

Willette Kershaw, now in New York, has received several offers to enter legitimate productions, but so far has not accepted any. She expects to resume her stage work shortly.

About 100 members of the Friars tendered Les Copeland a dinner at The Frolic on Tuesday night. There was much hilarity, the unable-to-be-resisted-piece being a song and dance by Samuel H. Harris.

Marie E. Nason, formerly of "The Little Millionaire," and her husband, Wilbur Dobbs, comedian with "The Social Maids," expect to open shortly in a new act entitled "Plum the Plumber."

"The Dingbats" is having a route laid out for next season by George Goett, of the Leffler-Bratton office. This new show will open Aug. 31 upstate.

Harry Tate has successfully produced at the Palace, London, a new comedy act, "The Perch Club," which he wrote himself. Wood Kelly, an American, is playing a strenuous comedy lead.

Sydney Shields, late of vaudeville, has been engaged for a stellar role in a new play to be launched by Cecil De Mille, the name of which and also the author, is being kept secret for the present.

A. G. Delamater plans an all-star revival of Shakespeare early in the spring. Delamater, who was recently injured in an auto accident in Central Park expects to get outdoors again in a few days.

Felix Iaman's chauffeur is out on \$7,500 bail as the result of running down and killing Patrolman Peter Fitzsimmons, of the New York force in Park Road. No one was in the car but the driver.

Bobby Watson, formerly of Watson and Dwyer, who has been doing straights for "The Whirl of Pleasure," has left the show to enter vaudeville. His partner remains. Edward Gillespie now plays Watson's former role.

The Winter Garden vaudeville show became tangled last Sunday through many of the acts appearing at the benefit at the Broadway. Jule Delmar had his hands full turning out a full entertainment.

Ivanoff, the former actor, and more latterly a Bulgarian soldier, wants to bring ten of his comrades in arms to this country for exhibition in vaudeville. He has written the Marinelli agency to fix the time.

The opinion of the Appellate Division affirming the decision in the Hammerstein theatrical license case and ordering it to trial, has been carried through House, Vorhaus & Grossman, to the Court of Appeals.

Lorie C. Sprague, of the Henry W. Savage attractions, was married Feb. 18 at Bretton Hall to H. W. W. Austin of Monteral, the newlyweds sailing on the Adriatic this week for four months through Egypt and the Continent.

Walter D. Greene has joined the David Warfield company, replacing John Sainpolis in the role of Frederick Grimm. This is the first change in the cast since the show was produced. Sainpolis was formerly with "Within the Law."

"Alan of Alkanberg," the new musical comedy by S. M. Janney, star mile runner at Columbia University, is to be produced at the Hotel Astor week March 31 for the benefit of the Columbia athletic fund. Janney wrote the piece last summer on his uncle's ranch in Oregon.

Joe Keaton and Joe Boganny had a very brisk argument at the Bushwick one evening last week. Mr. Boganny said Mr. Keaton had gotten Buster's coat with the holding strap while in England. Then Keaton broke loose.

Charles R. Reno has gone to Florida to take personal charge of his southern company of "Human Hearts." Henry Overton, business manager of that troupe, has been transferred to the eastern company, replacing R. J. Riddell.

Nason Stevens is suing the Olympia Theatre Co., Lynn, Mass., for \$1,000, claiming a small piece of steel on a theatre seat inflicted a severe injury. The theatre people claim Stevens' 190 avoirdupois was too much for the seat.

W. Jefferson Davis of San Diego, Cal., Commissioner at Large for the \$12,000,000 Exposition to be held at San Diego in 1915, was in New York this week for a conference with Governor Sulzer regarding New York's exhibit at the fair.

The Four Milners have decided to split, owing to the health of Mrs. Clara Milmer, who is unable to do the heavy tricks as understander. The Two Milners (Chas. and Gypsy) will resume their old act opening on the Webster time in St. Paul with the Fischer time on the coast to follow.

The LaFayette (131st and 7th avenue), heretofore fighting shy of the negro patronage, is now hot after the nickels and dimes of the colored folks. Colored acts are being played up in the outside billing. Five cent "mats" are also features.

A testimonial benefit will be given at Manhattan Casino April 3 for Frank Clermonto (Clermonto and Miner) (colored), who was stricken with paralysis a year ago. The affair is being arranged by his brothers, friends and the members of the C. U. B. A. and Clef Club. A big show will be offered.

Joe Carr, recently recalled from the William Fox theatre at Springfield to manage the Gotham, New York, has been sent back to the Springfield house. Ed. Shields will swing from Springfield to Bridgeport where he will run the Fox pop theatre which starts next Monday.

"The Man from Home," in which William Hodge gained a legitimate reputation, is to be presented in tabloid form on the United Booking Offices time with Carl Stowe featured in the Hodge role. Otto Henry Haras is making the vaudeville production. Eleven people will be carried.

Charles Bachman, who has played the old Indian caretaker in the Mission Play nearly 300 times at San Gabriel, Cal., is going to play vaudeville with a dramatic piece entitled "The Getaway" which he purchased from Maude Leone. Bachman will quit the Mission Play in a few weeks and rest before opening in his new act.

Willard Mack (Mack and Rambeau) underwent attachment proceedings at the Majestic, Chicago, Ernie Young, former treasurer of the American Music Hall there, pinning him for back salary due when Young and Mack operated a stock company in Chicago. Attorney Ed. J. Ader effected an amicable settlement.

Paul McAllister, featured in the William A. Brady production of "The Lady from Oklahoma," which company is now temporarily laying off in New York, is having an eye treated by a Broadway oculist. Jessie Bonstelle is interested in the "Oklahoma" production. Prior to returning to the road it will undergo some alterations.

The hoarseness attacking Harry Lauder obliged a postponement of the opening of his two weeks' stay at the Broadway, New York, from Monday until last night. In Pittsburg last Saturday, when the Scotchman was first forced to lay off, an advance sale of \$6,900 had been recorded, with probably gross of \$8,500 on the two performances that day.

Jim Callahan who has been busy getting his act, "In the Old Neighborhood" ready for a resumption of its former vaudeville touring by adding a female harpist and singer and an Irish bagpiper and dancer, Jenny St. George having quit the offering, has developed blood poisoning in a finger. On top of this a wire summoned Mr. Callahan to Chicago where his mother is not expected to live.

The Garrick theatre at Burlington, Ia., suffered a \$10,000 loss by fire last week. Thirteen vaudevillians had their effects either burned or damaged by water. Joe Kennedy, Brown-Barrows Co. and Stewart and Earl were big losers and about \$2,000 worth of scenery and equipment of the Menlo "Summer Girls" act was ruined. A benefit for the Garrick performers was held at the Grand the following night through Manager Holmes' courtesy.

Orville Harrold, the Hammerstein grand opera tenor and former vaudevillian, was divorced Feb. 17 at Muncie, Ind., the wife procuring the decree on the ground of cruelty. She testified that Harrold, since attaining success, had ceased to love her. Harrold admitted in court that he did not love his wife. Harrold was given the custody of their oldest child while the other two children will remain with their mother. The singer must pay \$25 a month each for the support of the younger children.

Stage history repeated itself when Clifford Fischer tendered Tom McNaughton, the Werba & Luescher comedian, \$750 a week to play in the new Revue at the London Opera House during the coming season. Fischer was the first man to engage McNaughton (The McNaughtons) for an American appearance and is now the first to approach him on the subject of leaving this country. McNaughton could not accept the offer. He is rehearsing in the new Victor Herbert opera in which Christie MacDonald is to star.

# PHILADELPHIA TREASURERS COMING RIGHT TO NEW YORK

**Will Spend Their Holiday Feb. 23 at the Friary. Make it  
Emphatic They Have no Connection With New York  
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Village the Box-Office Men are  
Shaking for a Day.**

Old Philadelphia has received many a hard knock on and off the stage, but the worst is the decision of the Philadelphia theatre treasurers to spend their yearly holiday in New York. While the Philadelphians admit New York is a regular city, they want it emphatically made plain they have no connection, association, intercourse or anything in common with the New York treasurers.

Just why the grouch against the New York dispensers of tickets is not revealed; nor will the Philadelphians admit they are leaving their home city with pleasure as a rebuke to the place for closing up early nights. They are coming to New York, and when the Philadelphia papers read this, as they have read other items in *VARIETY* (reprinting without credit, of course), the treasurers over there may hear about it.

Anyway, Washington's Birthday, a festival time that the old Liberty Bell atop the City Hall in the town between New Brunswick and Baltimore could double up its honorary duty for in conjunction with the July 4th signatures, has been selected as the time of departure. At sharp midnight a special train will pull out of the Reading depot, that being the only road on earth that could use up seven hours in making 90 miles. After twelve Saturday night it is Sunday in Philadelphia. Sunday over there usually lasts a week.

In transit to New York, about the hour when the one gas jet in Trenton is spied, the conductor and brakemen will wake up the box office boys to listen to a Cabaret. It is going to be given in one of the sleepers, Philadelphians never travelling in any other kind of a railroad coach.

The Reading people will grease the rails through two men walking 100 yards ahead of the train to still the beating pulses of the wheels. But when a singer wants to put over a ragtime ballad, the signal rope will be yanked and the train stopped long enough to allow him to keep the boys awake for a few moments.

During this time of travel it will be impressed upon the Philadelphia treasurers that they have no connection whatsoever with the New York box office men.

Upon arrival in New York the slogan will be "to bed," until the time arrives Sunday afternoon for the horde from Philly to gather at the Friary, where the Philadelphians are going to try to act like city chaps. There will be about 165 in all, among them some politicians and other prominent people, more or less, who are also anxious to get to New York for one day with the stamp of respectability upon their ab-

sence. To offset this, however, let Philadelphia know that although her pets of the theatre say they are going to bed when reaching New York they are offering no guarantee of faithful performance.

The Friary only expects 110 representatives of the greatest city Bill Penn ever discovered will be on hand. That 165 are to be there is supposed to be a state secret and should not have been tipped off, but, notwithstanding it is generally understood and mutually agreed that the Philadelphia treasurers have no association, sympathy or communion with the New York men of their ilk.

Sunday evening or early Monday (up to the 3 o'clock train (Pennsy), the treasurers will slink back to their native city, perhaps in quartets to hold one another up.

It has been known where a number of New Yorkers went to Philadelphia, all on the same day, but to the credit of the New Yorkers let it be said that most of them only slipped over there to hide for the night and took a fast train each way—particularly when leaving.

In greeting the polite young shifters of the coupons from the banks of the Susquehanna, do not forget that they repudiate all alleged connection with the theatre treasurers of New York City. Heigho, turn over!

## PANNED IN SYRACUSE.

Syracuse, Feb. 20.

"The Hundredth Fan," produced by Sydney Rosenfeld (one performance given at Wallack's, New York, Feb. 8, under the auspices of the National Federation of Theatre Clubs) showed here last week.

The Journal (Feb. 14) said:

No, my child, "The Hundredth Man" is not named that because 99 out of a hundred would not have produced it. The name comes from the remark of the heroine, when the hero is down and out, that not one in a hundred could "come back," and she says he is the hundredth man. But we do not believe that the heroine had the discernment of Snipey, the beachcomber. Snipey says to the hero in the last act, "It's a hell of a finish!" And Snipey is right.

The first and only performance was at the Empire last night.

## MUNICIPAL DEFICIT.

Northampton, Mass., Feb. 20.

From the report for the first nine months of the Municipal Playhouse made by the trustees, there is a deficit of \$1,484.99.

## GABY MAY LEAVE.

According to a story around, it is not a certainty the contract between Gaby Deslys and the Shuberts, which expires in four more weeks, will be renewed. The agreement called for 16 weeks. Twelve have been played.

Gaby is receiving \$4,000 weekly in "The Honeymoon Express" at the Winter Garden. It is said Gaby believes that is too little money for her. When a renewal on the same terms was mentioned the French girl is reported to have spurned it.

The Winter Garden broke all its attendance records last week, playing to over \$32,000. The show has a \$35,000 advance sale; \$8,400 was taken in at the box office in one day through an advance sale of seats in blocks of one, two and three.

Around the Winter Garden it is anticipated "The Honeymoon Express" will play into the summer. It is also said that Al Jolson and Melville Ellis have prepared to start on a vacation on the other side, leaving in May.

Mr. Ellis will have to have an early rest preparatory to returning in time to assist in the production of the new "Passing Show." That will probably take the Garden stage about July 15, as usual, the present show not running beyond June 15, at the latest.

## CHAPINE IN COMEDY DRAMA.

Chapine, late star in "Rose of Panama," is to take to the road again in a new comedy drama, "Nobody's Darling," which has been translated from the French by Alexander Durand.

She will open within a fortnight under the direction of Paul Benedek.

## ELTINGE'S NEW PIECE WRITTEN.

Julian Eltinge is to be seen in a new play next season. Frederic Chapin, author of "C. O. D.," has the manuscript.

Chapin so far has not given the musical comedy a name. He says it will give Eltinge plenty of opportunity to display his skill as an impersonator.

## STONE HAS \$380,000 CASH.

In the real estate records of last week there appeared an item to the effect that Fred Stone had purchased the Pullman building, 17 Madison avenue, paying \$380,000 cash.

It seems to have escaped notice that the purchaser is the well-known comedian.

## CIRCUIT TURNED BACK.

The Chamberlain-Kindt Circuit in the middle west, purchased by the Shuberts and John Cort about two years ago, is reported to have been turned back to its original owners.

The "pooling arrangement" between the two syndicates is believed to have had something to do with the "draw-back."

## SECRECY IN SAVAGE OFFICE.

Considerable secrecy and activity was observed around the offices of Henry W. Savage on account of the whispered report that "the boss" expected to sail for Europe Thursday on the Baltic. No one could be found to tell the necessity for the extreme secrecy.

## LIEBLER & CO. CUTTING DOWN.

Liebler & Co. are retrenching at the Century. The weekly expense of conducting the house and the production of "Joseph and His Brethren" is said to have been \$14,000 a week. They have cut down the cast, letting out a number of the more expensive principals, among them Frank Losee, Emmett King, and Harriet Ross.

Young Ariel Barney, who has been with the firm in the business department for the past two years, has gone to Arizona to embark in the mining business and in the hope of building up his physique.

## ZIEGFELD ILL.

Florenz Ziegfeld is reported seriously ill at the Ansonia. Early this week he contracted an attack of bronchitis which is now said to have developed into pneumonia.

## HARRIS PATS BOSTON.

William Harris says Boston has developed into the best show town in America this season and is duly elated thereby, as he has some heavy theatre holdings in the New England metropolis.

## PRODUCING "THE DELUGE."

Chicago, Feb. 20.

A rumor prevails that Arthur Hopkins will produce "The Deluge" in Chicago some time in March.

## FARNUM COMES IN.

William Farnum returned to Broadway this week after a road starring tour in "The Littlest Rebel." The business was not of sufficient proportions to warrant a further road continuation. He announced his determination Monday to enter vaudeville in a thrilling little sketch.

Dustin Farnum, now playing the south in "The Littlest Rebel," is giving out interviews en route that this is his last season as a traveling legitimate star, as next year he will go in for the movies.

## DISTRICT CONVENTION.

Unless all indications fail, the International Alliance of Theatrical Stage Employees will hold a district convention in Philadelphia March 17.

Communications were sent to each of the 79 locals in the fourth district of the I. A. T. S. E., requesting it to vote on the proposition of the meeting. All received up to Wednesday were in favor.

## NEW "MUTT AND JEFF."

Gus Hill will have a new "Mutt and Jeff" piece on the theatrical market next season. It is to be called "Mutt and Jeff in Panama."

Bud Fisher, the creator of the cartoon series, will again furnish the book. Leo Edwards and Will D. Cobb are preparing the music and words. It is the only time the song writers have collaborated since their first song together, twelve years ago, when the couple turned out "Over the Ocean" for the Rogers Bros.

Mr. Hill expects to start the '13-'14 season off with four companies.

# ROAD SHOWS THE REAL THING IN VAUDEVILLE NEXT SEASON

**Almost Everybody Preparing to Take Out One or More. Feeling of Alarm by Big Time Managers Over Disposition of Surplus Shubert- K & E Houses. Hoffmann Show Hurts Keith's, Philadelphia.**

Road shows will be the real thing in vaudeville next season. It looks as though there will be sufficient of these by themselves to offer opposition to the big time from Coast to Coast.

Besides the travelling vaudeville aggregations, the big time managers are showing some concern at the possible disposition of the surplus Shubert and Klaw & Erlanger theatres after the tangle in the legitime field has been amicably adjusted. Some say that after the Shuberts and K. & E. straighten out their map for travelling attractions (pooling this or that town and closing houses in others) there will be from 50 to 60, or more, theatres loose in the country, all of a size, and in condition fit to hold big time vaudeville.

That this phase of the latest legit settlement has vastly interested the vaudeville people is proven by the report that E. F. Albee has called upon Lee and J. J. Shubert, also A. L. Erlanger, asking their attitude toward the vaudeville trust. An attempt is likewise reported to have been made by the general manager of the United Booking Offices to learn just what K. & E. and the Shuberts intend to do with the vacated theatres.

From a story about this week nothing more tangible was obtained by the head of the trust than to hear that if any plans for vaudeville were decided upon or a prospect of playing that form of amusement in the surplus houses appeared, the issue would be left with Pat Casey.

The big time was not altogether alone in its anxiety to know whether the settlement of the factional difference in the legitimate division meant another big vaudeville war between the two broadest fields of theatrical activity. Marcus Loew is said to have put forth some leading questions upon the subject of the ultimate disposal of the abandoned Shubert and K. & E. theatres, it being practically accepted by all show people that by the start of next season the former fighters in the legit will have a clear route sheet.

The launching of the Eva Tanguay and Marie Dressler shows, along with the big money being coined by "The Passing Show" of the Shuberts, also the Shuberts' and Gest's "Broadway to Paris" (Gertrude Hoffmann) seems to have started a wave of vaudeville road shows for next season. One prominent manager, who has the theatres to play the attractions in, displayed this week a list of twelve well-known stars from the legitimate. He stated that in combinations of "names" from among the list there would be enough material among the twelve to head eight road shows.

The impression is about that a road show, with solid headlines that mean something, will get all the money at

\$1.50. Some of the promoters of this class of entertainment say that even at one dollar top there will be a margin of profit that will satisfy the management, calculating in this that the stars of the show will work on a percentage basis, not unlikely in many instances. The percentage thing in a road show or a theatre conclusively proves the star's drawing powers. As most often the star is quite confident he or she can draw, they are not adverse to the percentage plan, which relieves the manager of the obligation a "play or pay" contract at a specific figure carries with it.

The force of the road show was brought out last week in Philadelphia, where the Gertrude Hoffmann company played to \$19,000 (10 performances) at the Lyric. This company has several well-known vaudevillians besides Miss Hoffmann. Charles Abner and his comedy cycling act are a strong card with it. The business done by the Hoffmann show, materially hurt patronage at Keith's, Philadelphia, the only big time vaudeville theatre in that city. Keith's was particularly injured at the matinees, although the greatest body blows delivered are reported to have been comment by regular Keith patrons why established vaudeville acts were appearing outside of vaudeville.

## ITHACA HOUSE GOES BACK.

Ithaca, N. Y., Feb. 20.  
March 1 the Lyceum, leased to the Shuberts by Max Gudstadt, returns to the latter, who will thereafter operate it once again.

## MACK REPLACES GREGORY.

Indianapolis, Feb. 20.  
Gilbert Gregory has been replaced in "The American Maid" by Georgie Mack, who came on here this week from New York. It is the Sousa (John Cort) show, "The Glassblowers," under its latest title.

Louise Gunning has been placed under contract by John Cort for the show. She will be featured in the billing.

## DONLIN-GRAPEWIN BUY.

Cliff Gordon no longer owns a "bit" with the Mike Donlin-Charles Grapewin show, "Between Showers." Mike and Charlie bought Gordon's interests and are now running the show on their own hook. The attraction is now playing one-nighters in Pennsylvania.

## MINSTRELS COMING.

Hark hark! the press dogs do bark! the minstrels are coming to town. Everything has been cut and dried for the Primrose and Dockstader minstrels to open a New York engagement at an unnamed Broadway theatre within the next three weeks.

## DAZIE HURT AGAIN.

Columbus, Feb. 20.  
After the Monday night performance at Keith's, Dazie found she had wrenched her knee, and had to retire from the program. Her company of dancers, with Bonfiglio leading, remain as the feature of the show for this week.

This is the first stand Dazie has appeared in since tearing the ligaments of her leg while dancing in "The Man with Three Wives" in New York some weeks ago.

## CORT DOING CAPACITY.

The business at the new Cort theatre on West 48th street has reached the capacity mark. Last week the box office showed \$12,300. The house holds \$1,509 a performance.

It is expected that "Peg o' My Heart," with Laurette Taylor, will continue there until July.

## RENAMES JACK ROSE SHOW.

The Jack Rose show, first styled "The Gun Men of New York," has been rechristened "The Code of the Underworld." The company opens in Easton, Pa., Feb. 20. It will have a Stair & Tiavlin route.

Carrie La Mont was signed last week to play the role of a dope fiend.

Harry Pollock, Martin Julian, Abe Thalheimer and half a dozen others are "in on" the Jack Rose underworld play.

## TREASURER HEUCK MARRYING..

Cincinnati, Feb. 20.  
Cards are out announcing the engagement of Walter Heuck, secretary of Heuck's Opera House Co., and Phyllis Carter of this city.

Both are University of Cincinnati graduates, the prospective groom captaining the football team in 1911.

## WIDOW MANAGING.

Huntington, W. Va., Feb. 20.  
The residents have petitioned the widow of Joe Gainer, manager of the Huntington theatre here, who died in Phoenix, Ariz., to continue the management of the house.

Mrs. Gainer has consented to remain. She's a Cattlesburg, Ky., girl.

## TURNED BACK \$5,000.

Chicago, Feb. 20.  
An aggregate of nearly \$5,000 was returned to purchasers of seats for the final performances of "The Girl at the Gate" at the La Salle opera house which were not given because of the order to close made by the building department. The refund was made in 36 hours, after the announcement of the closing was published.

## THREE SHOW DIVORCES.

Chicago, Feb. 20.  
The theatrical divorce colony is growing. Kittie Mitchell, soubret with "The Dazzlers," and Adelle Allen, a chorus girl with the same company, have obtained divorces here. Edward J. Ader represented both women.

Raymond Hutchins, of the Junie McCree Players, and his wife, Maude Scott, of Maude Scott and Co., have been divorced, the former securing the decree through Ader's legal activities in his behalf.

## BICKEL OPENING IN REVUE.

(Special Cable to VARIETY.)  
London, Feb. 20.  
George Bickel opens next week in the Hippodrome Revue.

## RENE PARKER SCORES.

(Special Cable to VARIETY.)  
London, Feb. 20.  
Rene Parker scored a success in the Alhambra Revue.

## CHING LING IN LONDON.

(Special Cable to VARIETY.)  
London, Feb. 20.  
Will Collins, the agent, has booked Ching Ling Foo over here for ten weeks—dates not disclosed.

## "JUBILEE" TOUR ENDS MARCH 15.

The Weber & Fields' Jubilee Company, now whirling through the one-nighters of the south and doing very big business, will close at Harrisburg, Pa., March 15. Immediately after the closing the comedians and their company will return to New York.

Lew Fields, on his arrival here, will start rehearsals for a big summer show which will open at the Broadway theatre some time in May.

The Jubilee Co. has nearly all one-night stands ahead of it. Feb. 21, 22 (Washington's Birthday) and 23 the show plays San Antonio; Waco, 24; Dallas, 25-26, and Fort Worth, 27. Then the company strikes Oklahoma, Arkansas, Kentucky, West Virginia, then Pennsylvania the second week in March, and then back home.

## NO BOARDS IN SAVANNAH.

Savannah, Feb. 20.  
Small billboards on Savannah's street corners must go, according to the edict gone forth from the city council chamber. The destruction of the boards by the new city administration is causing much talk among the theatre managers of the city.

## McVITTY'S TRAVEL EUG.

Chicago, Feb. 20.  
Karl McVitty (of the producing firm of Gaskell & McVitty), who recently returned from a trip to Panama, will sail from New York Feb. 26, for a tour of the world.

Mr. McVitty expects to return some time in July, when preparations will be begun for the production of "The Printer of Udell's," a play made from the novel of the same name by Harold Bell Wright.

## BAYES-NORWORTH DIFFERENCE.

Chicago, Feb. 20.  
The daily papers have printed the report of a split between Norah Bayes and her husband, Jack Norworth.

The couple are said not to be living together, but are seen in public for business reasons. There seems to be no doubt of trouble between them since "The Sun Dodgers" opened here.

The management claims it is merely a family squabble, but this is not credited.

DeHollis and Valora, who have just completed a two years' juggling trip around the world under Chas. and Vic Hugo's direction, are due to arrive in New York this week.

## WITH THE PRESS AGENTS

William A. Brady announces that he will bring out a new melodrama, yet unnamed, to McVicker's, Chicago, Easter Sunday.

No tickets will be sold for "Little Women" at the Playhouse until March 1. A new attraction is underlined.

Omar Lear, who had many a battle with "Oonsul," the monk, while travelling with Dirwisky, has joined the United States army. He expects to be sent to the Philippines from Columbus (O.) barracks.

Nellie Revell had Charles J. Ross of "The Passing Show of 1912" taken into custody in Chicago last Sunday night for passing stage money in Stillson's restaurant. Two detectives from the central station took the actor in charge and took him to headquarters where Mr. Ross explained that Gilman Haskell, his manager, had played a joke on him by putting stage money in his pay envelope. Some of the local papers fell for it.

"Never Say Die," Willie Collier's present vehicle, is to be made into a novel, the William A. Brady press department announcing the fact. Incidentally Tarkington Baker says Collier's engagement may run late in the summer when the comedian and his entire company are expected to play in London for Sir Charles Wyndham. Among other Baker contributions is one that a Boston man called attention to the steel rod umbrella which was used in "Little Women," saying that such rods were not known until 1800. A wood-stick has replaced the steel rod sunshade. Still another item on the sheet was that the engagement of "Hindle Wakes" in Chicago has been extended indefinitely. Brady will shortly hand Chicagoans Rutherford Mayne's "The Drone."

The New Era Producing Co. is to produce "The Love Leash" shortly with Ann Meredith as one of its principals.

In the May Irwin show "Widow By Proxy" which follows Geo. M. Cohan and company at the Cohan theatre next Monday are Orlando Daly, Clara Blandick, Alice Johnson, Countess Helene, Arthur Bowyer, Lynn Pratt, Frances Gaunt, Helen Weatherby and Jos. Woodburn. Robert Milton staged it.

The moving picture press agents are pretty boys nowadays and are using all the tricks in trade known to the circus and legitimate show agents. One of the best in the Sunday papers was a story how Marguerite Snow, leading woman of the Thanhouser Co. saved the life of the Bagley kid when the New Rochelle plant burned during the making of a picture in which Miss Snow was expected to make a make-believe rescue of the child from a burning building.

Theodore Roosevelt, the only living ex-president in captivity whom the Morria Wonderland has not yet been able to secure for a special sitting, went back of the stage between acts at a Globe theatre performance last week and visited Fred Stone, Dave Montgomery, and Elsie Janis, according to a report sent out by the press department. About six lines was about the best it could get in one of the papers.

George M. Cohan expects to make a stage dramatization of "Seven Keys to Baldpate," a late novel by Earl Bigger. An early fall production by C. & H. is promised.

Jane Cowl will be seen in a new comedy on Broadway a year from this spring under Arch Selwyn's management. She goes on tour in "Within the Law" next season under Selwyn's direction.

A new play by Mary Shaw and Henry Irving Lodge will be placed in rehearsal next week by the National Federation of Theatre Clubs.

Maude Fealy, starring in "The Right Princess," a new play by Clara Louise Burnham, opened her first week's engagement in Providence Monday night under John Cort's direction.

Harry Relchenbach has the Crotona Bulletin in circulation. The little four-sheet paper has a picture of William Fox on the first page. While the sheet comes out every Thursday and tells what the theatre is going to give in the way of bills, personal items about people in that part of the Bronx are published and Harry thereby picks up a little local advertising among the merchants in the Crotona neighborhood. Harry manages to make himself useful in more ways than one on the Fox myroth. It is the first small time press sheet, regularly published.

Lillian Russell is coming to the Fulton for seven nights and three matinees, beginning March 3, and tell "How To Live a 100 Years" and die young. She will be assisted by Kinemacolor pictures.

William Raymond Hill is making press agent history ahead of the Weber & Fields Jubilee Co. What he did in the way of publicity promoting in Dallas is making the other boys ahead shake their heads and wonder. Hill slammed over a four-column story of personal reminiscences of his stars and their famous plays in the Dallas News Feb. 9. All this right bifo in the face of the News' strict charges of \$120 an inch for advertising.

a single column cut for 12 inches and a 2-column cut for 24 inches, with only three measly reading notices in advance of an attraction.

Charles (Kid) Koster, late of the Henry W. Savage and Shubert advance forces, has accepted the advance work for the United Play Company's show, "The Lion and the Mouse." Koster will be back in the circus game next season.

Ian MacLaren is to produce "Samson Agonistes" during his engagement with "The Daughter of Heaven" in Chicago.

Whitford Kane, formerly with "The Drone" company, has been added to the "Hindle Wakes" cast in Chicago.

Cohan & Harris announce that "Stop Thief" will run well along into the summer as far as present indications are concerned. The George Cohan show, "Broadway Jones," on quitting the Cohan theatre Feb. 22 will play the following week at the Grand Opera House, New York. In the new Cohan & Harris show "Children of Today," which opened Monday at Atlantic City, are Jeanette Cook, Isabel Garrison, John Hines, Carmon Nesville, Mill-cent Evans, George Probert and James Bradbury. The piece is styled "a satirical comedy drama by Clara Lipman and Samuel Shipmark." At the Cohan theatre Feb. 24 will be May Irwin in the comedy "Widow By Proxy," by Catherine Chisholm Cushing.

At the Lyceum theatre Feb. 25 (afternoon) the Twelfth Night Club will repeat its recent anniversary performance. On the program will be a travesty by Rachel Crothers entitled "Revenge or the Pride of Lillian La Mar," with John Barrymore, Jane Grey, Grace Ellison and Laura Burt as its central players. Songs by Scott Welsh. There will be other turns.

The death of little Joe Gainer, manager of the Huntington Opera House, Huntington, W. Va., for six years, was formerly located at Shamokin, Pa., and Wilmington, Del., where he managed houses for Nixon-Nirdlinger, in Phoenix, Ariz., whither he had gone to build up his health, recalls a personal achievement of his that is still fresh in the minds of circus people. Gainer landed a special circus board around the Carnegie Free Library in Huntington. The Buffalo Bill show was dated for that city and as central locations were scarce Gainer went to the superintendent of the library and told him that Andrew Carnegie had given permission for the erection of the board, as Andy was a close personal friend of Colonel Cody's. The superintendent at first was suspicious, but Gainer's earnestness won the day. The board went up in front of the library. Then the super thought twice and wrote to find out if Gainer had been given permission. The circus came and went and Gainer was then yanked on the carpet by the library custodian. He echoed the custodian's views and said his father had always told him not to believe circus people anyway.

William C. Miller, baseball player, song writer and jack a trader, is helping Richard Lambert get out his new variety assortment. Miller got ambitious the other day and sent out a story.

### PRESS OPINIONS.

#### MASTER MIND.

The best thing about this play is that not even the guard of "first nighters" could guess, without the aid of the prompt book, how the play was going to end.—Herald.  
"The Master Mind" is the very crookedest. It is likewise the very silliest.—Times.  
As it was equally high flown both in the writing and the acting, it may not lack for a time for audiences. But as sensible drama—shades of Theophrastus!—Morning World.  
"The Master Mind" comes too late in the crook game.—American.

#### THE BRIDAL PATH.

A highly entertaining after dinner spin it proved to be for the audience that covered the course to the final curtain.—Herald.  
It must have been obvious to the first audience that it was not as much the absence of wit as the lack of almost every other element supposed to be essential to a play, especially motive, which destined it to disaster.—World.  
Mr. Buchanan once wrote one of the best plays of a season. Last night, alas! he fell into the direst doldrums.—American.  
Passing from comedy to drama of a sort, and then to force, kept one guessing most of the time how many different kinds of persons the author had been trying to satisfy through that perilous and trying period which follows the acceptance of a manuscript and its actual appearance before the public.—Times

Leander Richardson left Wednesday for Columbus, Detroit, Indianapolis and Chicago "ahead" of the Philip Bartholomae production of "When Dreams Come True."

### CUT-RATE QUOTATIONS.

Out of all the attractions in New York at present, Joe Le Blang, the "cut-rate theatre broker," at 499 Sixth avenue (near 30th street) has premium seats for one show. That show is "The Whip."

"At premium" in Joe's business means the payment of two bits more for dollar seats which are in great demand at the box office and of the theatre agencies. Joe is daily offering Manhattan Opera House \$1 seats for \$1.25, but they are seats that the "specs" can clean up at any time.

Joe had to laugh Tuesday. He got stuck for a bunch of Monday night seats for "The Argyle Case" (Robert Hilliard at the Criterion), which seems strange to outsiders who are of the impression that the show is doing big business. These were regular \$2 orchestra seats which Joe tried to dispose of for \$1.25.

Joe has seats to burn for "Milestones" at the Liberty, \$2 seats for \$1.25. He has no trouble in supplying his clientele with orchestra tickets at \$1.25 for "The Master Mind" which opened at the Harris Monday night, "The Unwritten Law" at the Fulton, Sam Bernard at the Lyric, Weber & Fields' theatre show and others which are not doing a jam up business.

When Chauncey Olcott opened at the Grand, Joe obtained a few the first of the week but now has plenty which he sells two for \$1. He also had some choice balcony seats for "Within the Law" Tuesday night which went for \$1 apiece.

Joe is now doing a nice auto business, and through his urbanity and willingness to please every patron, has worked up a pretty classy "cut-rate ticket" trade.

Diagonally across the street is Pop Phillips' cut-rate agency, but his close proximity to Joe puts a crimp in his business. A VARIETY representative called at Pop's place Tuesday afternoon and found signs up for some shows that have passed into oblivion. Pop and the young man inside claimed they could produce seats for almost any show from "The Whip" (\$1.25) to vaudeville houses. Pop says he gets from 50 cents to \$1.25 a ticket. Pop claimed he could show tickets for some of the shows doing capacity, but none were shown while the VARIETY staff man was in the store.

### AUDITORIUM GOING "DARK."

Chicago, Feb. 20.

"The Daughter of Heaven" leaves the Auditorium Saturday night after a run of two weeks. It will go on the road East.

The Auditorium will probably be dark for some time.

### TWO PLAYS FALL DOWN.

The two new plays produced in New York this week hit the bottom of the well, the bumps only separated by one night. Monday evening "The Master Mind" went on at the Harris, and turned over.

Tuesday night at the 39th Street "The Bridal Path" did a somersault. If anyone wants to know whether they have a good show, the 39th Street should be tried. It's like Syracuse to a vaudeville act.

### SHOWS IN PHILLY.

Philadelphia, Feb. 20.

The general depression usual with the Lenten season is beginning to make itself felt. There has been no great falling off in business about town, but several of the shows which have been drawing big are not doing so well this week.

"The Fascinating Widow," with Julian Eltinge, opened very big and to a very appreciative audience at the Chestnut Street Opera House. The piece has been brightened up since its last visit, and Mr. Eltinge, who wore some wonderful gowns, scored an individual triumph. The press was strong in its praise, and "The Widow" ought to have two big weeks.

"Broadway to Paris," with Gertrude Hoffmann, is not drawing as big in the second week at the Lyric. "Bought and Paid For," next door in the Adelphi, continues to get good returns for its seventh week.

"The Governor's Lady" is closing its stay this week at the Broad and doing very well under the conditions. "Officer 666" is holding to a nice business in its third week at the Garrick. "The Round-Up" is doing big at the Forrest. Second and last week.

"Freckles" is still at the Walnut. It's a poor show and drawing lightly.

"The Common Law," a dramatized novel by Robert W. Chambers, is a new play at the Grand Opera House. It was well received Monday night.

### WEEK IN FRISCO.

San Francisco, Feb. 20.

Show receipts in San Francisco are not generally good owing to Lent. At the Orpheum where Sarah Bernhardt is the drawing magnet the house has been packed nightly with the matinee close to capacity.

Business is of healthy proportions at the Columbia, Cort and Alcazar theatres and only fair at the Savoy.

"Mutt and Jeff" was disappointing, the company being lamentably weak in the singing department.

### CHICAGO CHANGES.

Chicago, Feb. 20.

It is announced Ziegfeld's "Follies" will come to the Colonial after "The Rose Maid" has worn out its welcome. The latter show was booked in for eight weeks, and the indications now are that it will stay here that long.

Lewis Waller reaches the Blackstone in "A Marriage of Convenience" March 2. He will have an English company, and his leading woman will be Madge Titherage.

Maude Adams at the Illinois in "Peter Pan" March 3—remaining for 16 performances. Last two weeks of "The Rainbow" there.

The "last two weeks" sign has gone up at the American Music Hall for the Bays and Norworth "Sun Dodgers" show. The troupe will leave March 1. No announcement is made as to the next attraction.

It has been decided to bring Helen Lowell to the American Music Hall in "The Red Petticoat" at the conclusion of the run of "The Sun Dodgers."

Bert Melrose sprained his back at the Alhambra Monday and had to leave the program.



# LEGIT SITUATION WORKING OUT.

(Continued from page 3.)

tioning a few other cities, went on to say:

"In Toronto the Shuberts have the best theatre, so that the K. & E. house will give way:

"In Kansas City, the Shuberts also have the best house and in Cincinnati the K. & E. theatre (Grand Opera House) is the best and will be given the preference in the adjustments.

"Other towns are so affected by local interests the 'powers that be,' who control the houses themselves, will have to be consulted before either syndicate can take any action.

"For instance, in Chicago, Harry Powers and Will J. Davis have interests with K. & E. in Powers', the Illinois and Colonial. Powers again has an interest in the Blackstone. In the Olympic and Chicago Opera House, Kohl & Castle are partners with 'the syndicate,' and none of these local partners would consent to having their houses relegated to a change of policy. As a further matter of consideration, the Shuberts need more houses in Chicago for their attractions in addition to the Princess, Garrick and American Music Hall.

"In St. Louis the present conditions could not have existed if Spalding was alive. When he died, K. & E. took over the Spalding interests and can, therefore, act without consulting any local interests.

"In New Orleans, K. & E. would welcome the closing of the Shubert house for they own the Tulane and Crescent outright in conjunction with Samuel F. Nixon.

"In Pittsburgh, the Nixon must remain the leading house. That theatre, before the Shuberts entered the town, was good for from \$15,000 to \$20,000 a week, but was killed by the competition for the past few years.

"In Philadelphia, the Shuberts have the Lyric and the Adelphi. The Adelphi will probably be given over to stock. That would mean shifting some of the Shubert attractions into the Nixon & Zimmerman houses.

"What will be the fate of K. & E.'s new Metropolitan in Seattle is a matter of conjecture. Up to the advent of that house, Seattle was the mecca of the northwest. Cort's theatre, the Moore, is getting out of what is now the most desirable location for a \$2 house owing to the movement which no longer makes it the center of the town. The Moore may be relegated to pictures and pop vaudeville and the Metropolitan become the leading house.

"In Boston, K. & E. are free to act because they are actual partners on an entirely different basis from that which prevails in Chicago, with no local interests to dictate."

An adjustment of the entire situation will doubtless be reached during the present season and the summer. With the incoming theatrical season, the States and Canada will be cleared of the destructive competition that has reigned so long in the legitimate to the severe financial loss of the producing manager.

Whatever the general proposition may be or develop into, it is not intended by either side to merge the identity of their respective parties in

any way. Even the booking offices of the two "syndicates" will be maintained as separate establishments with a full corps.

Chicago, Feb. 20.

In the rearrangement of local conditions in the legitimate field here it is reported the Blackstone will house the big dramatic pieces and Powers the lighter shows, the Cort getting the "overflow."

The Garrick and the Illinois are to hold musical shows.

This leaves the Olympic, Colonial and Studebaker out of the running.

The Colonial and Olympic are spoken of as pop vaudeville possibilities.

## WARM ADVERTISING.

Philadelphia, Feb. 20.

The advertising matter which referred to the "chickens, squabs and broilers" with the Gertrude Hoffmann show at the Lyric has stirred up quite a little fuss. At the benefit tendered the Cushman Club by Otis Skinner at the Chestnut Street Opera House last week one of the speakers referred to the advertisement in no uncertain terms.

This week's "ad." for the "Broadway to Paris" show carried this line: "The Merry Chirping of our chickens from 'The Gay White Way' is in no way disturbed by the sad cackling of passee old hens."

Toxen Worm, the Shubert press agent, has been making good use of the muss.

## WARNER SHOWS NEW PLAY.

Newark, N. J., Feb. 20.

H. B. Warner is playing a week's engagement at the Newark theatre in "The Ghost Dreamer," in which he comes to Broadway March 3. The piece has been playing a preparatory series of one nights through Pennsylvania.

It is a curious combination of pure comedy and melodrama, and the auditor is at times somewhat confused as to which is its proper classification.

In the cast are Katherine Emmett, Frank Campeau, Frank Westerton and William Sampson.

The piece is the work of Charles Goddard, a New York newspaper man in collaboration with Paul Dickey. It is presented by Maurice Campbell. It is in four acts—a New York hotel, stateroom on an ocean liner, old tavern in Spain and an ancient castle in Spain.

## "PASSING SHOW" GOING WEST.

Chicago, Feb. 20.

Though business remains enormous at the Garrick, where "The Passing Show" is already overstaying its announced engagement here, the final week for the Shubert production in Chicago has been set for March 24.

"The Show" will then go west, likely to the coast, and "Broadway to Paris," the Gertrude Hoffmann piece, may follow it in here. There is a chance also that the Hoffmann crowd may go along the route made by "The Passing Show."

Philip Bartholomae's "When Dreams Come True" follows in the Garrick.

Frank Mayne in "The Third Degree" opened on the Loew Circuit this week.

## "ESCAPE" AT COHAN'S.

Chicago, Feb. 20.

Arrangements have finally been settled whereby "The Escape," the new Paul Armstrong piece, with Helen Ware as star, will have its Chicago showing at the Cohan & Harris Grand Opera House.

It was originally booked in at the Garrick, but owing to the success of "The Passing Show" the three weeks which were to have gone to the new piece will now be turned over to the Shubert production. It will give that show a continuous nine weeks' run at the house, and will be carried beyond this if possible.

"The Escape" opens March 2, to be followed in by George M. Cohan for ten weeks. This will be Cohan's first Chicago appearance in three years.

The ease through which the shift of booking was made for "The Escape" from the Garrick (Shuberts) to the Grand (Klaw & Erlanger) may be the first exemplification of the new working understanding between the two "syndicates." Last spring, though, a somewhat similar occurrence happened when the Blanche Ring show was switched into the Cohan theatre, New York.

Oliver Morosco will leave Los Angeles Feb. 24, to be here at the premiere.

## BIG CAST FOR "GEISHA."

The cast as much as the piece will be depended upon by Arthur Hammerstein in his revival of "The Geisha," an opera that was a season's success on Broadway some years ago.

The players to be engaged are of such weight in name and ability Mr. Hammerstein is reserving all his diplomatic powers for the final line up when contracts are to be signed.

William J. Wilson, assisted by Edwin Emery (from San Francisco), has been engaged to stage the all new production. It will open March 31 in either Philadelphia or Boston, coming into the Weber & Fields theatre about a week or so afterward.

"The Beggar Student," another Shubert revival for April, will likely make its reappearance either at the Casino or Lyric.

The Shuberts and Hammerstein have formed a partnership for the "Geisha" revival, each putting up \$5,000 for a bankroll with which to make the production. The cast will embrace such people as Lina Abarbanell, who will receive a salary of \$900; Zepilli, of the Chicago-Philadelphia Grand Opera Company; Orville Harrold, Edwin Stevens and James T. Powers.

## JAKE SHATTUCK NEEDS AID.

Jake Shattuck, for many years treasurer of the Academy of Music, and later in a similar capacity at the Bijou, is in Oakland, Cal., suffering from cataract. Unless an operation is performed, he is threatened with total loss of sight.

He has written friends in New York he is without funds, and \$200 is required for the operation. An effort is being made to raise the necessary amount. Any contributions sent to VARIETY will be acknowledged and forwarded.

## TANGUAY AT FULTON?

The Fulton theatre, New York, one of the hard-luck Harris houses of this season, is thinking of tendering an offer to the Eva Tanguay road show to come in there. Sam H. Wallach, who manages the house, went on this week to see the vaudeville troupe Miss Tanguay heads.

It is claimed the Tanguay show did enough business last week over one-nighters to give the star \$6,900 as her share. The cost of operating the company is about \$1,400 weekly. Next week Tanguay and company are at the Colonial, Providence. Arthur Klein is still the manager.

The Fulton will be dark next week. Lillian Russell opens for seven days March 3.

"The Unwritten Law" at the Fulton closes Saturday night.

## "CHILDREN" IN DOUBT.

Atlantic City, Feb. 20.

"The Children of Today," which Cohan & Harris present at the Apollo this week, is by Clara Lipman and Samuel Shipman. It is a satirical comedy in four acts aimed at the worldliness of modern children and their decreasing regard for parental control.

The satire at times is almost ridiculous and makes the widowed mother appear a woman of putty.

There can be no question but that the play is vitally interesting as an analysis of present conditions or at least a few years hence, even though very far-fetched.

The piece has advanced ideas. James Bradbury did excellently as the stepfather, Carmen Nesville was fine as an adventuress, Millicent Evans as the daughter was good, while Geo. Probert did not have an easy time of it as the impressionistic artist.

The first night impression here was not flattering. The play may go either way.

## REVIVAL AT MANHATTAN.

Utica, Feb. 20.

Robert Campbell, owner of "The White Slave," has signed contracts for a big scenic revival of the famous melodrama, to open at the Manhattan Opera House early in August. There is to be a big metropolitan "all-star" cast.

He also plans a similar revival of "Siberia," and 20 weeks have been set aside for him at the Manhattan.

## NEW SHOWS TO BOSTON.

Boston, Feb. 20.

New shows to Boston will come into local theatres next week. At the Plymouth Robert Lorraine in "Not for Sale" takes the stage, "Disraeli" going out Saturday at the conclusion of the 19th week of its run here.

"The Follies" leaves the Colonial this week, with "The Miracle" picture showing there commencing Monday. At the Tremont "The Yellow Jacket" will replace "Milestones."

The season for the Gilbert & Sullivan Opera Co. has been prolonged. It comes into the Majestic March 3, succeeding "Bunty," now playing there.

Joe Whitehead will continue in vaudeville for the remainder of the season.

# PICTURE STOCK SCANDAL MAY CARRY ITS LESSON

**Publicity Barely Averted in Local Film Company Over Trouble Involving a Young Girl and Director. Similar Condition Said to be not Uncommon. Director Promised "Jobber" "Leading Lady" Part Following Week. Husband and Brother Looking for Him With Gun.**

A scandal occurring last week in the stock company of a picture concern with headquarters in New York City is now the subject of general conversation in all of the studios hereabouts. The affair was kept from the daily newspapers and the police only by the herculean work of those concerned who were friendly to the director of the stock company involved, they realizing what exposure might mean to the trade and the general public who are patrons of the screen.

There are two versions concerning the scandal itself. The correct one seems to be that the director of the company made advances to a young girl, known as a "jobber" (a picture actor or actress who works by the day when called upon, usually receiving \$5 for the day's service, although this lately has been reduced as low as \$1.50). The director promised the young woman the following week she would become the leading woman of the stock company. Lured by his promises, the little actress was betrayed. She was picked up on the street by an officer, who sent her to a hospital, finding her stupefied with liquor. By the time the effects of the drink wore off friends of the directors who had heard of the affair located her and despatched the girl to the asylum for complete recovery.

The father and brother of the little actress also heard of the outrage. They started for the studio of the stock company loaded with firearms, but the director had been taken out of town by the same friends. The scandal has not quieted down yet. It is said there is an indefinite leave of absence granted the director, who is not certain when he may return to New York. His present whereabouts are kept a perfect secret. The young woman has been pronounced temporarily insane. She will leave the asylum in a week or so.

The story has created the most talk in picture circles among the actresses engaged in that line. A couple informed a VARIETY representative that similar conditions would not be hard to unearth among three-quarters of the picture stock companies. It has grown to be looked upon, they said, as a prerogative of the picture stock director. The "jobbers" are nearly always the victims. In some cases where girls are ordered by the director for a day's work, and the task of calling them either by phone or postal card falls to the lot of an office man, very often this person encroaches upon the precincts of the company's director by informing the "jobbers" that unless they listen to him he will forget their phone number or house address.

The picture stock scandal is expected to have a lasting lesson among the

companies. It was a very narrow escape for the director in question. The actresses of the profession believe that hereafter directors will be more discreet, at least, if not strictly attending to their business only.

## THEATRE BOYCOTT THREATENED.

Oakland, Cal., Feb. 20.

The Building Trades Council of Alameda county has expressed its most strenuous objections to the display of moving picture films showing the procession of Unionists going from the court house to the train in Indianapolis, following the conviction and sentencing of the labor leaders in the famous dynamite case, and is reported to have given notice to all moving picture concerns that they will boycott any theatre displaying the films.

A resolution to that effect was adopted at the last meeting of the Council and is immediately effective.

## "CRISTO" DECISION SUSTAINED.

The New York Supreme Court of Appeals last week sustained the lower court's decision in favor of Famous Players Film Company's infringement suit against the General Film Co. and the Selig Co. and a continuance of the injunction restraining the Selig firm from selling or making any production of "The Count of Monte Cristo."

## BANKING ON BLANCHE WALSH.

The Masko Film Co. is banking on some new pictures with Blanche Walsh as the central figure. She was last seen before the camera in "The Resurrection."

## PICTURE EXPOSITION.

When the Motion Picture Trades Exposition is going full blast at the Grand Central Palace, New York, July 7-12, Broadway is going to see all the picture men worth while as they will flock here from all parts of the country.

Two picture studios will be in operation afternoon and evening whereby the exhibitors can get a full line on the movie product of both the independent and licensed concerns.

## OBJECT TO "DANTE'S INFERNO."

Melrose, Mass., Feb. 20.

The women of this city raised a hue and cry against the pictures, "Dante's Inferno," being shown here.

One woman objected because she had seen 'em elsewhere.

F. W. Randolph, a former newspaper man, has taken charge of the Universal Film Co. in the Hawaiian Islands. He will not only write a series of scenarios but will do considerable directing.

## U. S. MAKES "TRUST" CRAWL.

At the behest of the United States Department of Justice the film trust has promised to be good. It has withdrawn its cancellation of the license of William Fox's Greater New York Film Rental Exchange and promised to let that concern, against which it has been engaged in a two-year fight, do business. This action was not taken voluntarily, but only after the heads of the Patents Co. had been peremptorily summoned to Washington and, so it is reported, been neatly grilled by a representative of the Attorney-General.

The Supreme Court of New York State about three weeks ago rendered a decision in the Fox-Patents Company injunction proceedings in which the relief was refused Fox in his fight to continue as an independent renter of licensed films. Fox has been doing business under a writ of injunction for many months, the courts having temporarily enjoined the Patents Company against cancelling his license. It was during this period the Government's suit for the dissolution of the Patents Company and the General Film Company was brought.

Basing its action upon the decision of the State Court, the Patents Company about two weeks ago again served notice upon Fox that the licensed manufacturers would after a specified date refuse to lease film to his exchange. Apparently the trust heads had forgotten all about the Attorney-General's dissolution suit. At any rate they disregarded it.

The cancellation was brought to the attention of the Department of Justice and immediately the Patents Company officials were ordered to Washington. The flock of lawyers who represented the embarrassed film makers, it is said, counseled compromise and the Patents Company agreed to "take it all back" and recall its cancellation.

Gustavus Rogers, Fox's lawyer, at 160 Broadway, was in Washington Tuesday in a conference with Government officials. Upon his return to New York Wednesday he said:

"Following my visit to Washington, I am assured that the cancellation of the Greater New York Exchange will be withdrawn and that the manufacturers licensed by the Patents Company will go on making deliveries of film to that exchange on the same terms as those on which it does business with the General Films Company and the Kinetograph Company.

"I have every reason to believe the Greater New York Exchange will have no further trouble in transacting business and will continue in the field. We have the verbal promise (which we expect soon to have in writing) that the attitude of the Patents Company toward the Greater New York exchange will be passive. Certainly this condition will continue until the outcome of the Patents Company dissolution suit is known."

Charles A. Pryor, president and general manager of the Yale Feature Film Co. (Inc.), has gone to San Francisco to transact some special business for the firm. With him went Charles Wynard and Joseph Kerns, camera experts, who will take some pictures on the trip.

## BONAVITA HURT.

Tampa, Fla., Feb. 20.

Captain Jack Bonavita, lion tamer (now in the employ of the World's Best Film Co.), who was badly injured by "Brutus," a big lion, as Bonavita was putting the jungle beast through his paces in front of the picture camera, may be saved by skin grafting, according to the attending physicians.

Bonavita's right leg was badly torn and his thigh ripped open by the animal's claws. Captain Jack cracked Brutus on the nose with a short whip and as his hold was released jabbed his fingers into the animal's eyes. Assistants rescued Bonavita. He was rushed to Halcyon hospital.

The New York office of the film company received a wire Monday from Harold M. Shaw, the picture director, saying Bonavita was slightly improved and that the necessary skin to cover his damaged leg had been volunteered.

Since Coney Island closed last summer, Bonavita and his lions have been doing special posing for the camera men.

## KEITH'S INDEPENDENTS.

The Mutual Picture Corporation, which now has about 40 movie companies on its books, is crowing lustily over the placement of its brand of pictures in some of Keith's vaudeville houses, which have always been bound hand and foot to the "licensed" product.

Keith's Providence house and the Union in Pawtucket are running the Mutual pictures, while the National, Boston, has been running them for some weeks.

## INSPECTION BILL WITHDRAWN.

Boston, Feb. 20.

The sponsors for the bill providing for the inspection of all pictures exhibited in Massachusetts by the district police, were given permission to withdraw the proposed enactment by the committee that took the bill under advisement.

## ONE TOWN WITHOUT MOVIES.

Woburn, Mass., Feb. 20.

The entire 15,000 local denizens are denouncing the city dads in no endearing terms through their refusal to grant film exhibitors a license to show pictures here.

## ESSANAY PEOPLE.

Gilbert M. Anderson ("Broncho Billy"), after an extended visit to New York and Chicago, is back at Niles, Cal., where he is producing a new series of Broncho Billy pictures with the western company of the Essanay concern.

Arthur Mackley is assisting him with the movie productions. August Carney is to be seen in a new run of "Alkali Ike" pictures (Essanay). Helen Dunbar of the Eastern Co. is rounding out her first year in picture work. John Stepling is now handling comedy roles with the Eastern Co.

Dorothy Phillips, formerly of Henry W. Savage's "Everywoman," has signed with the Essanay for a permanent birth. E. H. Calvert, leading man with the Eastern Essanay, was in vaudeville for three years.

# KINETOGRAPH CO. WRESTS 150 N. Y. HOUSES FROM GENERAL CO.

**One Week Old, the Kennedy-Waters "Opposition" Has  
Already Swept Business Estimated at \$400,000 a Year  
From Books of the Trust's Rental Exchange.  
New Clients Served from New York Main  
Office, Just Opened**

The Kinetograph Co., the new Kennedy-Waters film exchange, started its second week of life Monday with more than 150 theatres served direct from the central office. All are in Greater New York and almost every one represents an account closed with the General Film Co., with which the Kinetograph is in keen competition. There are a few recruits from the ranks of independent exhibitors.

In the list of the New York office's clients is the chain of vaudeville theatres of Moss & Brill and those of Cunningham & Fluegelman. The Regent, the new house at 116th street and Seventh avenue also switched from the General to the Kinetograph Co. The company which operates the Regent has another house in Canada, also supplied by the Kinetograph. It was estimated that the first week's operations of the Kinetograph had cost the General Film Co. patronage amounting to \$8,000 a week in former clients who had taken their business to the new distributing concern. This is in the main office in New York alone.

The General Co. is in no shape in the metropolis to meet the crushing opposition that has arisen against it. Upon the formation of the Kennedy-Waters enterprise the managers of the three New York branches of the General transferred allegiance from the General to the Kinetograph. They were Weiss, Dodge and Hancock. In a rush to fill their places the General people hurriedly summoned their Chicago and St. Louis managers to take hold in New York. Thus the struggle to capture and retain patrons was waged on one side by men entirely familiar with the local trade and on the other by outlanders working in unfamiliar territory.

The Kinetograph salesmen have been supplied with one strong selling argument. For 90 days past the Kinetograph Co. has had standing orders with the licensed manufacturers and even before it began to serve a customer it had accumulated an immense quantity of film. These reels were stored away against the opening of service so that if a customer called for a "30-day" reel it was available for him. The advantage to the exhibitor, as the salesmen argued it, is that now the exhibitor who wants "30-day" reels gets film that has never been put through the projecting machine, whereas the General Co. supplies him with a film that has seen 30 days of service.

## PRISCILLA READY TO JUMP.

Little Priscilla Dean, who has left the Imp stock company, is dodging around with visions of a parachute before her. Frederic Rodman Law, the jumper, wanted Miss Dean to go up

in the air 1,000 feet in a balloon, when they would both drop off in a parachute, leaving it to the motion picture man to catch the flight in a camera.

Miss Dean thought well of the experiment, but her friends wanted to know why Mr. Law couldn't use a dummy, faking the lift and the landing. They finally persuaded the girl to abandon the idea, even at the risk of ruining Mr. Law's anxiety for realism.

It is reported Miss Dean may return to her former place in the Biograph Company.

## SENDING KEARTON AWAY.

The Famous Players Film Co. is returning Cherry Kearton to Africa. The explorer will sail March 1, to remain in the interior of the wild country for six months, procuring scenes for the screen with wild animals in them that have not been yet shown. James Barnes will accompany him.

The Kearton animal pictures were shown the first two days of this week at matinees in the Playhouse for \$2 a seat. If the pictures drew as anticipated, the Famous Co. expected to permanently locate them in a New York theatre.

## OPERATORS' GRIEVANCES.

The Moving Picture Machine Operators' Union No. 1 of New York, which has established its quarters at 133 Third avenue, is anxiously awaiting the decision of the executive council of the American Federation of Labor regarding their grievances against Local Picture Union No. 35.

The M. P. M. O. boys refused to affiliate with "thirty-five" and wished to have a branch union which would receive just recognition from the Alliance.

The operators finally got the matter before the A. F. of L., and it was referred to arbitration between representatives of the Alliance, No. 35 and No. 1 picture unions. This meeting resulted in President Gompers sending the entire grievances back to the executive council which is expected to make a final decision.

If the grievances are sustained by the A. F. of L. the No. 1 body will be granted auxiliary recognition with the Alliance.

James Vincent is again back on the payroll of the Kalem Co.

The Sun Film Corporation of New York has filed articles of incorporation with the state officials at Albany, capitalized at \$50,000. Among the men interested in the project are Tobias A. Keppler, Julius H. Dreher and Sydney H. Ascher. They live in New York.

The Screen Club is making gala preparations for its big ball to be given in Terrace Garden April 19. A novel entertainment, with William Robert Daly in charge, will be a feature. It will be a white-faced minstrel show with all the picture playing celebs taking part.

## THE MIRACLE.

A public exhibition for the first time of the "talking" movies, the Kearton reproductions of "wild life and big game" and "The Miracle," a lyriscopic play in three acts and 15 scenes, all in two days, marks an era in the photoplay world. The "talkies" may not make much of a dent, the Kearton films are valuable from an educational standpoint, but the "Miracle," reproduced from the wonderful Reinhardt pantomime of the same name presented at the London Olympia, is probably the finest exhibition of the "Celluloid drama" ever conceived. In some respects it is superior to the original pantomime spectacle, in that the paths of the performers—or characters—may be followed more minutely and with greater detail than is possible in the original, due to the possibility of showing the scenic progression with the unfolding of the plot. Then again the illusion of actual "life" is created to such a degree by the accompaniment of such noises as the knocking on a door, organ and choral accompaniment for church and other scenes, and, throughout a symphony orchestra of 75 pieces rendering music by no less a genius than Humperdinck. So far as detail is concerned, the presentation is remarkable. Before the rise of the curtain there are a few minutes of "atmospheric" orchestral music, followed by a parade down the aisle by the choir in church vestments and onto the stage. Incense is wafted into the auditorium. The rise of the curtain disclosed the screen on which the film was to be projected. It is in the form of the exterior of a cathedral, stained glass windows and heavy doors. As the "doors" are opened the white screen itself is so "lighted" as to give the illusion of gazing into the interior of the house of worship. At the close of each "act," these "doors" are utilized to shut out the picture. The whole presentation is remarkably impressive in general effect, the pictures so beautifully colored to resemble natural colors, the scenes so plentifully interspersed with captions announcing the progress of the tale, and finally the awakening to a realization that it was all a ghastly, unnerving "dream," is extraordinarily vivid. No spoken play could be more so. Jolo.

## WILD LIFE.

Probably the most wonderful exhibition of motion photography was at The Playhouse Monday afternoon. The film was taken by Cherry Kearton, who hunts wild animals in the jungle without weapons, other than a camera. The entertainment is really an exhibition of zoology and zoography of all parts of the world from the standpoint of naturalistic photography. The aim is to attempt to focus daring situations in encounters with beasts of the forests. In this respect the exhibition cannot stand comparison with the Rainey films, but have a far greater appeal from an educational, zoological research standpoint. Portions of the pictures will probably be very interesting to school children, but the pictures, as a whole, will be of great value in the advancement of natural history. For the first performance Mr. Kearton was introduced in a few words by Theodore Roosevelt, who vouched for the authenticity of the pictures by declaring that he personally met the photographer in South Africa. Later this was still further verified by moving pictures of the Colonel himself on his memorable hunting trip in 1900. The first pictures shown are scenes in Yellowstone Park, America. During their showing Mr. Kearton took occasion to throw a well merited "wallop" into Americans for traveling everywhere but in their own country, saying that he found but few natives who had ever visited what he regarded as the finest scenery to be found anywhere in the world. Buffalo, moose, bears, English sparrows, hawks and other animals in America and England were shown. Then a caterpillar and chrysalis and later, in India and British East Africa, everything from ants to elephants. Birds and their natural habitat come in for special attention. The most thrilling feature, used for the finish, is a band of almost naked savages attacking a lion and killing with spears the "king of beasts" with no other aid. Mr. Kearton's pictures will be of great interest to posterity. Their present commercial value from general public exhibitions is questionable. Jolo.

Adrienne Kroell and Rose Evans are now numbered among the Selig Photoplayers.

William Duncan is writing and producing scenarios for the Selig people. His latest is entitled "Range Law."

Lem B. Parker is now a director with the Selig picture company. Parker is also turning out some melodramatic scenarios.

The Arcadia, a new house on Atlantic avenue, Atlantic City, devoted exclusively to pictures, opened Feb. 11. Hall and Mason, formerly connected with the Criterion, being its managers.

Charles Jourjon is directing the management of the Eclair film company. The concern, in addition to its "Newlywed" series, is featuring a three-reel entitled "The Crimson Cross," which contains a conception of the "Life of Nazarene."

Victoria Forde, of the 101 Ranch Co. was held up while on her way home from the Hollywood, Cal., studio, but the robber didn't get a cent. She did not even carry cash at the time. Barring a good case of hysteria, Miss Forde was none the worse for her adventure. It was a real adventure that was not cameraed.

## PRISONER OF ZENDA.

Up to the present time, it has been impossible to perpetuate the art of the player. The sculptor has left his enduring touch on bronze and marble; the painter on canvas; the writer on the printed page, but until the marvel of the motion picture came, the actor's art has remained only a vague illusion of inaccurate memory.

Now for the first time, thanks to the enterprise of Daniel Frohman, Adolph Zukor and Edwin S. Porter of The Famous Players Film Company, the visual half of the actor's art we hope may be made to last.

I say visual half, because the player can only appeal to two senses, sight and hearing and unfortunately it is as yet impossible to synchronize sight and sound.

Pray remember that I am a pioneer in this field, and that some of the defects may be due to those exigencies which crowd fast upon the pathfinder.

Through the genius of this great invention, posterity will witness my performance in The Prisoner of Zenda long after I have crossed the Great Divide, and will then realize that Masterlinck's idea is true, that "There are no dead."

May it be the lot of my distinguished colleagues and even of myself to perpetuate in this effort part of whatever art the players may possess.

I hope you will find some virtue in my attempt. I know you will find many faults. May my profession profit from both!

JAMES K. HACKETT.

The above is an extract from a very tastily gotten up souvenir program distributed at the private showing of the Famous Players Film Co.'s newest feature, "The Prisoner of Zenda," at the Lyceum theatre Tuesday afternoon. The picture runs in four reels. It is of a drama that was first enacted 18 years ago, and which lends itself very readily to the camera. To those who may not have seen the speaking version, the play Mr. Hackett starred in will be very interesting. With the capable company and Mr. Hackett on the screen, "The Prisoner of Zenda" will prove in reality a "feature film" worth playing. If the Famous Players Co. is as fortunate with its other subject, the promoters of this advanced development of the picture business may consider themselves extremely lucky especially when it is considered that each distinct production for the sheet, such as the "Zenda" series is, means an initial investment by the company of between \$20,000 and \$30,000. In the playing company before the camera Beatrice Beckley, a handsome woman, brought most favorable notices to herself. David Torrence and Walter Hale did almost as well. Others were Fraser Coulter, C. Randall, Frank Shannon, Minna Gale Haynes, Sidney Barrington, Walter Claton, William H. Cone, Frank Young, John E. Trevor Irving Williams. Sime.

Arthur M. Brilliant is writing picture news for a Pacific Coast paper.

Mary Charleson has returned to Santa Monica from her recent trip to San Francisco and is again at work with the Western Vitaphone players.

Florence Well has recovered from her recent illness and is again playing parts with the Western Vitaphone company at Santa Monica.

The members of the Western Vitaphone company at Santa Monica attended the Valentine ball of the Photoplayers club at Los Angeles Feb. 13, and were also very much in evidence at the parade of the club, evening Feb. 8.

Walter McCallum and Roger Bennett, of Medford, Ore., have purchased the South American rights for the Beverly B. Dobbs' "Atop the World in Motion" pictures and will depart for that country Saturday to display the film, stopping at Colon en route.

Joe Brandt, former manager of publicity of the Universal Co., has resigned to take a more remunerative position with the World's Best Film Co., as its New York general manager. He expects to be settled in his new office Feb. 24.

The Central Opera House (87th street and Third avenue) since M. S. Schlesinger opened business there has been doing a gratifying business. M. S. this week added a drum accompaniment to the piano and an illustrated singer. He gives away a diamond ring to the most popular woman in the neighborhood Easter Sunday.

The Pilot Film Co. will make its third release Feb. 27, when "The Doll and the Devil" will be offered. This is a costumed spectacular comedy from the old French opera, arranged by Roy L. McCardell, of the New York World staff.

The report that Laurette Taylor is to appear before the picture camera in a photoplay reproduction of the "Bird of Paradise" is untrue. Her stay at the Cort will very likely extend to late in the spring.

Triple and quadruple exposures of scenes, each one in colors, have been successfully used by the Kinemacolor Co. This new experiment will enable the Kinemacolor people to take pictures which will imitate ghostly visions to pass before the audience and the photoplayers in the picture with the "ghostly" scene being reproduced in natural colors. This new phase of "trick photography" is now being tried by various Kinemacolor companies and will soon be placed in the regular K. Co. film service.

# COL. FENNESSY'S RETIREMENT FROM BURLESQUE IS DENIED

**But Business Associate Admits He Intends to Leave Cincinnati Headquarters of Empire Circuit, and Take a Hand in the Management of the Wheel From its Eastern End, Making His Permanent Home in New York**

Cincinnati, Feb. 20.

James E. Fennessy will make his home in New York after this season and will take an active hand in the management of the Empire Circuit Co. (Western Burlesque Wheel) from the eastern end after that date.

This authoritative statement was elicited from Herbert Heuck. A local paper printed Wednesday that Col. Fennessy would retire from the Heuck Opera House Co. shortly. He was in Indianapolis at the time, but Mr. Heuck spoke for him and denied the story in so far as it concerned Col. Fennessy's retirement from the local theatre management. He will continue to hold his interest in that property, declared Mr. Heuck.

Mr. Heuck likewise denied the published statement Col. Fennessy contemplated retirement from burlesque.

## WESTERN STILL LOOKING.

The Empire Circuit (Western Wheel) burlesque circuit could not come to terms for either the Park or Wallack's theatres and is now negotiating for another theatre of large capacity in the Times Square section.

## CLEANSER EXPLAINS.

Toronto, Feb. 20.

The following statement has been submitted by Rev. R. B. St. Clair in explanation of the present status of the reform wave on the local stages:

In **VARIETY**, Feb. 7, its Toronto correspondent states "the suit of Rev. St. Clair against editor of Jack Canuck, and F. W. Stair, proprietor of the Star theatre, was dismissed by the judge and the reverend gentleman will have to pay the costs."

As I have been given to understand, **VARIETY** is as anxious as I am to have common decency upon the stage; I infer that the errors contained in the above statement are entirely unintentional.

The facts are, briefly, as follows: The Master in Chambers on Jan. 30 dismissed a motion by the editor of Jack Canuck for an order requiring me to give security for costs. The costs in the cause were ordered to be paid by the editor. The Master found: (1) That the editor had failed to show good faith, or "the absence of any improper or indirect motive, the presence of which constitutes actual malice"; (2) it was not made clear how his alleged libelous article could be in the public interest; (3) persistent violence of language, besides such fact as citing dicta of the judges in the Court of Appeal which favored the editor's viewpoint while those which favored St. Clair were omitted. For these reasons the

Master in Chambers dismissed the editor's motion.

Feb. 10 Supreme Court Justice Latchford found the editor guilty of contempt of court, in that he had improperly commented upon this case, before the trial of the main action. The justice severely censured the editor and ordered him to pay the costs in the cause.

R. B. St. Clair,

(Supt. Toronto Vigilance Association).

## CHORUS GIRL ADVANCED.

Kansas City, Feb. 20.

When Gertrude Ralston, with the "Lady Buccaneers," became too ill last week to play and there was no understudy, Blanche Elliott, a chorus girl, volunteered. She made a hit that wrote "finis" for her days as a spear carrier. Miss Elliott will get a regular part next season.

## RUBY LEONI'S FIGHT FOR HONOR.

Kansas City, Feb. 20.

Ruby Leoni (Mrs. Harry Leoni), leading woman with "The Cracker Jacks" burlesque troupe, claims she was assaulted by a brakeman on a sleeping car en route here from St. Louis and that in keeping him from entering the dressing room she had two fingers smashed in the door.

Miss Leoni's nerves were badly shaken by the incident. Her husband, manager of the company, intends to sue the road for damages.

## HARD TO DRAW.

Hoboken, Feb. 20.

Everybody in Hoboken is anxious to draw one of the 25 Long Island lots which Manager Abbott of the Empire is giving away this week through an arrangement with a Long Island realty company.

One must attend a performance of the burlesque shows to obtain the land.

## JUGGED A JOHN.

Newark, Feb. 20.

"Doc" Jones, a local dentist, got in Dutch here as the result of a "pull" he thought he had with a Pine street boarding house.

"Doc," the story goes, had "filled" a date with two of the girls with the burlesque company, playing the Gayety. Upon "cementing" the friendship by escorting them to their rooming place, and in the good night aftermath he became so demonstrative that Josie Wilson, a show girl, had him jugged on a charge of disorderly conduct.

Jones, out on bail, claims he was doped.

## "ME FOR BURLESQUE."

By LOUIE DACRE.

If you want to play V'ville, please bear in mind  
This inside information, it's useful you'll find.  
Be ready to jump from Chicago to Philly  
Then back to Milwaukee (I know it sounds  
silly).  
Those misunderstandings perhaps will scoff,  
But you'll have to do it or else lay off.

Every Tuesday when you get nervous or vexed  
Wondering where they are shipping you next.  
Be prepared to spend more or less, \$5 weekly  
For wire collect (if more, take it weekly)  
Your agent doesn't worry while you are will-  
ing.  
He just telegraphs, "Send photos and billing."

"Well, we've booked next week at Wash.,  
D. C."  
Then another wire, and of course, C. O. D.  
It says "Date postponed, you play Norfolk in-  
stead."  
Rush billing. Confirm. (You wish you were  
dead.)  
You do as you're told ('Tis a mighty tough  
pill)  
But it's one of the sure doses in vaudeville.

When the week's end arrives you hand out  
tips  
To those fellows, expressmen and all other  
dips;  
The R. R. fare leaves you in woeful condition.  
You count up to see if you've the commission;  
Each Tuesday morning your agent expects it  
(Pay 15%, too, though no one suspects it).

And so, with the R. R. fare, lay-offs and tips,  
Commission, telegrams and long sleeper trips  
You'll find the salary that sounded so much  
Keeps right on shrinking at each steady touch.  
Besides there's the money home to mother or  
wife;  
And, after all, Vaudeville's a pretty tough life.

Now, I'm just a burlesquer, well, ask old Jim  
Curtin.  
Burlesque may not be classy, but anyway, it  
is certain.  
You don't have to worry where you go from  
here  
Or if next date is very far or near.  
With telegrams, too, you're rarely cursed;  
(Kind manager always reads them first).

Give me burlesque with its perhaps dubious  
fame,  
Where a man's called a "guy" and a woman's  
a "dame,"  
Where "props" is a "stool pigeon" and the  
girls are in debt,  
Where, maybe, the soubret is the manager's  
pet  
Though the straight is a souse and the leader  
a crank  
At the end of the season I have coin in the  
bank.

And on my vacation, 'midst sunshine and  
clover,  
I'll not roast the bridge that carried me over.



LAWRENCE JOHNSTON

The above shows LAWRENCE JOHNSTON at the age of 19, when he was the youngest Bailiff in Nebraska, under ALBERT J. CORNISH, Judge of the District Court. While recently playing the Orpheum at Lincoln, the ventriloquist enjoyed the pleasure of entertaining His Honor, who is still on the bench.

## STRIKE ON IN FINDLAY.

Findlay, O., Feb. 20.

The stage crew of Swatsford's Opera House is still out, but the strike controversy is expected to be settled soon through a conference of I. A. T. S. E. officials and a representative of the theatre in New York. Local Union 192 demands union recognition from the management.

Louisville, Feb. 20.

The trouble here between the union picture operators, affiliated with the I. A. T. S. E., and the Kentucky League of Picture Exhibitors remains unsettled, and Oscar Sheek, of Cleveland, third vice-president of the Alliance, has been sent here to adjust the matter.

Knoxville, Feb. 20.

The union picture operators here are still at loggerheads in their controversy with the movie owners, and F. G. Lemaster, of Denver, an Alliance official, has been instructed to take charge of the local situation and see if he can bring about a speedy settlement.

## MAYOR BARS "ONE DAY."

Cincinnati, Feb. 20.

The Walnut Street Theatre was dark Sunday owing to an order issued by Mayor Hunt directing that the presentation of "One Day" be forbidden. The house had been completely sold out with a large advance sale. Detectives were stationed at the entrance of the theatre to see that no one was admitted. The management refunded to each person the price of their seats.

Mayor Hunt refused to give the show a private hearing to determine whether it contained anything objectionable. Telegrams were received from officials at Dayton and other places showing that there was nothing objectionable.

M. C. Anderson arrived Monday and with Manager Jackson endeavored to get Mayor Hunt to rescind his order, but the Mayor declined. The house remains dark for the week.

## SINGER'S SUMMER STOCK.

Detroit, Feb. 20.

Jack Singer's Gayety Burlesque Stock Co. opens its summer engagement at the Gayety, here, May 25.

Ted Evans has been engaged as one of the comedians.

## GETS BLOOMINGTON RECORD.

Chicago, Feb. 20.

"The Girl at the Gate" played Bloomington, Ill., to \$1,605, Feb. 16th, breaking all records for the house there.

## "SPIRITUALIST" IS WILSON'S.

Atlantic City, Feb. 20.

Next Monday at the Apollo Francis Wilson will appear in a new piece called "The Spiritualist."

In his company are John Blair, Wright Kramer, George Irving, Robert Peters, Frank Peck, Edna Burns, Mrs. Dellenbaugh, Lolo Fisher.



London, Feb. 12.  
Negotiations for Max Linder at the Alhambra, Paris, were clinched this week. The moving picture actor will receive \$6,000 for one month's engagement there, starting in September.

The Sheffield Hippodrome, one of the Varieties Controlling Co. pet halls, has declared a dividend of twenty-five per cent. for the year ending Dec. 31, 1912. The Hippodrome in the Smokytown ranks among the best paying provincial halls in the country.

As stated by cable the the Alhambra, Glasgow, put over a smasher by engaging Graham Moffat's "Scrape of the Pen" for a week. Before a performance was given the house sold

# LONDON

## VARIETY'S LONDON OFFICE

18 CHARING CROSS ROAD (CABLE "JESSFREE, LONDON.")

**JESSE FREEMAN**, Representative.

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

Chris Marner has his troubles. Chris is manager of the Palladium. In that position he must adjust certain matters pertaining to the billing of the artists and the like. Last week Horace Goldin and the Follies were the chief features. On both contracts it is stated each must top the bill when playing the hall. This was ad-

Rumor has it he will go in the Hippodrome revue before the end of that show's run.

Rosie Wylie has been booked to open on the Hyman tour in South Africa sailing from London March 1.

George Foster can't collect (he

no sketch to be booked in South Africa. It is to open early this summer.

Seymour Hicks will visit America about Feb. 20, but all advices say it is only for a look round and not to play over there.

H. B. Marinelli became the father of a son Jan. 23. From the Paris office of that agency the following report was sent to its different branches: "The first part of the act will have to be cut out entirely since it is too dramatic. The boy is a fine healthy looking fellow of a nervous disposition, with a terribly strong voice, but is bound to get the bird at the present moment as he sings all out of tune but on account of his



THE AMERICAN RAGTIME OCTETTE

The above is a photograph of the boys who came to London last September to open at the London Hippodrome. So tremendously successful were they that they are now booked solid for two years, not only in England, but on the Continent as well.

Without doubt it was this act which started the present ragtime craze in England, for since their opening they have been followed by many other acts who depend on ragtime.

There is some talk of the Octette taking a flying visit to New York in the near future.

The individuals in the act are GEORGE F. BRITT, PETER BERNARD, HARRY BLOOM, WILLIAM WOODS, NATE COSBER, HERMANN TINNER and JACK BUTLER. The insert photo is of CHAS. REID, the piano player with the turn.

out for the six days. Several times during the year Mr. Murray who books the hall has seen fit to play a legitimate show with good results each time. The real reason for the tremendous business there last week was the fact that Moffat has never appeared in Glasgow since he became famous in theatricals. The last time that the actor-author-manager appeared in Scotland, he was a \$75-a-week sketch.

James Welch, who is to try "Seven Days" out in the country, opens that show at Sarboro Feb. 20.

Valeska Surratt, it was whispered about a few days ago, will come to London if someone will offer her \$2,500 weekly.

justed by each taking half of the top. This week Ruth Vincent will appear as a feature on the Palladium bill. In her contract there is also a top-bill clause. The Follies and Goldin hold over as well so the billing result should at least show genius.

Dorothy Jardon, slated for "Oh, Oh, Delphine," at the Shaftsbury, will be the only real Yankee in the cast.

Sydney Hyman is going to take a smash at the legit. Mr. Hyman is trying to arrange with Joe Weber for the production of "The Climax" in London.

Morris Harvey, for many years with "The Follies" under the Pelisser management has left that troupe.

claims) from Shirley Kellogg (booked by him with the London Hippodrome through William Morris. The agent claims there is something like six months' commission due. He is taking Miss Kellogg into court on the strength of it.

Toby Claude is in town, having returned here from an around-the-world trip. Miss Claude will go in ahead of a show that Jack Mason will produce shortly for the halls here. Mr. Mason will also produce "Chiclets" for the London Hippodrome.

Tommy Daw, Fred Karnos' manager, has placed "The Mummings Birds" for eight weeks at the Palladium, South Africa, for a salary of \$1,250 a week. This is the first Kar-

training day and night (I am sorry for the neighbors) he might be O. K. in time to come. No use booking him until he is in better shape. We need not be afraid of losing the act because we have the sole booking."

D'Armond and Carter just back from Paris opened in London yesterday at the Victoria Palace. This is a rather quick return, the act having played the house early in October. They will go into the Provinces.

Williams and Wulfus have been engaged to appear in England, starting June of this year. Murphy and Nichols have signed to play four weeks in England starting in August. Both acts were fixed by the V. B. O.

## NEWS OF THE CABARETS

A noonday cabaret has been installed at Siegel & Cooper's, Chicago. The Lyric quartet and Florence Lester, the whistler, are featured.

Isabelle Jason has replaced Ethel Hartla in the former Piatov and Hartla act which is now known as Piatov and Jason. Isabelle is still with "The Passing Show."

Walter Blaufauss, the popular leader of the College Inn (Chicago), orchestra, has written a big ragtime hit in "Swanee Ripples." Calls for the piece at the Inn keep Walter and his excellent orchestra busy satisfying the patrons.

Chicago, Feb. 20.

Cabaret programs are increasing at an alarming rate. Just how far the food emporiums will be able to go with the entertainment remains to be seen. Naturally with the increase of acts comes the increase of prices on things digestible or otherwise and as long as the public will stand for the food raises the management will be able to strengthen the shows. At the North American this week the bill consists of 12 turns and the growing popularity of the place indicates it will not end even there. The afternoon entertainments are immensely popular. Almost any afternoon from 3 to 5 there are fully 300 or more people in the cafe. Rector's comes along next in importance to the American and there also they are giving a big show to very good business. The College Inn which has only a male quartet, and which, under ordinary circumstances, would be voted the most popular restaurant in Chicago seems to have dropped away in business in the past couple of weeks. The lack of a Cabaret is the generally accepted reason for the decline. There are any number of other restaurants giving Cabarets and all seem to be thriving. Two of the well known and best liked eating places about town are billing strongly "No Cabaret Here."

The police are after the Cabarets without an all-night license. Last Saturday night Miller's was closed abruptly and everyone present sent on the street. The Pekin is being hurt by the one o'clock closing edict also. Miller's is the old Metropole. It is doing a landoffice business, mostly patronized by show people. Quite often some one from the audience is called to the stage. Of late Shanley's (with an all-night license) remains open until 2.30. Tom Shanley could easily make an all-night restaurant of it, but doesn't care to risk the big business gained by having the restaurant too much talked about, it is said. Shanley is doing about \$30,000 weekly now, and giving a Cabaret bill that the people like.

Glady's Bijou (Hanson and Bijou) has become a favorite with her topical song numbers at the Arion Palm

Garden (Washington and Campbell streets). F. W. Mausert is proprietor of the Garden.

Maurice and Florence Walton left Martin's Saturday night. With the change of management at Martin's the complexion of the patrons also reversed itself. This shift seemed to extend to the employees, some of whom more resemble the bouncers of the old Bowery concert halls than information bureaus for the decent people attracted by the lights of Broadway. Commencing last night Maurice and Miss Walton were to have opened at Reisenweber's (58th street) for an indefinite engagement. They made their own figure. Reisenweber's has been after the star Cabaret dancers for some time. This week they are at Hammerstein's. The agreement with the restaurant calls for their appearances from 11.30 onward, with no set time for work or departure.

San Francisco, Feb. 20.

Scarcely had the new restriction rule been passed around last week among the proprietors of the "Barbary Coast" resorts before the latter discovered what is conceded to be a convenient little loop hole out of their threatened difficulties. The new order from the police commissioners specifically prohibits a female from selling or soliciting the sale of liquors in any place where female visitors are allowed to enter. This is to be easily circumvented by simply closing the outside door to women "slummers." The general opinion is that under the new rule, the "Coast" will be faster than ever, since the old wide open days before and right after the big fire.

Atlantic City, Feb. 20.

The Three White Kuhns, who were the stellar attraction in the Majestic Hotel, (Philadelphia) Cabaret all winter, returned to the Jackson cafe two weeks ago, having been engaged by J. H. Gormley for the entire season—up until October next. This is the earliest booking of a big act for so long a time ever given here. The Kuhns are unquestionably the most popular entertainers who have ever been here, and to them goes the credit for making the Jackson one of Atlantic City's most popular places. On the opening night (Feb. 3), the cafe was packed, and the business since has been very good, in keeping with the boys' record of last summer. With them are their wives, known on the stage as Buford, Bennett and Buford, and their accompanists, Oscar Peters at the piano and Jos. Abrams on the violin. Also not to be forgotten, their 300-pound manager, Emery Titman.

Old Vienna is doing good business with Dainty Diana and Billy Nolan as the drawing cards. Diana is a pretty little French girl with costumes and ways all her own. She has a really good voice and is quite popular. Victor Freisinger has booked her right up until fall.

## OBITUARY

Frank E. Hayes, formerly of Hayes and Suits, dropped dead in Montreal about six weeks ago. The publication of the report has been delayed through slowness of confirmation.

Mlle. De Lilo, a well-known singer of "valse time" songs, died in Paris, Feb. 1.

William H. Clarke, aged 55 years, thirty of which were spent on the stage, last employed in the New York Hippodrome spectacle, died at his home in Philadelphia. A widow and three children survive.

The wife of Dexter W. Durand (Durand Musical Five) died Feb. 11 after a short illness with pneumonia.

Irene Russell, in private life the wife of David Patterson Atchinson, chief electrician with the Weber & Fields' Jubilee Co. (now south), died Feb. 10 at Saranac Lake where she had gone in the hope of regaining her health. Miss Russell was taken sick when "The Hen Pecks" played Newark. Pleuro-pneumonia developed from a heavy cold. Tuberculosis developed and she went to Saranac Lake. Her husband was summoned from New Orleans but arrived too late to see her alive. The remains were brought to New York for burial. Miss Russell was with the Weber & Rush burlesque shows for seven years and was with the Lew Fields' companies for four years. She was with the Great La Fayette for five years, playing "The Lion's Bride," and was going to Europe to join him at the time he was burned to death abroad. Miss Russell was 34 years old and was well and favorably known in the theatrical profession. Her husband rejoined the W. & F. show Monday.

Hamilton, Can., Feb. 20.

Adolphe Rio, single trapeze performer, found dead in the washroom underneath the Temple theatre stage Feb. 12, has been identified as Adolphe Gollmar, of Los Angeles. Rio was a member of the Three Rios from 1901 until 1906. The local police are inclined to think the young man committed suicide.

Harry J. Fellows, aged 45 years, director and manager of the Fellows Grand Opera Quartet of Buffalo, was found dead in bed in a hotel room Feb. 8, his death being caused by heart trouble.

Chicago, Feb. 20.

Andrew Barr (Barr and Evans) died at his home, 1952 Park avenue, this city, Feb. 11 of pneumonia. The team had been together for 23 years. The deceased had not been working for the past three months.

Edgar H. Keltner, Jr., the one-year-old son of Mr. and Mrs. Ed. H. Keltner, of the "Broken Idol" company, after a few days' illness with pneumonia died Feb. 11.

Jennie Christie died Jan. 26 at the home of her sister, Mrs. Annie Foster, in Cleveland.

Seattle, Feb. 20.

F. Elmore Rice, 46 years old, a violinist, known in musical circles of eastern cities as O. Zamona, was found dead in his studio late at night, with violin in hands.

The remains of Mrs. Ellen Donegan, who died recently in London, were received here Feb. 15 for final interment. Mrs. Donegan was born in Australia but came to New York in early life.

Catherine Ray died Feb. 17 at her home, 320 West 42nd street.

Joaquin Miller, the "Poet of the Sierras," died Feb. 17 in his one-room cabin in the Piedmont Hills near San Francisco. His body is to be burned on pyre built by his own hands in the mountains and his ashes scattered to the four winds of the earth.

Salt Lake, Feb. 20.

James Evans, reputed to be the oldest stage carpenter in America, died here Feb. 13. Evans helped to build the Salt Lake theatre. Having a hand in the construction of the first playhouse in Utah gave him considerable prominence in the west. Evans had been a stage carpenter and property man for more than half a century.

Hoopeston, Ill., Feb. 20.

Mrs. Rachel Travis, mother of Henry Travis, of the Virginia theatre of this place, died Sunday morning. Ogle Travis, manager of the Opera House, Otseka, Ill., is another son.

Jennie Reiffarth died Feb. 15 at St. Peter's Hospital, Albany, Feb. 15, from a paralytic stroke she sustained a few days previously. The body was taken to her home, 217 West 126th street, New York, and the funeral was held Feb. 17. At the time of her illness she was a member of the "Romance" company. Mrs. Reiffarth was 65 years old and a notable legitimate player for more than forty years. She is survived by a son and daughter, the latter the wife of Otto Weil, connected with the Metropolitan Opera House business staff.

PHILLYS LITTLE THEATRE.

Philadelphia, Feb. 20.

The Little Theatre will open March 3 with "The Adventures of Chlora," an Austrian comedy. On the same date "Snow White," the fairy play from the Little theatre in New York, will come to the Adelphi for twelve performances. All will be matinees, given each afternoon except Saturday, when a morning performance will be given. "Bought and Paid For" will play evenings only.

"A Man's Friends," by Ernest Poole, reported as a new graft play, is to have its initial production here March 3. No theatre has yet been announced for the opening.

**FRESH FROM FRISCO.**

San Francisco, Feb. 20.

There appears to be a confliction of reports regarding the reopening of the National, which went over to the dark column last week, notwithstanding the fact pictorial stands had been posted announcing that the McCall Musical Comedy company would open there Feb. 10. The present period of darkness is to be limited to four weeks, after which the house will re-open with dramatic stock supplied by players brought on here from the east.

Izetta Jewell has concluded her engagement as leading woman at the Burbank, Los Angeles, and has returned to Washington, to head the Poli stock company.

Aileen May, late leading woman at the National, has been engaged to join the Bishop players at Ye Liberty, Oakland, March 3. Her first appearance across the Bay will be in "Grec Stockings."

Raymond Whittaker, late leading man of the National, is reported to have been approached with the proposition of organizing a troupe here for an invasion of the Honolulu theatrical field on a guarantee. In the meanwhile Whittaker and his actress wife, Dorothy Raymond, have gone to pay his folks a visit at Vallejo, for the first time in nine years. The rumor that Whittaker is to head his own company in a repertoire tour of the coast, sounds more likely than the Hawaiian trip.

The reported connection of Tony Lubelski with the reopening of the American this week with dramatic stock is erroneous. There was such a deal pending between Lubelski and the lessees of the house, but it fell through at the last minute. Rankin is really the nominal head of the new stock venture and is understood to be operating the theatre on percentage. The Rankin company includes Margaret Drew as leading woman. Pop prices prevail.

**EXPECTATIONS ON COAST.**

Los Angeles, Feb. 20.

Max Asher, formerly with "The Two Thieves," and who is temporarily back with his former partner, Jean Hatheway, expects to shortly organize a musical comedy company for stock on the Pacific Coast.

**ROLLO IN CONCORD.**

Concord, N. H., Feb. 20.

Rollo Lloyd, who played the light juvenile roles with the stock company at Hathaway's, New Bedford, for 70 odd weeks, will head his own stock troupe.

It is to open a permanent engagement here March 3.

**MONEY IN HAGERSTOWN.**

Hagerstown, Md., Feb. 20.

The Chas. Champlain stock company, by doing \$2,400 on its engagement at the Academy, chalked up the stock record of the house. The Nancy Boyer Co. did almost \$2,000 the week after.

Champlain also tacked up a house record for stock at the Maryland, Cumberland, when he did around \$2,600.

# STOCK

**STOCK FORCED OUT.**

Frank Gersten has given the members of his Prospect theatre stock their notices and will close the stock policy next Saturday night. The company has been running for over a year, but Gersten must switch to a vaudeville policy in order to hold his lease on the theatre.

As Gersten's new house away up in the Bronx is not ready for occupancy, he must play so many weeks of vaudeville to keep possession of the Prospect. He has made money with the stock proposition.

Albert Benson, who has been the heavy man there for months, has signed with the Broadway stock, Bayonne, as assistant stage director to Fred Loomis.

The Prospect stock company will be transferred from the Gersten playhouse to the Wadsworth (181st street and Wadsworth avenue), where it starts a stock stay March 3.

Cecil Owen, who has been stage director of the Prospect Co., will have charge of the productions. Some new faces will be added to the company.

**RECORD WITH "WIGGS."**

Schenectady, N. Y., Feb. 20.

The Gotham Producing Co. established a stock record which will make the others hustle to beat it.

It produced "Mrs. Wiggs of the Cabbage Patch" for 22 consecutive performances to the biggest business locally of any stock organization.

Blanche Chapman and Miss Milne acquitted themselves with credit in the principal feminine roles.

**DIDN'T TRAVEL FAR.**

The Eugene J. Hall stock company, which left Camden, N. J., to play dates in the south, has given up.

**BELIEVE IN SHARON.**

Sharon, Pa., Feb. 20.

The Hartman-Wallace Players believe they have opened a permanent stock engagement at the Morgan-Grand here.

**LOOKING AHEAD.**

Allentown, Pa., Feb. 20.

N. E. Worman, manager of the Lyric here, is negotiating with W. D. Fitzgerald toward the installation of summer musical stock at that house.

Priscilla Knowles, upon retiring from the lead of the Harlem Opera House stock, returns to the management of William Fox, opening Feb. 24 as leading woman of the Star theatre stock.

"The Woman in the Case" was given by the Wright Huntington stock company at South Bend last week for the benefit of the South Bend police pension fund.

Roma Reade refutes the report her stock company was to close at the Grand Opera House, Ottawa, Can. She claims the company will continue there indefinitely.

"The Confession" has been accepted for a stock tour of the Keith houses in Brooklyn and New York.

Wilson Reynolds, long in the employ of the Gotham Co., at Schenectady, has joined the local Lytell-Vaughn stock troupe at Albany.

**"MILESTONES" IN STOCK.**

Portland, Me., Feb. 20.

"Milestones" is the title of the piece announced for next week by the Jefferson Stock Company at the Jefferson theatre.

**QUIETLY MARRIED.**

San Francisco, Feb. 20.

Frances Fuller and Andrew Bayley Bennison, both members of Ye Liberty theatre stock company at Oakland, have surprised their friends by announcing they were quietly married at San Rafael.

**\$7,500 IN STOCK.**

Washington, Feb. 20.

The first two weeks of the new stock regime at Poli's Chase's theatre, where stock was started, has brought into the box office, it is said, \$7,500 each week, with the admission scale running to one dollar in the boxes.

The first week the company played "The Man From Home," last week "Wallingford," and this week "The Gamblers" is shown.

In the Poli company are A. H. Van Buren and Maude Gilbert (leads), Robert M. Middlemas, Frank Shannon, H. Dudley Hawley, Mark Kent, Graham Velsey, Cecil Bowser, Thomas Williams, Edward Vernon, Frank Armory, Frederick Wilson, Lottie Linthicum, Helen Tracy.

The regularly assigned leading woman for the company (Izetta Jewell) joined the company Monday.

**5TH CHANGE OF POLICY.**

Ottawa, Feb. 20.

The Grand has a new policy, making it the fifth change of the season.

Regular stock pieces with full casts are now being offered.

**MANAGER AND ACTOR, TOO.**

North Adams, Mass., Feb. 20.

Lewis J. Cody, leading man of the Bijou Players here, and W. C. Youngson, manager of that house, have formed a partnership and leased the Darling theatre, Gloversville, N. Y. They will open the house March 3 with a stock organization called the Lewis J. Cody Players. The initial attraction will be "Alias Jimmie Valentine."

William C. O'Brien, formerly manager of the Bijou here and lately connected with the Emily theatre, Gloversville, N. Y., is associated with Cody and Youngson in the enterprise.

**YIDDISH STOCK UPTOWN.**

The former Lowe's 110th Street theatre is to change its policy, opening today (Friday) with a Yiddish stock company.

"Dainty Marie" at Hammerstein's next week is said to be Maybelle Meeker.

Will T. Sparth is managing the road tour of Maude Fealy and James Durkin who opened in New England this week in "The Right Princess." Joseph R. Dorney is business manager.

**POLICY OF ECONOMY.**

The B. F. Keith Harlem stock, in addition to being reorganized, is going in for economy.

The ushering staff will be reduced and there will be heads lopped off in other directions in order to cut down the weekly running expense.

Paul McAllister will join the Harlem Opera House stock company for a week, commencing Monday, appearing in the leading role of "The Third Degree."

**STOCK CO. IN ORIENT.**

San Francisco, Feb. 20.

Arthur C. Fox, who is credited with having engineered the present tour of the Ferris Hartman Musical Comedy Co. in the Orient, is reported to be busily engaged in the organization of a dramatic company that is to sail Feb. 25 from Seattle direct for Yokohama.

The itinerary is understood to include all the principal cities of the Orient. The company is to have May Roberts (widely known in stock circles on the Coast), Helen Yarborough (formerly of the Alcazar Stock Company), and Roy Neill, for several years stage manager at the Alcazar.

The project is said to have the financial backing of Oriental capitalists.

**STOCK PIECE LOOKS GOOD.**

Boston, Feb. 20.

What has been a stock production for four weeks bears all the earmarks of a big city show, and Broadway managers have already put in a bid for the new production which John Craig and company are offering at the Castle Square.

The piece is entitled "Believe Me, Xantippe!" a four-act comedy by John Frederick Ballard.

**SCHILLER GETTING SOME MONEY.**

Bayonne, N. J., Feb. 20.

Ed. Schiller is happy. His stock venture at the new Broadway drew capacity last week when "Madame X" was produced.

There is no gallery to the Broadway. Schiller has one row of seats at 10c.

**LEASE WITH A STRING?**

Boston, Feb. 20.

Although Marcus Loew is said to have taken a long lease on the new St. James theatre, M. H. Gulesian, the owner, just as he departed for the south, announced he might place stock there at some later date. This may come, providing the Loew pop shows fail to draw.

**DREW DRAWING IN CHICAGO.**

Chicago, Feb. 20.

John Drew made his annual appearance in Chicago Monday night at Powers', and as usual drew a fashionable audience. He is offering "The Perplexed Husband."

Henry W. Savage's "Everywoman" came to the Chicago Opera House Sunday night and was greeted by a large house.

The only other opening for the week was "In Old Kentucky" at McVicker's for a fortnight.

## NEW ACTS NEXT WEEK

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

Fay Templeton, Hammerstein's.  
Dainty Marie, Hammerstein's.  
Chung Hwa Comedy Four, Fifth Ave.  
Myares, Fifth Ave.  
Mrs. Louis James & Co., Alhambra.  
Alice Hollander, Alhambra.  
"Peter," (animal), Bronx.  
Owen McGivney, Colonial.  
Arcadia, Colonial.  
2 Jouleys, Colonial.  
Harry Gilfoil (reappearance), Colonial.  
"The Culpit," Union Square.

**The Gypsy Countess.**  
**Musical.**

14 Mins.; One.

**American Roof.**

The Gypsy Countess is pronounced by an announcer to be a Gypsy girl. She looks it, dressed in the regalia of the Bohemian tribes, and presents a fetching appearance upon the stage all alone, seated behind a peculiar musical instrument, the like of which has not been seen before in vaudeville. Placed in an inclined box, giving the audience a full view of the instrument, it appears as though the inside of a piano had been laid flat. The strings are played on by hammers in the hands of the girl. The music resembles a composite of all string instruments, where a pick or fingers are used. The tones have not the volume of a piano or marimba, but they are soothing and somewhat fascinating in the Liszt Rhapsody (the first number). Afterward the girl gave ragtime, and also played on the instrument with the strings covered by a spread. The covering might have been employed at first to better effect, leaving the audience to guess what sort of instrument was beneath. Although only a cabinet and a girl, neither very large, they filled the stage in "one." And it hardly seemed 14 minutes. There is a nice little novelty to the turn through its oddity and the young woman herself. Cards could do what the announcer has taken upon himself. He is around too often, and remarks the girl can't speak English very well. He hasn't anything on her with his German accent. The Gypsy Countess may be booked with safety on the certainty she will hold any house. *Time.*

**Weston and Scheer.**  
**Songs.**

9 Mins.; One.

**American Roof.**

Two men in evening dress sing several numbers, all of the popular brand. They are Weston and Scheer, the first-named formerly of Weston, Fields and Carroll. Among the numbers were "Devil's Ball," "In My Harem" (with an Irish brogue), and a Yiddish selection to close. On "No. 2" at the Roof Tuesday night, the act could not be said to have started anything. Even with the position against them, and appreciating they wore dress suits that seemed to fit, the two boys framed up rather as a Cabaret turn than a vaudeville act. *Time.*

**"The Flirting Princess."**

Tabloid Musical Comedy.

75 Mins.

**Orpheum, Gary, Ind.**

"The Flirting Princess" is the first condensed production of the Western Extravaganza Co. To see the premiere of the principals in the company, Mort Singer and Charles E. Kohl, surrounded by a coterie of friends, press agents and managers, journeyed to Gary Monday night to pass judgment on the production. The opinions freely aired on the homeward journey were many and varied. The one point all seemed agreed upon was that the company carried the best octet of chorus girls in tabloid so far. The girls at present are easily the feature of "The Flirting Princess," a former Chicago musical comedy success. This, however, was the first showing for the piece, and under rightful doctoring it will develop and leave much more to be commended than the chorus. At present the comedy and numbers are at fault. The principals, with one or possibly two exceptions, are well chosen, but the laughing possibilities are not taken advantage of, and the numbers, lively and strong enough a few years back, now carry the look of out-of-dateness. This is going to be a fault that will have to be remedied in all of the old-time pieces that will go under the boiling down process. Tab producers might as well decide at once to interpolate current popular songs to give their shows the necessary life. "The Flirting Princess" at the first show was slow in action, with the story not well carried out nor followed. The pop audiences differ from the \$2 crowd in their musical comedy taste. They want action, but still they are not heedless of the story. Marguerite Torrey in the title role started well, but voice handicapped her greatly and reading of lines also was a drawback. Working may bring Miss Torrey up to the required standard, yet she will need plenty of coaching and rehearsing. Leo Hoyt in a Dutch role has the main comedy end, held fairly well. He has little help in his quest for laughs, which makes a big difference. With another comedian to work with him he would be able to reach that for which he aims. Ike Oliver in a nondescript role is the other comedy prop, but Ike never gets in at all. He would not be missed were he left out entirely. Something must be done with this character in the remodeling. Lou Archer, juvenile, did very well. A good-looking boy, he handles the singing and dancing easily and plays well throughout. Della Marion gets a little comedy from an eccentric part but does not become as prominent as she should. The character should be good for much comedy. Marguerite Allen, ingenue, does nicely in a small way and will improve as she gains confidence. The production is not a big one, and a second set could be used. At present both scenes are played in the same setting. The two scenes are divided by a comedy bit in "one." "The Flirting Princess" will be brought up to the standard undoubtedly, but it needs overhauling and remodeling. The chorus just now is almost good enough to pull it through. *Dash.*

Brierre and King.  
Singing, Talking, Stepping.  
16 Mins.; One.  
American.

If some musical comedy producer, in search of a cute singing and dancing ingenue soubrette, will take the trouble to look over the girl of the man and woman team of Brierre and King, he will most assuredly unearth "a find." She's about the "perdest" little creature that has graced this town with her presence since the days when Della Fox was a kid. The man and woman are clean-cut, neat workers of the cross-fire singing and dancing type, with a unique—at least a different—opening, and enough of a plot to carry through the turn. Their keen sense of travesty is delicious. With perfectly legitimate harmonizing they render a comic song in all seriousness about a sea captain. This and numerous other "give and take" "gags" and the method of putting them over—serve to make up an act of big time timbre. For a finish the man, who has a pleasing baritone voice, switches to a high falsetto, which is effective through its surprise. *Jolo.*

**Jones and Sylvester.**

"The Two Drummers" (Songs and talk).

10 Mins.; One (Special Drop).

**Hammerstein's.**

Leo Carrillo has provided Geo. W. Jones and Harry Sylvester with a "sketch" setting for their excellent singing. And it is the singing that sends this turn over. Mr. Sylvester has his "I'm a Married Man" number with the sneezing. It brought good laughing results away down on the bill at Hammerstein's, too late altogether for the act. That they realize the position was wrong became evident when the two boys declined an encore after Mr. Jones sang "Sweet Bye and Bye." Although nearly 11.30 then, the applause warranted another selection. Jones and Sylvester were of "That" Quartet. They retain their popularity of those days and their voices also. Either has all the tricks of the trade at hand in getting a number over. The manner in which Mr. Sylvester led up to the sneezing attested to it. The couple can handle dialog also, but they haven't been given anything worth while in this thing. It is about two drummers meeting at a tank, full of "gags" and "wheezes." If it is Mr. Carrillo's first effort at sketch writing, Messrs. Jones and Sylvester may be pitted for having fallen. Yet their singing will carry them over anywhere. *Time.*

**Jerry and Delaney.**

**Roller Skaters.**

14 Mins.; Full Stage (Arctic Setting).  
Union Square.

Jerry and Delaney have brought roller skating up-to-date by giving their act a most pretentious setting. It's all Arctic scenery with the Eskimo ice houses, snow and Polar frigate, icebound. Jerry and Delaney dress their act nicely and skate well enough to make the turn pleasing. Nothing extraordinary is offered on the rollers. They opened the Union Square show and fared well considering the time, the place and the crowd. *Mark.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres

"The Banqueters" (Marie Dressler),  
Broadway (Feb. 23).  
"Widow by Proxy" (May Irwin), Co-  
han's (Feb. 24).

**Foster and Lovett.**

Comedy and Songs.

16 Mins.; One.

**Columbia (Feb. 16).**

A big start to their new two-act is obtained by William Foster and Edie Lovett through the medium of the drummer's chair in the orchestra. As Lovett enters and while singing his first song, Foster is playing the drums. After an exchange of talk between them, Lovett takes the drums while Foster goes on the stage. He sings a number when Lovett rejoins him, the latter inquiring if Foster wishes to double up for an act. Receiving an affirmative reply, Lovett asks if anyone in the house wants the vacant position among the musicians. The house drummer, from the rear, announces he will take it, and resumes the seat. The finish of the turn is made quite strong with the idea from the former Foster and Foster act, each of the two men singing a different song simultaneously. Lovett uses all of the orchestra excepting the drummer. Foster drowns him out with the drums. Sunday afternoon an unprepared and simple little encore that was taken got nothing. Unless a suitable encore is ready, nothing should be attempted, by this team or any other turn. Mr. Foster is the comic in a comedy dress. He does very well. Lovett, as ever, is an able straight. Both men have voices, but it is the unique scheme to work through the drummer's end of the orchestra that gives the act its greatest strength. It is strong enough to land them on the early section of any bill and make it a regular number for a small big time show. The act has not been working long. There is room to build up all the way. *Time.*

**Edna Phillips and Co. (3).**

"A Poor Liar" (Farical).

17 Mins.; Three (Interior; Special).  
Union Square.

Admitting that farce covers a multitude of stage liberties it's hardly likely that "A Poor Liar" will scale the ethereal heights of vaudeville success. If it does it will fool a lot of people who have seen farces of more promising calibre do a genuine Brodie in the big houses. The idea dates back to the time marriages were placed on the calendar of life and the inclination of woman to practice deceit had its inception. The farce isn't broad enough to justify substantial laughter nor has its earlier moments much funmaking value. Miss Phillips should try again. *Mark.*

**Rench and Kennedy.**

Blackface Comedians.

11 Mins.; Full Stage.

Grand O. H. (Feb. 16).

Two men in blackface, with song and dance; burlesque magic; tumbling; comedy giraffe; fashion-  
ioned act. Small timers. *Jolo.*



**Capitola.**  
**Songs.**  
**11 Mins.; One.**  
**American Roof.**

Capitola was of the Four De Wolfs. As a single she won't do. The girl needs a partner of either sex, female preferred. Not alone the lack of personality strong enough to carry her over is noticeable, but Capitola's voice doesn't make an impression all by itself. Blended into or smothered by another beside her, this defect might be lessened. Billed as the "Dainty Comedienne," Capitola fulfilled to a slight degree on the "Dainty," but missed on the other. Her first number was "I Want a Regular Man." To close with she gave a conversational song that included recitations. At one moment an impersonation of Richard Mansfield was threatened in this, but Capitola skipped lightly over. The number, however, requires a great deal more aid than she can give to get it over. Some weeks ago on a Sunday evening Capitola appeared in an important spot on the vaudeville program at the Winter Garden. There's something to Capitola in a professional way, but it will have to be brought out. It doesn't look as though the girl alone can do that. She's probably ambitious, as are a large number of other young women on the stage, but Capitola won't have her desires for advancement or recognition furthered by remaining a "single," although as such she may pass through on the smaller time.

**Ethel Brougham and Co. (2).**  
**Songs and Talk.**  
**22 Mins.; One.**  
**Grand O. H. (Feb. 16).**

Piano is wheeled out; man opens with song; woman enters, man at piano; duet and crossfire, woman saying "cutie-cutie" stuff but as she is very buxom it doesn't jibe. "Wife" of the man jumps upon stage from audience. Female goes into orchestra pit and cuts up didoes while "wife" attempts to sing. All three finish with a "boogey" song or something of that calibre. The stout lady should stick to the platform as heavy make-up at close range is never an enhancement of a stage picture. With drastic excisions, the act would make a passable big small time offering.

*Jolo.*

**Aline Casselli.**  
**Songs.**  
**10 Mins.; One.**  
**Grand O. H. (Feb. 16).**

Amazonian female mezzo-soprano, evening gown sheathed in front. Sings "Sands of the Desert," "Beautiful Dream" (with spot on man in box), "Carita," "When I Lost You." Good diction but forces her high notes. Small time.

*Jolo.*

**The Lelliotts.**  
**Instrumental.**  
**14 Mins.; Full Stage.**  
**Grand O. H. (Feb. 16).**

Two men, one straight, the other in eccentric comedy get-up. Play brass, violin, tin whistle, etc. Some comedy. Acceptable big small timers.

*Jolo.*

**Diving Nymphs.**  
**15 Mins.; Full Stage (Tank Setting).**  
It's Charlie Earl's act. He's the boy who summer after summer promotes all the water carnivals at Steeplechase Park, Coney Island. As he knows "who's who" among the female swimmers and divers he had no trouble in picking out a capable array of water talent. They are neat-looking girls and with their diving ability their shapely outlines also loom up as a very nice thing for the act. Each dresses in a different colored bathing suit which lends color. Earl features the usual diving tricks with one of the girls singing under water. She puts the "bit" over with the aid of an ordinary water pail thrust over her head. The act went very big at the Hamilton last Thursday night. The turn should get plenty of time and a diving contest for the boys and girls at each stand is bound to help the box office. Just now the act needs speed more than anything else. Diving to the girls is child's play and they should make it such on the stage. Earl will bear watching. He's a hard worker and has good ideas.

*Mark.*

**W. E. Browning.**  
**Monolog and Songs.**  
**18 Mins.; One.**  
**American.**

William Browning (formerly of Bill and Edith Browning of years ago) now doing a single in evening dress. His monolog consists of a railroad ticket agent plying his vocation and the conversations between the agent and prospective passengers. This gives him opportunity to put over fifteen distinct dialects in rapid-fire fashion—a rather marvelous feat. In addition Browning is a good singer of coon songs. A riotous big small timer—sure to make good in that field.

*Jolo.*

**Dixon Bros.**  
**Musical Clowns.**  
**12 Mins.; Full Stage.**  
**American.**

Two men, made up as old style European "comedy eccentrics"—the kind that were imported by Koster & Bial in their heyday. In those days no bill was complete without one such turn. Play concertinas, discs on marble slab, guitar, zithers swung to and fro in a comedy way, xylophone built as a "skeleton"; juggling straw hat on nose while playing concertina; sleigh bells. Some comedy pantomiming—foreign. Good for the small time.

*Jolo.*

**Eagan and DeMar.**  
**Songs and Talk.**  
**17 Mins.; Two (Special Drop; Exterior.).**

Eagan and De Mar have a nifty little act for the pop houses. Of their songs the "Hold Up Rag" was the most effective. They work hard to please. It's a big point in their favor. The turn could fit in acceptably on a "big small time" bill.

*Mark.*

**Net Burton and Co. (2).**  
**"The Commercial Man" (Comedy).**  
**17 Mins.; Interior.**  
**American.**

Middle-aged man, a prosperous drummer who had accumulated wealth. Tries to break his son into the business of selling goods on the road, without success. Son has just lost his position, but that doesn't deter him from immediately wanting to marry a young girl who reciprocates his affection. They determine to "job" the old man, who is, by virtue of his experience as a traveller, a "fly" man. Plenty of smart retort, but the action of the plot is stopped several times by specialties. Some of the cross-fire is very old and some very new. Weak finish of conversational song with father and girl, with young man off stage. The three players are good. They could either do a singing and dancing specialty act or put over a comedy skit. But a combination of both doesn't blend. Properly put together, it would make excellent three-a-day offering.

*Jolo.*

**Penn and Claus.**  
**German Comedians.**  
**18 Mins.; One (Special Drop).**  
**Grand O. H. (Feb. 16).**

A pair of "Dutchmen," one tall, the other short, after the style of Weber and Fields. Open with two parodies followed by crossfire tangletalk in the form of a scene in a lawyer's office, consisting mostly of plays on words in which the English language is slaughtered. Change to Scotch kilts and sing more parodies. Actors of very limited talent and apparently little ex- an excellent three-a-day offering.

*Jolo.*

# WONDERLAND'S MAN-FISH.

William Morris' Wonderland has a man-fish, preserved in alcohol. It is not positive whether it will be shown to the New York public. The management is maneuvering for publicity before showing the freak. It came from the coast of South Africa, brought over here for the Smithsonian Institute. The Morris people saw it first. They are investigating to ascertain if the phenom is of an unknown specie. The story is that two of the fish, which resemble small whales, were penned in on the African Coast. Neither would eat, both dying of starvation while in captivity. The female was improperly embalmed, leaving the male to come across in liquid.

The 7-foot-7 giant on the Roof alleges a paternal regard for his manager, another tall fellow in a high hat, who nonchalantly smokes a cigar; while it always seems to be the same cigar, there is a suspicion on the Roof the big fellow is copping his smokes from the midget who is on the same stand. J. H. Anderson, formerly at Huber's, is now of the Wonderland staff. John Grieves, the former burlesque man, is also employed there.

In the Beauty Contest, which has been raging for two weeks, the Jap girl has the lead. Most of the young women were engaged to pose at \$18 per week. Several of them have their mothers hanging around as chaperones.

# WINTER GARDEN.

The first half (much the longer of the two) was ragged and very tiresome at the Winter Garden Sunday night.

Along in the second half when Al Jolson, just from the benefit at the Broadway, appeared and asked the audience "How was the show to-night?", from all portions of the house the unanimous answer was returned, "Rotten!" Jolson did his usual clean up, falling back on some of his former hits, commencing with "Mississippi."

Next to Jolson in applause came Harry Fox and Melville Ellis. Fox was second before intermission, ordinarily a crack position, but in this instance made doubly hard by the wobbly bill preceding it. Fox had trouble getting the house out of its lethargy but at the wind up nearly stopped the show, only the drop going up revealing the grouping for "The Oriental Bacchanalia" stilling the applause. The oriental dance with Harry Pilcer and Jennie Dolly leading, did but fairly. In the production it looks much better. The dance closed the first part.

The second half commenced to pick up. After the intermission the audience became much interested in the baby elephant from the Hippodrome and its little girl trainer. The couple of kids put over a fetching animal turn. Mr. Ellis in the next spot scored with piano solos. Fanny Brice, heading the "Raggyadora" number (using the same girls from the dance) came in between Ellis and Jolson.

Almindo opened the show. He started the trouble. It looked as though this violinist (who is a copy of Trovato) intended to give the entire performance. Then followed the De Koch Troupe, the first of three acrobatic turns in the first section. The Skateltes were placed badly, third, following a "dumb act," but did well. The two expert rag dancers on skates were newly costumed and presented an exceptionally nice appearance. Dolly Castles then bounced forward, repeating the number from "The Man with Three Wives." Dolly is all right, she looks good and can repeat by herself, but the "business" of her number tells it all the first time.

Doyle and Dixon also repeated, with Mr. Doyle's voice done up in camphor. They danced only. Sophye Barnard sang some straight songs. She did the same the week before. La Della Comiques went through their fast act, winding it up with a laugh, but were too far down. Then happened Pietro and Lou Anger in succession. The house stood for Pietro with a murmur of forbearance, but when Anger shifted into view, it seemed as though intermission would start right there. Anger did the same act the Sunday previously also. Baptiste and Franconi, the third acrobatic number, came next, in too an important position. The audience came nearly going after the headbalancers. The "comedian" stalled too long, and the \$2 house didn't even want to wait for the finish (the Patty Bros. head jumping) which won a little applause. Another acrobatic turn closed the bill.

*Sime.*

## THE BRIDAL PATH.

The verdict on the first night of "The Bridal Path" was that the new Thompson Buchanan comedy did not get over. Buchanan has written better things than "The Bridal Path," revealed to New Yorkers for the first time at the 39th Street theatre Feb. 18. Repartee of the teacup variety is not sufficient to give the show the impetus needed to send it along to unbounded success.

The best Buchanan did in "The Bridal Path" was to give a hungry bridegroom a pretty wedding and two meals.

Once the piece savored of good things and twice it savored of the colored mammy's boss cooking. Too much juggling of orange blossoms and kitchen ware to have a lasting comedy punch.

After a lot of wishywashy talk about turtledove happiness, the newlyweds turn around and have a jolly mess just as Aunt Kitty (Mrs. Charles C. Craig) bids them a happy good night. Natalie Marshall (Ann Murdock) who becomes Mrs. Bobbie Cameron after a little matchmaking of her own design, orders Bobbie to go to the guests' room. Bobbie (Robert Warwick) then asserts himself and says he's her hubby and with her he's going to stay. He stays, but the breakfast next morning is a gloomy affair for wifey. There's another row with hubby putting his foot down on Mrs. C., her father and the turbulent bracelet-sending Vera Malczeska (Lucile Watson).

Miss Murdock is of "Excuse Me" fame. She's an attractive auburn-haired miss who does bully work at times in "The Bridal Path." Occasionally she appeared to overact which might have been due to anxiety to make the role of the fiery Natalie stand out all the way. Miss Murdock has talent. There's more in her latent ability than playing the part of a spoiled little bride.

Robert Warwick was held within bounds. In the last act he had some long speeches and got away with them, but for the most part he spent an idle evening.

Mrs. Craig caused some laughter as the colored mammy. Miss Watson has done better work in other roles, her present one not giving her the right scope for her pronounced style or rubbing the fur the wrong way.

There are others who fill in more than anything else.

E. J. Bowes has spent money on the production. It's too bad that the piece lacks the stamina. *Mark.*

## TWO GROUND FLOOR HOUSES.

Chicago, Feb. 20.

The new Fisher opera house, built on the site of the old Grand at Danville, Ill., will be opened March 7, with "The Girl At the Gate." The house is on the ground floor and has a seating capacity of 1,200. It will be conducted by the Allardt Brothers.

The City Auditorium, a municipal theatre, will open in Richland Center, Wis., Feb. 24, with Thomas W. Ross in "The Only Son." The house has a seating capacity of 1,100, all on the ground floor.

## REEVES' BEAUTY SHOW.

The Al Reeves "Big Beauty Show" barely lives up to its billing this season. When it is said there are a lot of girls on the stage, that about sums it up. Although it may be remarked the young women of the chorus are lively enough, more so than is usually found in the ranks of a burlesque.

Any beauty in the line is thrown forward sharply by the women principals. With one exception they belie the title. However, other than Reeves himself and Andy Lewis, there is not a real principal in the performance. Chorus girls are sent out to lead numbers often. In fact where a principal of the feline specie does get into action, she appears like a graduated chorister of other seasons.

There are but a couple of men besides Reeves and Lewis. They have immaterial roles, although brought into the light during the first part, "Flying High," a skit that is very reminiscent of the Thornes' "An Uptown Flat," rewritten to suit the occasion and to fit a "corridor scene" where the men and women become mixed in their rooms. This also allows the "souse" scene of the Reeves show to be repeated this season. The entire first part appears to have been held over, but it might as well have been thrown away. There's nothing in it worth while.

The essence of the "Big Beauty Show" is contained in the burlesque, immediately after the first entrance of Reeves, who comes on the stage looking like either a trust magnate or a con man. The sun's only competitor is tied onto a black bow tie. Afterward when Reeves resumes his check suit, the ice is moved further down on his shirt front. Kidding with Andy Lewis and the chorus girls supplies the comedy. It does make the people laugh and some of it is funny, but most of it is very questionable. The table scene with Mr. Lewis and his pie still draws howls from non-discriminating audiences. Lewis' song with the chorus girls is made good for several encores.

Reeves' big song is "The Right Idea," taken from Geo. Cohan's "Barnum Had the Right Idea." In this lyric Mr. Reeves unlimbers. It runs on the Tanguay lines, Reeves talking about himself and his show, saying he has the best troupe, does the most business and invites the male portion of the audience to pick a chicken for that evening and he will save her, excepting Fifi on the end who belongs to him. This is very flip stuff for very flip people.

But as a burlesque show ranking as high as Mr. Reeves would like his "Beauty Show" to be this season, it isn't there. Mr. Reeves will have to take a brace on the principal end if he wants to maintain a rep for a good performance. It will become necessary for him to depend less upon himself and Mr. Lewis, spend a little more money on principals, and if the profits won't be as big that way, to cut down on the number of choristers to equalize. For when all's said and done, a good show with some girls is preferable to an ordinary show with a lot of girls. *Stime.*

## FIFTH AVENUE.

(Estimated Cost of Show, \$3,400.)

A 12-act bill, properly laid out so that each turn is given every opportunity to realize fully on its face value is a rarity in big time vaudeville nowadays, but this week's program at the Fifth Avenue is the proverbial exception. It is almost all good, a few individual acts failing in comparison to the major portion.

The headlines are shared by a dramatic playlet and one of comedy, the latter, Victor Moore and Emma Littlefield carrying off practically everything in the prize line. "Change Your Act" improves with age. Perhaps the most familiar comedy offering in present day vaudeville, it never fails to land with a perceptible whack. Miss Littlefield's comedy dance is a wonderful improvement over the former effort which took the piece away from the groove. "Change Your Act" still seems leagues ahead of the million other "bare-stage" affairs.

"The Yellow Peril," with Nina Morris and Co., backed up with a set, perfect in every detail, has evidently been tampered with since its recent Chicago engagement. The pruner has been on the job, but to accomplish his task has sliced an important part of the story away. It should be replaced in a condensed if not in the original form. Intensely dramatic and carrying a good punch, it runs neck and neck with the leaders of its kind in vaudeville.

Hal Davis, Inez McCauley and Co. have something rather tame for their abilities in "The Girl from Childs." The idea looks good, but shows evidence of hasty construction which leads to a weak finish. The piece, what there is to it, is well played, but the principals are really worthy of something better.

Blanche Sloan opened the show with a trapeze routine, well arranged and presented. Her feature stunts brought sufficient applause to bring the single over the safety line.

Pauline Moran, misplaced in second spot, managed to squeeze through to the hit column, but would have undoubtedly told a different story in a lower position. Her rendition of "The Dublin Rag" is, as usual, the best bit of her routine.

Crouch and Welch took a few breaths and sailed through to a flying finish, thanks to excellent dancing. Two acts in "one" that finished mighty close to the headliner were Whiting and Burt and Fields and Lewis. The former in next to closing have one of the best double entertaining acts on the stage. Fields and Lewis with their prop cab were up to their usual standard, but placed pretty early for an expensive act.

Smith, Volk and Cronin, a trio of entertainers failed to show anything out of the ordinary for acts of this calibre, their repertoire running a far second to their ability. Willette Whitaker in the second section of the bill was a valuable addition, pulling down a big hit. Stickney's Circus closed the show.

The Talking Pictures were placed

## AMERICAN ROOF

The program the first half of this week on the Roof atop the American did not get a fast start, but picked up speed shortly after opening and went away with rush to the finale.

The headline number and the laughing hit of the show were John B. Hymer and Co. in "The Devil and Tom Walker." Always a laugh when on the big time, Mr. Walker, still the blackface comedian of the skit, has added several new giggles. David Walters is once again the Devil, the girls are lively, and even the girl in white (new) did well. It's an excellent number for the small time. The regular setting was used on the Roof. Although the finish has been changed from that first presented, it may have been through lack of room upstairs.

Another feature turn was Hyman Adler and Co. in a dramatic piece (with song), "The Miser's Dream." Mr. Adler is the Yiddish actor who came into vaudeville and went west. His playlet pleased the American audience. It could be speeded up through faster playing, perhaps some eliminations and the dropping of the encore song that seems to be outside of the picture. Mr. Adler is the main factor in the playing. His assistants are two young people. A couple of expressions in the dialog brought laughs.

The third attraction in the small time bill (and another act from the big time) was Fletcher Norton and Maud Earl. They worked in "one," changed their clothes, and for a finish made a solid hit, with Mr. Norton in evening clothes, and Miss Earl looking very pretty in a pantalette costume. They were easily the class of the program.

Harris and Kramer, hand-to-hand balancers, closed the performance. The Lee Brothers, dancers on the floor and on a pedestal with skates, opened. Next were Weston and Scheer (New Acts), followed by Cliff Berzac's Circus. A strange man is working the animals, although he wears one of Cliff's old suits. There is considerable laughing at the unridable mule and revolving table, but the animals will have to be worked for a couple of weeks before their sleekness disappears. Just now there is too much of it. Capitola (New Acts) slowed up the running. The Gypsy Countess (New Acts) opened the second part and had the proper spot.

Charlie Potsdam admitted it was a good show. For once Charles was right. He's the manager of the American. It's up to Mr. Potsdam to tell what has become of Susie, the best little usherette ever. She's gone, and there's no fun going to the American any more. *Stime.*

In the center of the bill. The announcement well saturated with the name of E. J. Bowes met with much applause. The opinion seemed to be that the new act will stand considerable improvement, becoming a standard affair, the vocal band, huddled together making the finished article look crude. *Wynn.*

# COLUMBIA.

The program at the Columbia Sunday got a poor start and never recovered. Among the first eight acts but two attracted more than passing attention. These were Foster and Lovett (New Acts) and John B. Cook and Co. in a crook sketch. Just why Mr. Cook and his sketch have not played the big time houses would be hard to explain, when it is considered how many bad dramatics the big time has harbored this season. Perhaps Mr. Cook doesn't understand who to give up to, to get there. As the sketch has been playing about for a year or more there's no excuse for it not having been seen. With big time money Cook could give a big time cast.

Ten turns in all made up the program. Ben Welch, after appearing all week in the show at the Columbia, did two turns Sunday. The 3 Parrell Sisters closed it. Just before Welch, the Martell Family of bicyclists appeared. Before them were Bogert and Nelson, who recently played the same house. The man of Bogert and Nelson seems to be a first rate blackface comedian, but he hasn't the act to show him off. It runs slowly, contains nothing of any particular interest in a minstrel setting and before a special drop (excepting Bogert himself). Mr. Bogert is assisted by a woman. It would be worth while to get a regular piece of author's work for his own vaudeville talents.

Lennett and Wilson, a comedy bar act, opened the performance. The straight acrobat does well enough, while the clown has several new little tricks for laughs that do very nicely. Still it is bar act. Second came Belle Jeanette, a "single." Miss Jeanette might try for some practice in a Cabaret before offering herself seriously as a single performer in fast company. And also she might take a course in enunciation that would teach her technique is not pronounced ticknick. It's about time someone went after these small timers who are murdering their English and grammar on the stage. They have had plenty of opportunity to observe. Big time isn't as badly off in this respect as it was, and burlesque shows some little improvement. But many an act has ruined its chances through this. It isn't so long ago that "I seen" killed all chances for a performer at the Winter Garden. How it ever passed the rehearsal period in a production is a wonder.

Rather lightwaisted matter hold up Jarvis and Harrison (man and woman). It's a bench act. If the audience laughed one-third as much as the principals the turn would be booked for life. The team needs new stuff if they are poised for the big time around here. Francis and His Dogs make up a neat little small timer. The dogs are mostly balancers. The best that may be said for the turn is that it is dressed neatly. *Time.*

# COLONIAL.

(Estimated Cost of Show, \$4,600.)

Whatever else may be said of the talking motion pictures, they appeared to be the draw that packed the Colonial to capacity Monday night. How long such a condition will prevail without the presentation of a better entertainment by the combination of the phonograph and film will depend upon the subjects that may be handled. If this week's exhibition is any criterion, the scheme may be voted as devoid of sufficient interest to warrant its retention on any program.

The vast assemblage had some of the earmarks of a bucolic gathering. They arrived early and grew restive as the clock approached eleven. In the switching about of the program, the talkers were not offered until 11.06, which resulted in a number of fearsome whisperings anent the catching of the 11.19 or the 12.02. As a consequence, when Ashley and Lee were set down to close the show, following the "talkies," the crowd filed out in a body. The duolog comedians appeared at 11.20. By the time they had finished, the house was practically empty.

Asaki, the juggling Jap on roller skates, was the opening act. He was succeeded by Samuel Ash, a "straight" tenor, who sang ballads and used gestures sparingly. The young man employed such "flowery" numbers as "Carita" and "My Hero," disclosing in his top notes a limited high register.

Ben Deeley, now assisted by Marie Wayne and Emmet Brisco in "The New Bell Boy," is as funny as ever. Deeley really doesn't need any feeders. He could undoubtedly go out alone in "one" and make any audience laugh with his "sloppy coon" characterization.

Seven Braacks, "Risley" and tumbling artists, scored well with a routine of original tricks, neatly executed. "In the Barracks," the Jesse Lasky military operetta, was moved from closing spot to finish the first half. The musical playlet now has four chorus women added to it and Frank Rushworth replaces Fritz Sturmfels in the leading tenor role. Myles McCarthy is being featured in the billing. But the act still just misses.

Courtney Sisters opened the second section and are now doing nothing but duet work, which is an improvement. They got along very well but overplayed by singing one number too many. Mrs. Gene Hughes in "Youth" has a good vehicle in a comedy playlet. Though not playing the best role, by far the best actress in the company is Adele Potter.

Julius Tannen has a lot of new material and worked easily to a successful conclusion, marred only by one offensive joke about blowing his nose. Beattie Wynn has the vocal, physical and sartorial equipment essential to the make-up of a single prima donna turn for the two-a-day. This is further augmented by a fine velvet drop and a special pianist. But it's a pity Miss Wynn should fall into the error of so many of our gown-changers by tugging at the back of her waist line as she is rushing off to get ready for another dressmaker's creation. *John.*

# HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,400.)

The paper for the Hammerstein program this week made the bill look as big as a house. It didn't work out that way. Monday night there was capacity. If any one act drew, it must have been Maurice and Florence Walton, who closed the first half in their likeable dances (the way they dance them).

Opening the second part was Odiva in her "tank act." It gave the final portion an awful bump, for Odiva's turn drags terribly. "Tank acts" like Odiva's are all through. Nowadays the big time needs girls and action in the water.

The first half held three acts in "one" and four acts in the same position in the second part, all in succession. The show was opened by a couple of small timers: Eddie Rowley, who dances, and Jerome and Lewis, a colored team that gets something at the finish through one of the men disclosing himself as a female impersonator. That does not lift it out of the lower class however. Cartmell and Harris came after the Ryan Bros., who were moved up from the closing spot to "No. 3." The Ryan boys present a nice ring and perch act. The dancing couple did well at the finish. Perry and White were billed "No. 4" but did not appear. Mr. White announced Miss Perry had laryngitis, besides admitting that in his opinion this week's show at Hammerstein's is the biggest and best ever given in vaudeville. Mr. White also very frankly said that through that he and his partner could be spared. Then Elinore and Williams gave a regular act. Kate Elinore had some new shafts of humor and shot them over right. Sam Williams is continuing to improve as a straight and the team did score.

Stuart Barnes made good. It would be a funny house that this classy, clean and clever entertainer could fall down in. Maggie Cline pulled them across with a popularity reception, sang "Robert E. Lee" among other songs written for Irishmen and ended with a verse of "McCloskey."

After Odiva came Eddie Leonard and Mabel Russell, both in white face. Eddie had to fight the house alone following the water exhibition, but he gradually got to them, the team going so strongly at the ending Mr. Leonard really had cause for a speech to decline the invitation for another encore. Conroy and Le Maire had the choice position. They captured the laughing hit, having smoothed out their newest act. Nonette came after, but the blackface team spoiled the running for her, also for Jones and Sylvester (New Acts). Nonette further up would have been better off. She should in any case get rid of the "Dreamland" ballad. It's cold around here. There are so many newer and better ones on the market. Eis and French closed the show in their stripped "Dance of Fortune." They held a good portion of the audience. That might indicate they are still drawing, though it is very doubtful. *Time.*

# UNION SQUARE.

(Estimated Cost of Show \$3,450.)

The synchronized movie feature seemed to be a draw at the Square Monday night. But, judging from the failure of the pictures to work successfully on the Edison minstrel feature, their drawing qualities will not last.

The first part of the pictures got away nicely but the minstrel film was a gigantic fivver. This was due to the pictures working ahead of the speaking records. When a man sat down after finishing a song and the phonetic sounds went on until the end there was much hearty laughter.

The show did not run like it was programmed. Jerry and Delaney (New Acts) opened quietly. D'Arcy and Williams, a Cabaret duo, were second. They did their best work at the end.

Watson's Farmyard Circus was third. It was billed for "No. 6." Watson used a woodland setting belonging to the house but created as much fun without his farmyard equipment. Ray Elinore Ball and her violin, carded for "No. 8" was given fourth position. She has scarcely changed her little act from her last appearance on the New York Roof. Miss Ball might try more pep.

Edna Phillips and Co. (New Acts) started some laughter. Darrell and Conway came up to expectations. More dressing is shown than when the Delmore and Darrell act was shown in the west. The turn was a hit at the Union Square. They were moved from "No. 4" to sixth place.

The Talking Pictures were next. They furnished comedy that hadn't been advertised nor expected by the men behind the project. Rube Dickinson was "No. 8" instead of his programmed "No. 5." Rube waited until the giggles, grins and laughs from the minstrel talkers had subsided and then sailed in for a successful evening.

Arthur Sullivan and Co., which takes in George Mackey and an important factor in the two-man act were on "ninth" as per program. Their dramatic turn, "The Fighter and the Boss," has a splendid stage setting.

Billy Gould and Belle Ashlyn were next to closing. The Camille Trio proved a strong closer and held most of them in that the talking pictures had not driven out. *Mark.*

# AMERICAN.

The American Roof (second half of last week) had about as good a show as could be gathered together for a big small time bill. It was a "pippin." Nothing fell down, and business Thursday night was excellent.

With such an opening act as Harry Teuda, doing gymnastics on a globe, things had a pretty fast start. Brierte and King, second on the program (New Acts) would grace any big time bill in the same spot. Dixon Bros., musical clowns; W. E. Browning, character comedian; Hayes and Alpoint, with a knock-about skit, "Hans Nix's Baby," that brought screams, all helped to advance the entertainment to an acceptable progression.

After intermission the Village Choir, with medleys of old and contemporaneous songs, went over nicely. Good harmonizing is their main asset. Ned Burton and Co. (New Acts) in a comedy skit, "The Commercial Man," secured numerous laughs with smart cross-fire talk.

Maurice Wood, in next-to-closing, scored a big hit with "Bumble Bee" by going into the audience and "cuddling" a bald-headed man, a la Florence Moore and others. Her "strongest" number—in more ways than one—is a Scotch song with a line, "Dinna tickle me fancy" (also varied to read "Dinna please me fancy") and "Dinna struck me fancy," so emphasized as to make it exceedingly suggestive. So rendered it is a stag number. For a finish Miss Wood still does her "I Don't Care" imitation of Eva Tanguay in white tights, which she now announces as an "imitation of America's greatest comedienne."

Braggar Bros., comedy horizontal bar knock-about act, closed. *John.*

# BILLS NEXT WEEK (February 24)

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-Conscience 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-Conscience 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 Office (Milwaukee, Sheehey, Moss & Brill, Cunningham & Flugelbaum & Co.).

## New York

**ALHAMBRA (ubo)**  
Ed Davis Co  
Leonard & Russell  
Mrs. Louis James Co  
Ma-Belle  
Alice Hollander  
Corelli & Glette  
Linton & Lawrence  
Quinn & Richards  
Jolson & Jolson  
Stuart & Kelly  
Lydia & Albino  
Talking Pictures  
**BRONX (ubo)**  
"Peter"  
James & B. Thornton  
James Davies  
Ben Deesley Co  
Dendix Players  
Brown, Harris & B  
4 Londons  
Valerie Berenger Co  
Reisner & Gores  
Montambo & Wells  
Talking Pictures  
Owen McGivney  
**COLONIAL (ubo)**  
"Diving Seal"  
"Acadia"  
McKay & Cantwell  
Macart & Bradford  
Madge Makiand  
2 Jonties  
Fields & Carroll  
Harry Gilfill  
Talking Pictures  
**HAMMERSTEIN'S (ubo)**  
Fay Templeton  
Cliff Gordon  
Joe Jackson  
Dainty Marie  
"Dance Fortune"  
Primrose & 4  
Kenny, Nobody & P  
Smith, Voelk & Cronin  
Adonis & Dog  
Musical Johnsons  
Cullen Bros  
The Reeds  
**FIFTH AVE (ubo)**  
Edwards Kid Kabaret  
Minnie Amato Co  
Walter Law Co  
Chung Hwa Comedy 4  
Myares  
Donovan & McDonald  
Charlie Case  
Dooley & Sayles  
Ramsdell Trio  
Cunningham & Marion  
Chalk Saunders  
**UNION SQ (ubo)**  
Murphy & Nichols  
3 Keatons  
Maxim's Models  
Connolly & Wenrich  
Bert Cutler  
"The Culprit"  
Reidy & Currier  
Mollie & Nellie King  
Polin Bros  
Talking Pictures  
**AVENUE B (loew)**  
Countess Schenck  
Graham & Randall  
Maurice Samuel Co  
Watts, Hurst & Watts  
Sanson & Della  
Two to fill  
**Chas Gibbs**  
Norton & Earle  
(Five to fill)  
**AMERICAN (loew)**  
Rialto  
Dan Mason Co  
Young & Young  
"Books"  
Merritt & Douglas  
Weber Family  
(Three to fill)  
(2d half)  
Francis Ford  
Sandberg & Lee  
Kathryn Chaloner Co  
"The Star Bout"  
Harry Thompson  
Luola Blaisdell  
(Three to fill)  
**NATIONAL (loew)**  
Belmont & Harl  
Mr. & Mrs. P. Fisher  
(Five to fill)  
(2d half)  
Frank Mayne Co  
James F. McDonald  
(Five to fill)  
**SEVENTH AV (loew)**  
Ned Burton Co  
G. Molasso Co  
Harry Thompson Co  
Rose Troupe  
(Two to fill)  
(2d half)  
Archer & Belford  
Belmont & Harl  
Maurice Samuels Co

**Alber's Bears**  
(Two to fill)  
**GREENEY (loew)**  
Taylor-Harris & F  
Edwards Bros  
Pringle & Allen  
Middleton-Spell Co  
Bessie's Cockatoos  
(Three to fill)  
(2d half)  
Both Stone Trio  
Countess Schenck  
"Devil & Tom Walker"  
Merritt & Douglas  
The Leland  
(Three to fill)  
**LINCOLN (loew)**  
Moffet-Clare Trio  
Elita Otis Co  
Johnson & Creed  
"4 Laurel Girls"  
(Two to fill)  
Haywood & King  
Bryner & King  
"Fun Delicatessen"  
Kelly & Galvin  
Anderson Trio  
(One to fill)  
**YORKVILLE (loew)**  
Woods Comedy 4  
Sandberg & Lee  
Kathryn Chaloner Co  
George Armstrong  
Alber's Bears  
(One to fill)  
(2d half)  
Young & Young  
The Tansons  
G. Molasso Co  
Dan Mason Co  
Taylor-Harris & F  
Weber Family  
DELANEY (loew)  
Haywood & King  
Ballo Bros  
Both Stone Trio  
Capitol  
"Devil & Tom Walker"  
James F. McDonald  
Luola Blaisdell  
(One to fill)  
(2d half)  
Woods Comedy 4  
Edwards Bros  
Middleton-Spell Co  
Josephine Sabel  
Bessie's Cockatoos  
(Three to fill)  
**GRAND (loew)**  
The Gagnoux  
Eva Shirley  
Fay & Minn  
"The Candidate"  
White, Peller & W  
White's Animals  
(2d half)  
Barnard & Lloyd  
Sager Midgely Co  
LaVanna Trio  
American Comedy 4  
LaMalle & Mack  
(One to fill)  
**PLAZA (loew)**  
Hippert & Kennedy  
Nelson Waring  
Davenport-Reonard Co  
Bijou Russell  
Anderson Trio  
(2d half)  
King & Gee  
Fay & Minn  
"Nerve"  
Hurst, Watts & Hurst  
Reddington & Grant  
(Two to fill)  
**Brooklyn**  
**ORPHEUM (ubo)**  
Truly Shattuck  
Mrs. Gene Hughes  
Courtney Sisters  
Julius Tannen  
Billy Weston Co  
Ashley & Lee  
Kelly & Pollock  
Jed & Ethel Dooley  
Ergotti & Lilliputians  
Kluttings Animals  
Juggling DeLisles  
Talking Pictures  
**BUSHWICK (ubo)**  
Hermine Shone Co  
Horton & Glass  
Dr. Herman  
Bird Millman Co  
Parisian Singers  
James Leonard Co  
Chas. Drew Co  
Nevins & Erwood  
5 Martelle  
Talking Pictures  
**FULTON (loew)**  
Anna Lehr  
"Fun Delicatessen"  
Archer & Belford  
Chas Gibbs  
(Two to fill)  
(2d half)  
Moffet-Clare Trio  
Elita Otis Co  
Olivetti Troubadours

**Rose Troupe**  
(Two to fill)  
**SHUBERT (loew)**  
The Leland  
Briere & King  
Josephine Sabel  
(Four to fill)  
(2d half)  
Rialto  
Pringle & Allen  
Mr. & Mrs. P. Fisher  
(Four to fill)  
**LIBERTY (loew)**  
Herbert Mann  
Hyman Adler Co  
Lawrence & Tanner  
Reddington & Grant  
(One to fill)  
(2d half)  
Pino  
Schrodes & Chapelle  
"The Candidate"  
Whyte, Peller & W  
Ginran  
**COLUMBIA (loew)**  
Pino  
Aubrey & Flower  
"Nerve"  
Schrodes & Chapelle  
Alexander Great  
(One to fill)  
(2d half)  
Ida Rose  
Hippert & Kennedy  
Clifford Hippie Co  
Estelle Rose  
Brown, Delmore & B  
4 Rivers  
**JONES (loew)**  
Anita  
Bart Harmon Co  
American Comedy 4  
(2d half)  
Edmond Hayes Co  
6 Misses  
(One to fill)  
**BIJOU (loew)**  
Howard Truett Co  
Francis Ford  
"Diving Dolphins"  
(Four to fill)  
(2d half)  
Anna Bernard  
White's Animals  
Ned Burton & Co  
"Diving Dolphins"  
(Three to fill)  
**Ann Arbor, Mich.**  
**MAJESTIC (wva)**  
Edgar Atchison Ely Co  
Cal Stewart  
Quigg & Nickerson  
Morgan & Thompson  
The Lovelace  
(2d half)  
Kelly Shuster Co  
**Atlantic City**  
**SAVOY (ubo)**  
"Persian Garden"  
Delmore & Lee  
Connolly & Webb  
Nau Bros  
Hilda Hawthorne  
"Snap Shots"  
**Baltimore**  
**MARYLAND (ubo)**  
Kathryn Kidder Co  
Belle Story  
Ed F. Reynard  
Artie Mehlinger  
Eke Elmer Ball  
Dick  
Bert Melrose  
Flynn & McLaughlin  
May Wirth  
Talking Pictures  
**VICTORIA (n-n)**  
Rawson & June  
Rathskeller Trio  
"Leap Year Girls"  
Clifford & Frank  
Bon Morse  
"Boarding House"  
Battle Creek, Mich.  
**BIJOU (wva)**  
(Sun Mat Open)  
Heras Family  
Halligan & Sykes  
Versatile 3  
Billy Jones  
(One to fill)  
(2d half)  
Jolly Wild Co  
May City, Mich.  
**BIJOU (wva)**  
(Sun Mat Open)  
Fay Coleys & Fay  
Emily Sharrock Co  
Joe Kettler Co  
Berla Lennor  
Aerial Macks  
**Billings, Mont.**  
**ACME (sc)**  
(27-29)  
4 Van Staats  
Valentine Vox  
Lavine Cimaron Trio  
Marie Russell  
Diving Girls

**Boston**  
**KEITH'S (ubo)**  
Rosallind Coghlan  
Boganny Troupe  
Bert Fitzhugh  
White & Perry  
Elsa Ruegger  
Rick & Lenore  
Talking Pictures  
(Two to fill)  
**ORPHEUM (loew)**  
Redway & Lawrence  
"Big Jim"  
Edwin Keogh Co  
Anderson & Goines  
Ernesto Sls  
(Three to fill)  
(2d half)  
Allen & Dale  
Kelso & Leighton  
May Francis  
Estelle Wordette Co  
Patsy Doyle  
Johnson, Howard & L  
(Two to fill)  
**ST JAMES (loew)**  
Allen & Dale  
Kelso & Leighton  
May Francis  
Estelle Wordette Co  
Patsy Doyle  
Johnson, Howard & L  
(One to fill)  
(2d half)  
Redway & Lawrence  
"Big Jim"  
Edwin Keogh Co  
Anderson & Goines  
Ernesto Sls  
(Two to fill)  
**Brooklyn, Mass.**  
**CITY (loew)**  
Clark & Verdi  
Maurice Wood  
The Kennedys  
(2d half)  
Von Cello  
Felix Adler  
"Disillusioned"  
**Bufile**  
**SHERA'S (ubo)**  
Harold  
Vanderbilt & Moore  
Flanagan & Edwards  
Chas Mack Co  
(Three to fill)  
**Bufile**  
**EMPRSS (sc)**  
The Waytes  
Cabaret Trio  
"New Leader"  
Kenny & Hollis  
"Aeroplane Ladies"  
**Calgary, Can.**  
**EMPRSS (sc)**  
(Open Thurs Mat)  
5 Columbians  
Bert Melburn  
5 Pattersons  
Wolf & Zedella  
Brooks & Loretta  
**Cedar Rapids, Ia.**  
**MAJESTIC (wva)**  
M McDowell Co  
Gray & Graham  
4 Casters  
Becker & Adams  
3 Troubadours  
Celeste Co  
(2d half)  
"Summer Girls"  
Williams & Wolfus  
J. Albert Hall Co  
Murray's Dogs  
Dale & Boyle  
Grace Armond  
(2d half)  
M McDowell Co  
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M McDowell Co  
Gray & Graham  
4 Casters  
Becker & Adams  
3 Troubadours  
Celeste Co  
(2d half)  
"Summer Girls"  
Williams & Wolfus  
J. Albert Hall Co  
Murray's Dogs  
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Gray & Graham  
4 Casters  
Becker & Adams  
3 Troubadours  
Celeste Co  
(2d



**DeMichelle Bros**  
"Suburban Winner"  
**PANTAGES**  
(Open Sun Mat)  
La Toska  
Valerie Sis  
Dave Rafael Co  
Tom Kelly  
Solis Bros

**St. Joe**  
**PANTAGES**  
The Gabberts  
Pontie & Christopher  
Dally's Minstrels  
Tiebers & Seals  
Nevins & Gordon  
Tasmanian Van Die-  
mans

**St. Louis**  
**COLUMBIA** (ubo)  
Nat M Willis  
Great Lester  
Melville & Higgins  
Claude & Fan Usher  
Mr. & Mrs G Wilde  
Herberts Novelty  
Meridith Sis  
Talking Pictures  
**PRINCESS** (shel)  
Princess Maids  
Jones Mishaps  
Weston & McManus  
Norolla Sis  
Jones & Dentheitt  
**SHENANDOAH**  
(craw)  
3 Kelcey Sis  
Callahan & Cline  
Redrick Freeman Co  
Carrie Beatty  
Fehlman Troupe  
**KINGS** (craw)  
Courtney  
Mints & Palmer  
Manzer & Palmer  
Arthur Ferrelley  
Mile Bedinis  
**EMPERESS** (craw)  
3 Livingstons  
Forester & Lloyd  
Pistel & Cushing  
Musical Nosses  
**ARCO** (craw)  
Alford & Evans  
Emmett Bros  
Miss Selsor  
De Luxe 5  
**CHEROKEE** (craw)  
John Adams  
Spencer & Spencer  
Os-Ko-Mon

**St. Paul**  
**EMPERESS** (sc)  
(Open Sun Mat)  
Hall & Clark  
Marie LaVarre  
Mr. & Mrs M Murphy  
Vilmos Westony  
Ida Fuller Co

**Seattle**  
**EMPERESS** (sc)  
Skaters Bi Jouve  
Dow & Dow  
3 Variety Boys  
Glendower & Manion  
Welch, Mealy & M  
Alber's Bears  
**PANTAGES**  
Prevost & Brown  
Seaman & Killian  
Lemmgwell & Myers  
John L. Sullivan  
Jules Held Co

**Spokane**  
**EMPERESS** (sc)  
Stith & Garnier  
Paddock & Paddock  
Mr. & Mrs Caulfield  
Neil McKinley  
"Rose of Mexico"  
**PANTAGES**  
(Open Sun Mat)  
Valentine & Bell  
Beth La Mar  
Chas Sweet  
Lola Milton Co  
Emil Subers  
Florenz Troupe

**Springfield, Mass.**  
**POL'S** (ubo)  
Prince Floro  
Cross & Josephine  
Scott & Kane  
Willis Family  
Kimberly & Mohr  
Adler & Aline  
Davis & Walker

**Syracuse**  
**GRAND** (ubo)  
"Trained Nurses"  
8 English Roses  
Billy McDermott  
Lyons & Yosco  
Curtis & Florence  
A & F Stedman  
Selma Braats

**Tacoma, Wash.**  
**EMPERESS** (sc)  
The Cleirs

**Mamie Fleming**  
Sailor Boy 4  
Morrissey & Hanlon  
Lawrence Crane  
Loja Troupe  
**PANTAGES**  
Mr. Quick  
Chas A Loder Co  
Williams & Sterling  
Gray Trio  
Banda Roma

**Terre Haute, Ind.**  
**VARIETIES** (wva)  
"Magic Bottle"  
Allegro  
Laurie Ordway Co  
Chas Burkhardt  
Kaufman Sis  
(2d half)  
Al Abbott  
Banjophonds  
Nichols Sis  
Edith Richardson Co  
Bouding Pattersons

**Terre Haute**  
**SHEA'S** (ubo)  
Lambert & Ball  
Davies Family  
Florence Tempest Co  
Willard Simms  
Low Hawkins  
Dolly Morrissey  
Ross & Ellis

**Vancouver, B. C.**  
**ORPHEUM** (sc)  
Knapp & Cornalia  
Hilda Snyder  
Phillips 4  
Nat Carr Co  
Wallace Galvin  
Romany Opera Co  
**PANTAGES**  
3 Navarros  
Magee & Kerry  
Ollie Eaton Co  
Karl  
"Lads & Lassies"

**Victoria, B. C.**  
**EMPERESS** (sc)  
McConnell & Austin  
Wander & Stone  
Rita Redfield  
Moore & Young  
Halliday & Carlin

**Washington, D. C.**  
**CASINO** (n-n)  
Preston  
Nash & Evans  
Mexican Herman Co  
Wilson, Franklin Co  
Evans & Vidocq  
Beltrah & Beltrah

**Winnipeg**  
**EMPERESS** (sc)  
Black & White  
Taubert Sis & Paul  
"Mayor & Manicure"  
Creighton Sis  
"My Lady's Fan"

**Yonkers, N. Y.**  
**HAMILTON** (low)  
5 Merry Youngsters  
Sager Midgely Co  
Norton & Barle  
(Two to fill)  
2d half  
Eddie Herron & Co  
George Armstrong  
Dixon Bros  
(Two to fill)

**Yuba**  
**ALHAMBRA**  
Rigoletto Brothers  
Bunth & Rudd  
Lyons Trio  
Foot Gers  
Columbia Comedy 3  
Pederson Bros  
Bowden & Gardey  
4 Chas  
Gleason & Houlihan  
4 Charles  
"Bernard's Birds"  
**WTOILE PALACE**  
(Feb)  
Strength Bros  
DeToma Troupe  
Sims & Geo  
Thales Troupe  
Gina Cornani  
Williot Co  
Leonice & Lilliane  
DeLillo & Metz  
Astree  
Labrador  
Bel Kassem

**COLISEUM**  
(Feb)  
Henri Leon  
The Boystons  
Metro Troupe  
Tri Raffles  
The Oclanis  
Stevens & Sanders  
Roger M  
Dalban  
Brahma

## SHOWS NEXT WEEK.

**New York**  
"A GOOD LITTLE DEVIL"—Republic (8th week).  
"ALL FOR THE LADIES" (Sam Bernard)—Lyric (8th week).  
"BROADWAY JONES" (Geo. M. Cohan)—Grand O. H.  
"FANNY'S FIRST PLAY"—Comedy (24th week).  
"FINE FEATHERS"—Astor (8th week).  
HARRY LAUDER—Broadway.  
IRISH PLAYERS—Wallack's (8d week).  
"JOSEPH AND HIS BRETHREN"—Century (7th week).

## MOVING TOGETHER.

About March 1 J. J. Coleman and Charles A. Burt, who each booking independent theatre circuits in the south, will vacate their offices in the Cohan Theatre building and move into the Long Acre building next door. J. J. and C. A. will have one big suite of rooms sectioned off for their personal use.

## NOTES

Philbin and Green are a new singing and dancing act.

Felix G. Rice has rejoined the Fred-  
eric V. Bowers act as musical director.

Charles Van, ill three weeks with the grippe, has recovered.

Herman Deitz sailed Feb. 18 to open March 3 at Portsmouth.

Barney Gilmore went into bank-  
ruptcy last week.

The 12-year-old daughter of John C.  
Peebles died in Boston Tuesday.

Eddie Corbett has been engaged as  
business manager of the Marie Dress-  
ler aggregation.

Marjorie Ellerback has returned  
from a long stock tour with the Bos-  
som Baird Co. through Canada.

Du Calion sails May 7 to play a five  
months' tour of England which takes  
in one month at the Palace, London.

Frankie Raymond has arrived with  
Flo Irwin in London. They expect to  
open there in a few weeks.

Next week will be the last of the  
Eis-French Co. in "The Dance of For-  
tune" at Hammerstein's.

The report of Billy Smythe and  
Marie Hartman separating after their  
first show at Glasgow has been con-  
firmed.

Grace Lillian Ellsworth (Four Ells-  
worth) and Charles E. Mack (Swor  
and Mack) were married at Raleigh  
Hotel Washington, Feb. 7.

Tell Taylor, who recently married  
again, is in Hot Springs on his honey-  
moon. He will reach New York the  
last of the month.

DeRue Bros's Minstrels will open  
their annual spring and summer pil-  
grimage through New York State and  
Long Island early in April.

Margaret Greene has made a fav-  
orable impression in the role in  
"Broadway Jones" formerly played  
by Myrtle Tannehill.

"C. O. D." now in the storehouse,  
is to be produced by John Cort and  
may be sent out on the road early in  
the spring.

Frank J. Heaney, formerly the bass  
with the American Comedy Four, is  
convalescing from an operation at the  
St. Francis hospital, Jersey City.

The Larcom theatre, Beverly, Mass.  
(President Taft's former home), is to  
be enlarged so shows can play full  
weeks there if necessary.

"Value Received," a new piece by  
Augustin MacHugh, is being re-  
hearsed by William A. Brady with  
Cyril Scott as the principal player.

Sam Meyers, of 1402 Broadway, says  
he is not the person mentioned in last  
week's VARIETY as going to the Pacific  
Coast.

Joe Weber, who has been looking  
after the Mohawk at Schenectady, N.  
Y., was taken suddenly ill there last  
week and removed to Saranac Lake.

Leslie Grossmith was out of the Fifth  
Avenue bill this week. A severe cold  
and subsequent loss of voice laid him  
up for repairs.

Miss Jocelyn (Mrs. Checkers Von  
Hampton) has been engaged for the  
new Revue show in London and ex-  
pects to join her husband shortly.

Jones and Sylvester will lay off next  
week to give Harry Sylvester an op-  
portunity to have a necessary opera-  
tion performed upon his throat.

Manager George H. Hickman of the  
Orpheum and Bijou, Nashville, Tenn.,  
was taken to the City Hospital last  
week. He is said to be in no serious  
danger.

Glenwood White and Fleurette De  
Mar sail on the Lusitania the latter  
part of March to open at the Coliseum  
in "Bill's Wife," a western sketch by  
George V. Hobart.

William A. Brady denies the "Little  
Miss Brown," which closed in New  
Orleans, was under his management.  
The company was put out by A. S.  
Stern & Co.

Fred Zobedie, now in Chicago, is  
working day and night on a mono-  
plane which he expects to use on the  
stage and for outdoor flights this  
summer.

"The College Cabaret," with Frank  
Sturgis, Clayton Robins, Olga Un-  
nervor and Gene Hodgkins, have been  
booked abroad by Alfred Butt, sailing  
March 24.

Mayor Fitzgerald is out to open  
air grand opera to be given in Frank-  
lin Park, Boston. He has put the  
matter up to the Hub park commis-  
sioners.

## EXHIBITORS RAP TRUST.

Cincinnati, Feb. 20.  
The Motion Picture Exhibitors'  
League of America held a meeting at  
the Sinton Hotel Tuesday afternoon,  
and places itself on record as being  
opposed to the producers and dis-  
tributors of licensed films.  
It is endeavoring to secure action by  
invoking the Sherman anti-trust law.  
The question of the licensing of mov-  
ing picture houses was considered.

# 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.

## CORRESPONDENCE

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

**CHARLES J. FREEMAN** **CHICAGO** VARIETY'S CHICAGO OFFICE:  
(DASH) In Charge MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman Glover, mgr.; agent, Orpheum Circuit).—The talking pictures may be blamed by some for the very poor running show which the Majestic turned out this week, but there is something besides the pictures to blame. The placing of Percy Haswell and Co. and Petrova on one program was sad enough, but to place one following the other is unforgivable. Percy Haswell doing scenes from Shakespeare, and Petrova following with her Sappho was enough to chase the patrons from the lower floor. That's just what it did Monday afternoon. Of the capacity lower floor there was not one-half left when Harry De Coe appeared to close the entertainment. Of course, this is the first week of the talking pictures and some allow-

ance may be made for the wait which occurred after they were shown. They came just before Miss Haswell, in the middle of the bill, but it seems that comedy should have been thought of at some time during the framing up process. This is the fourth week running at the Majestic that one or two good comedy acts might have saved the day, but they have not been forthcoming. Good laughing numbers in vaudeville seem to be getting fewer and fewer as time advances. The real vaudeville offering success of the program this week is John C. Rice and Sally Cohen in "The Path of the Primroses." A shift of Percy Haswell and Rice and Cohen would have helped. The "Primroses" troubles took a strong hold on the house. The novel finish furnished

a surprise which was hailed with approval. It's a good example of what it means to give them something new. Marshall P. Wilder with many of his old stories on ahead of them should take heed. Morton and Moore, ahead of Wilder should take even more heed than that. Marshall P. did well enough, but Morton and Moore did not. Even though forcing three bows which they did not get and an encore which was entirely unnecessary, it deceived no one. The boys will have to do something else beside "The Merry Whirl" stuff if they wish to remain in the big bills. Petrova under very difficult circumstances did nicely next to closing and had she been better placed would have been a success. Percy Haswell and Co. also did well under a

handicap. The act is pretty and sweet and serves as an excellent vehicle for the introduction of the Shakespearean comedies. Miss Haswell's support is excellent. Harry De Coe went against a tough proposition in the closing position. Those who remained were satisfied and thrilled. Ethel McDonough battled with success in the "No. 3" spot. Ethel is doing songs only now and has improved wonderfully since first trying this style of act. One or two numbers of the unpublished variety will make considerable difference to the singer. "The Gypsy Queen" and her violinist were acceptable as an opening number. The seriousness of the pair is enough in itself to hold the attention of the audience.

DASH.

## TOM MAYO GEARY

Is now at our new offices in New York with the two song sensations of the West

### "Sail On Silv'ry Moon"

Not an ordinary Moon Song, but a classy number, brimful of harmony for any combination of voices. The greatest success we have ever had.

### "I'm Going Back to Carolina"

The "come along, come along" song. The Carolina song they are all talking about. Don't get it mixed up with any imitation Carolina song. Equally good as a real rag or straight march number. Contains plenty of business for doubles, trios, etc.

Double versions of both songs  
and orchestrations in all keys

## HAROLD ROSSITER MUSIC CO.

CHICAGO - - 145 N. Clark St., cor. Randolph St.  
New York - 1367 Broadway (cor. 37th St.)

### CHARLES FROHMAN LOAFING.

Boston, Feb. 20.

Charles Frohman came to Boston and told his plans for the Park, Tremont, Hollis, Boston and Colonial theatres, in which he is interested. His main object in coming here, he said, was to confer with a group of persons, interested in educational matters, regarding a series of open-air performances to be given by Maude Adams, in the near future.

It is planned to give one of these performances in Boston, New York, Philadelphia and Chicago. They are to be of the same general plan and idea as the open-air performance, of "Joan of Arc," produced at Harvard Stadium two years ago.

Mr. Frohman also stated that the Hollis Street theatre is to have some musical productions in the future. Julia Sanderson in "The Sunshine Girl" and Donald Brian in a new musical play are to be seen at the Hollis.

The Colonial will house George M. Cohan in "Broadway Jones," which will be followed by "Oh, Oh, Delphine," scheduled for a long stay.

At the Tremont will be seen Richard Carle and Hattie Williams in a new

musical play and K. & E.'s "Le Petit Cafe." Liebler's "The Daughter of Heaven" will be at the Boston theatre, and, if possible to arrange it so, "Joseph and His Brethren" will also come to the Boston.

Maude Adams is booked for one week next season at the Hollis in "Peter Pan." Ethel Barrymore, John Drew and William Gillette will be here in new plays next season, according to Mr. Frohman. He will also produce new pieces by A. W. Pinero, W. Somerset Maugham, Alfred Sutro, Henry Bernstein, H. H. Davies and Leo Fall.

"The Conspiracy," "Stop Thief" and a new Belasco production are already booked for long runs next season at the Park theatre.

Mr. Frohman didn't have much to do during his visit. He only fixed up the details for Maude Adams' open-air performances; arranged for some changes on the stage of the Hollis Street theatre; saw a performance of "Disraeli" with George Arliss, and a performance of "The Garden of Allah" (which he hopes to see produced in London). Then he rehearsed Billie Burke in an act for an afternoon benefit performance in Chicago, for the Actors' fund.

# ALEXANDER CARR

in "DIVERSIONS"

By CHAS. J. ROSS

NEXT WEEK (Feb. 24), PALACE, CHICAGO

THE GREATEST IRISH BALLAD EVER WRITTEN

# "The Lass From The County Mayo"

ALSO JAS. THORNTON'S FAMOUS MOTHER SONG

## "There's A Mother Always Waiting You At Home, Sweet Home"

SINCE WE PUT THESE TWO GRAND OLD SONGS ON THE MARKET AGAIN, OUR ARRANGERS HAVE BEEN SO BUSY THAT IT BECAME NECESSARY FOR US TO PRINT ORCHESTRATIONS IN ALL KEYS, WHICH ARE NOW READY FOR ANY ONE WISHING THEM.

TWO GREAT SONGS FROM THE OLD SCHOOL

**GEO. W. MEYER MUSIC CO.,** 1367 BROADWAY (Regal Bldg.), N. Y. City

DAVE ROSE, Manager Prof. Dept.

**PALACE MUSIC HALL** (Mort H. Singer, mgr.; agent, Orpheum Circuit).—This week's bill was wide in range and of more than usual interest, containing numerous novelties, and several headliners. The Kinetophone was billed heavily, but did not have the headline position. Nat Willis had the audience with him and was recalled several times. He did not offer anything new, but seemed to be a favorite from start to finish. Martinetti & Sylvester had no trouble at all in keeping the people in a happy mood. They gave their "Bump the Bumps" with the usual reckless abandon, and went over big. Ray Cox, who had sixth place, did not vary from her accustomed entertainment. She created much laughter with her aeroplane bit. Joseph H. Woodward, at the piano, shared honors with Miss Cox. Toots Paka and her native Hawaiian singers and instrumentalists gave satisfaction. Her rendition of the hula hula dance seemed a bit labored, but the people out in front applauded her generously. May Tully offered her one-act sketch, "The Battle Cry of Freedom," a comedy of divorce life in Reno, in the third place in the bill. Assisted by Frances Carson, Robert Lowe and Thomas Corlies, she entertained with spirit and speed and gained considerable laughter. The sketch is a little bit thin in spots, and would be better if shortened. The Meredith Sisters did not have an easy spot to fill, coming second, but they sang their songs with a dash and go, and wore their many gowns with some little grace. They were liberally rewarded with applause. One of the prettiest features of the bill was the opening one, Fleurette in "Visions d'Art," and was received with enthusiasm. This young woman has grace and charm, and the beauty of her face adds much to the effectiveness of her work. The closing act was Albertina Rasch's "Le Ballet Classique," with Mile. Domina Marina as the premiere danseuse. She was ably assisted by Marcel Bronski and a company of ten. There were ten dances in the list, beginning with an adagio movement in which the whole company took part, followed by a prelude by the corps de ballet; a waltz by Mile. Marini, a polka by Misses Murray and Barlow; the "Danse Classique," by Mile. Marini and M. Bronski; a bacchanale by the corps de ballet; the "Arrow Dance," by Bronski; "The Dying Swan," by Mile. Marini; a gallop by the corps de ballet and finale by the company. The number was effective and made a good ending to a bill of varied interests. REED.

**WILLARD** (Jones, Linick & Schaeffer, mgrs.; booked by W. V. M. A.).—It was quite evident the audience Monday night was there to see and hear Sophie Tucker, for she received the most part of the attention. The audience was a noisy one, and the requests that came over the footlights were wide in range. Some of the songs from "Louisiana Lou" were demanded and given and when the singer grew tired, the audience whistled and hummed the airs to help her out. She was held over for the latter half of the week, and is billed for a full week at the Wilson. George B. Reno and company followed Miss Tucker in their ludicrous act, which consists of pantomime and songs. Beatie Reno does the singing. She has a fair voice, and wears some pretty gowns. William Jossey and his company presented a sketch called "Let Father Do It," which won considerable laughter. Mr. Jossey has had considerable experience as a producer in stock and he has put this little play together with success. He is assisted in his efforts to tickle the risibilities of his audiences by David G. Fischer, who is known not only as an actor, but a playwright of some success, and by Alice Mason. Quigg and Nickerson opened the bill and Jackson and Margaret, who offer a singing act, were second. The bill for the latter half of the week is: Les Silvas; Reif



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*Lopatt Myers Tobacco Co.*

**"Distinctively Individual"**

Brothers; Eckert and Berg; Sophie Tucker and Windeckers' Band. REED.

**CASINO** (M. Scheislinger, mgr.; agent, W. V. A.).—There were several items of interest amongst the tryouts Saturday night, also several laughing interludes for the representative body of "show me" men and wives who assembled to look them over. The spirit of hilarity which prevailed throughout the agent body even extended to the managerial end. Occasionally Three-Sevenths Sam Kahl invited the entire crew out for a drink. The suggestion was each time accepted with alacrity. Musical acts had the call. No less than six of the ten or twelve acts leaned toward the musical. Of the lot there was not really a serious contender for honors. Remington and Reichman and Josephine Jacoby were the only two to attract serious attention. The former is a rathskeller affair with a violin player instead of a singer. The other boy plays the piano. The violinist has a fairly good

idea of rag on the instrument, and is ably assisted by the pianist. The boys need lessons in stage deportment and also a rearrangement of their specialty. For the present they could be used in the smaller houses, where they should make good. Working might aid them toward better things.

Josephine Jacoby was the best musician of the lot. She works with a boy who might be billed with her. The couple play piano and violin and also xylophones. Josephine is a very good violinist, but she had her hair so arranged that few paid any attention to the playing, spending most of their time figuring out whether she was a girl in her teens or a woman in her teens. The hair should get the first attention, then the dressing, and finally the act. Without the changes the girl cannot hope for much in a vaudeville way. Vincent and Raymond were the one act on the bill that can be almost sure that the tryout will not go for naught. The couple, formerly in one of Wilfred Clark's sketches,

have a neat talking and singing act in "one" that will pass them through on the best of the pop bills. There is a quantity of bright, snappy talk they handle well. Before a higher grade audience it would bring them much more than it did at the Casino. The songs could be changed to advantage and a little better arrangement of the plot structure might help. The foundation is unquestionably there, and Vincent and Raymond should have no trouble in landing the time hereabouts. Four Rainbows are four women, musical act. Three play instruments, piano, harp and violin, while the fourth sings. The singer just got over and also needs to learn much before she can get out before an audience who know their little vaudeville. The act is more of an after-dinner parlor entertainment than a vaudeville offering. A Miss Haley opened the show with what someone must have told her was a good vaudeville idea. She talked a whole lot and then recited. Reciting is really bad form in vaudeville. Max Winslow, who someone told that all the tryouts used Ted Snyder songs went back after Miss Haley finished and begged her on his knees to take off "Alabama." Mona Lisa & Co. played an Indian sketch with much talk and little action. The piece is impossible. Three Brownies were funny. The boys should now be satisfied to lose the investment made on their production and consider themselves lucky the audience at the Casino is one of the best behaved in the world. Good-bye, boys, and good luck. The Sowers, a neat team of contortionists and ring and bar performers of the usual type, would make a good opening number for the small time bills. A musical act, two boys, names unknown, may be dismissed quietly. The Carr Comedy Four, an old-fashion quartet, did well with the audience. Too many good song pluggers that are good around for this style of act nowadays. Electric, a woman who does the usual Volta, Dr. Herman and other electrical tricks, held the audience in at closing. The idea of a woman doing the work is its strongest asset. Where acts of this description have not been seen in the pop houses, Electric might be made a feature, and with the proper booming do some business. DASH.

**AMERICAN MUSIC HALL** (Sam P. Gerson, mgr.; Shubert).—"The Sun Dodgers," still keeping very good pace.

**AUDITORIUM** (Bernard Ulrich, mgr.; Ind.).—"The Daughter of Heaven," second week, to popular prices.

**BLACKSTONE** (Augustus Pilon, Jr., mgr.; K. & E.).—Nazimova in "Bella Donna," meeting with just fair success.

**COHAN'S** G. O. H. (Harry Riddings, mgr.; K. & E.).—Douglas Fairbanks in "Hawthorne of the U. S. A.," playing to increasing audiences. House still topheavy.

**COLONIAL** (James Jay Brady, mgr.; K. & E.).—"The Rose Maid," doing well. Booked in for eight weeks.

**CORT** (U. J. Hermann, mgr.; Ind.).—"Our Wives," meeting with good returns. Will probably be followed by "The Silver Wedding" later in the season.

**GARRICK** (Ashley Love, mgr.; Shubert).—"The Passing Show of 1912," still phenomenal business. A record-breaker.

**HELENS** (Will J. Davis, mgr.; K. & E.).—Harry Miller in "The Rainbow," has caught on.

**McVICKER'S** (George Warren, mgr.; K. & E.).—"The Old Kentucky," annual engagement.

**OLYMPIC** (Sam Lederer, mgr.; K. & E.).—"The Top of the Morning," growing business.

**POWERS** (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—John Drew opened Monday in "The Perjured Husband."

**PRINCES** (Will Singer, mgr.; Brady and Shubert).—"Bought and Paid For," still holding its own. End of run not in sight.

**STETTERAKER** (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue," doing well.

**WHEATLEY** (Frank O. Wheatley, mgr.; Ind.).—Travologues and local stock productions.

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**FINE ARTS** (Arthur Bissel, mgr.; Ind.).—*"Hind's Wakes,"* time extended two weeks.

**GLOBE** (James A. Browne, mgr.; Ind.).—Wrestling bouts and occasional traveling shows.

**COLLEGE** (T. C. Gleason, mgr.; Ind.).—Stock company in *"Absolution,"* a play by a local author who attempts to answer Joseph Medill Patterson's *"Rebellion."*

**CROWN** (Arthur Spink, mgr.; S. & H.).—Playing S & H traveling companies.

**NATION** (John Barrett, mgr.; S. & H.).—Playing combinations.

**VICTORIA** (Alfred Spink, mgr.; S. & H.).—Road attractions.

**IMPERIAL** (Kilmt & Gazzolo, mgrs; Ind.).—Traveling attractions.

**GT. NORTHERN HIP** (Fred Eberts, mgr.; Ind.).—Circus and vaudeville bills.

Leon Friedman is in the city in advance of Ziegfeld's Follies, which comes to the Colonial after the conclusion of the run of *"The Rose Maid."*

Harry E. Billings, formerly of Milwaukee, who has been in advance of Primrose & Dockstader's minstrels, has returned to Chicago and will take up newspaper work. J. H. Fitzpatrick, formerly in advance of *"The Master of the House,"* has taken Mr. Billings' place with the minstrel show.

Jack Root, with an interest in several theatres in Iowa, is in the city. He has been in California for several months, and came east to adjust some insurance matters in Burlington, Ia. He says he will return to the Pacific coast, and possibly may remain there permanently.

Edgar Foreman played the Orpheum at South Chicago, last week offering his new act, *"The Danger Point."* He will appear at the Wilson the first half of the week of March 17, and at the Willard, the latter half of the same week.

Word has been received in Chicago to the effect that Ed Latell, who has been appearing in his new act, *"The New Dog,"* is seriously ill in Dubuque, Ia. He has been taken to a hospital and it is feared he has pneumonia.

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REGARDS TO ALL OUR FRIENDS

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America

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Europe

Building Commissioner Ericsson has ordered work stopped on the new theatre being erected at South Ashland avenue and West Thirty-ninth street until the building code is complied with. The theatre was designed by David Saul Klaffer, architect of the Home theatre in Milwaukee whose roof collapsed some time ago. The inspector reported that he thought the building would not need to be torn down, but that changes must be made in the plans for construction work before he would allow further work to be done.

Sam H. Morris and Winchell Smith, who have been in town looking over *"Hawthorne of the U. S. A."* at the Grand, have gone to French Lick for a rest.

There were but three changes in the downtown theatres this week. John Drew began his annual engagement at Powers; *"Everywoman"* came to the Chicago and *"In Old Kentucky"* began its 14th annual engagement at McVicker's.

Alice Nielsen, late of the Metropolitan opera forces, was heard in concert in Orchestra Hall Sunday afternoon under the management of Wessells & Vogel.

Feb. 19, members of the Emerson Settlement House had a big share of the receipts of *"In Old Kentucky"* at McVicker's.

E. G. Cooke, in advance of *"Ben Hur,"* passed through Chicago on his way to Mt. Clemens, where he will take the baths for the next fortnight.

Georgiana Evans, secretary to James Jay Brady of the Colonial, is back at her desk after being laid up with a broken ankle for the past month.

Ned Holmes, doing the advance work for the African Hunt pictures for some time, has gone east, where he will be employed in the main office of a concern that will promote jungle pictures.

The professional matinee given last Thursday afternoon at Cohan's Grand Opera House by the members of the company playing *"Hawthorne of the U. S. A."* was attended by every player in the city who could edge into the house.

Beulah Poynter, who will take to the vaudeville stage next week, has now decided to put on a little play of her own called *"A Thief in the Night."* She first announced a tabloid production of *"Lena Rivers,"* but reconsidered.

*"The Military Girl,"* which had a precarious existence at the Ziegfeld, and later was taken to the American Music Hall, with meager

results, and then went on the road for a short time, has been reduced to tabloid form, and may possibly get to the vaudeville stage, although Cecil Lean, the author, who enacted one of the principal roles, objects to any changes being made in the piece.

The Wilton Sisters were amongst the fortunates that tried out at the Casino last Saturday night. The girls were booked for 25 weeks on their showing.

Commencing this Monday, the Hopkins, Louisville, became a full-fledged vaudeville house again, playing six acts booked by Jim Matthews of the Pantages offices. The house had been running pictures with two acts.

Eddie Schoebin and Irene Howard of the *"Dreamlands,"* were married in Kansas City, Feb. 8.

Mike Coyne, until recently employed by Henry W. Savage, has been installed as manager at the Lincoln. Frank Raymond retired.

*"Stubborn Cinderella,"* a tab production of the Western Extravaganza Co., opens at Gary, Ind., March 6.

Two of the houses on the Butterfield circuit which have been playing full weeks, will become half and halves in the near future. The change of policy strikes the Jeffers, Saginaw, and Bijou, Bay City.

Carl Hohlitzelle, the Herr Direktor of the Interstate Circuit, has been on a ten-day tour of inspection, taking in all the towns in which the circuit has houses.

The De Lux, a new picture house which opened on Wilson avenue this week, has caused no end of comment because of the elaborate scale upon which it has been built. Frank Cuneo, a wealthy banana broker, is behind the project, a son taking care of the running. In appointments the house eclipses anything that has been uncovered in the picture line. Upholstered seats, marble lobby, etc., excited one manager to exclaim if the house falls at pictures it could be readily changed into a church. The seating capacity is 800. A pipe organ has been installed. Admission price 10 cents. Fred Sosman of the Auditorium presides at the organ.

Col. William Thompson is in the city looking after the publicity for *"Everywoman"* at the Chicago Opera House.

It is announced that Charles Frohman will present Marie Doro, and Charles Cherry in *"The New Secretary"* at Powers' for a summer run.

The annual benefit in aid of the Actors' Fund will be given at the Auditorium Friday afternoon, Feb. 28. Mme. Nazimova and John

Drew will be two of those who will give their services for the occasion.

A new booking office has sprung into life. It is known as the Frank L. Talbot Booking Association, with headquarters in the Fort Dearborn Building. The new concern will handle the bookings for the Talbot enterprises, the main stop being the Hippodrome, St. Louis. There will be six other weeks in the office when business operations are begun next week. D. E. Russell will be in charge.

Wednesday and Thursday of this week the State Fair Secretaries held their annual meeting at the Auditorium annex.

Beginning March 17 the Liberty theatre, Pittsburgh, will receive its acts from the offices of the Theatre Booking Corporation. J. H. McCarron is the owner. This with the Kenyon and a house in Allegheny, gives Walter Keefe three houses in Pittsburgh.

H. M. Miller, who up to this week held the lease on the Empress, Joplin, Mo., has taken action against his former manager there, W. H. Labb, on the charge of embezzlement. It is claimed the house has been leased by Boyle Weesfolk and the Allards, who will play tabloids there. The Interstate has a theatre in Joplin.

Melville and Higgins who worked the Palace last week, were running under difficulties. Both members of the act were in direct line for the hospital, but they finished the week. The couple will produce a new act by Vincent Bryant hereabouts some time in March.

Sally Fisher has been placed for the middle west time, opening at Milwaukee March 2, coming into Chicago the following week.

Menlo Moore was the biggest loser in the Jack Root Orpheum fire which occurred last week. Moore's *"Summer Girl,"* were playing the house and the entire production, not covered by insurance and valued at \$1,500, was destroyed.

Carter, the magician, who has made two world's tours, has decided to settle in Chicago. He has his eye on a couple of houses in town and will try to secure them for pop vaudeville.

Willie Ritchie has been placed by the Sullivan-Conditine office for ten weeks in and around Chicago.

Edna Aug will leave *"The Silver Wedding"* at Columbus to take up her Western vaudeville time booked by Harry Spingold.

Newhoff and Phelps have been placed for 12 weeks by Walter Keefe, beginning March 2.

Lester Rose and Tommy Gary are a new agency combination. The new firm will be associated with E. J. Cox, although handling their material independently.

The two latest musical shows to go under the boiling-down process will be *"Modern Eve"* and *"The Royal Chef."* Both will have their premiers as tabloids in the near future. *"Dazzling Widdows"* is also a new tab that will see light Feb. 24. *"Girl and the Tenderfoot"* comes along March 9.

Alexander Carr has been booked as a single to open at the Palace March 24.

Vera Peters has placed Hardeen and Phina and Picks for six weeks each in and around Chicago.

The Allardt Circuit have added Webb City and Joplin, Mo., to their list of vaudeville towns and will start placing shows immediately.

Gerald Fitzgerald has been installed on the 10th floor in the Butterfield offices and will look after the press department and keep track of the office generally.

George Van, formerly of Van and Starnard (ten percenters), has been placed in the Association offices as head of the Cabaret department. The agency firm has been dissolved. Jake Starnard selling out his effects to Vera Peters. Starnard will make his headquarters hereafter at the Great Northern Cafe, where he is handling the cabaret.

Following are the plays being offered in outlying houses: *"Lena Rivers,"* Imperial; *"A Fool There Was,"* National; *"Madame Sherry,"* Victoria; *"Wallflower,"* Crown, and German Players in repertoire at the Bush.

The Little Theatre Company, on the fourth floor of the Fine Arts Building, is offering Strindberg's *"Creditors"* this week, and also giving some special performances of Alice Brown's *"Joint Owners in Spain."*

Building Inspector Ericsson had made a report in which he asserts that Chicago theatres are now the safest of any in the country. He says that since the loft houses have been closed conditions have been bettered immensely. His office was recently freed from all blame in connection with the collapse of the roof of the Home theatre.

The members of the *"The Sun Dodgers"* gave a vaudeville show for the principals last Monday night at the American Music Hall.

Martha Harris, who played the role of the New England spinster, in *"The Right Princess,"* when it was put on at the Ziegfeld, when John Maude Fessenden and James Durkin when they take the place on the road. It is by Clara Louise Burnham and has been rewritten since it was offered in Chicago.

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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 GENTS

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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 Street, N. Y.

"The Housing and Staging of a Play," was the topic under discussion by members of the Nineteenth Century Club of Oak Park on Monday afternoon, Feb. 17. Margaret R. Dunlop talked on "Housing" and Caroline Lovejoy on "Staging."

Schumann's "Ruth" will be sung in the Auditorium afternoon Feb. 23, by the Apollo Club, of Chicago. The Minneapolis Symphony orchestra will give one concert in Orchestra Hall, Feb. 27.

Lillian Russell is announced for a lecture in Orchestra Hall on "How to Live 100 Years." She will appear Feb. 24-27, and will have Kinemacolor pictures to assist her in the lecture.

Newman has resumed his travel talks at Orchestra Hall.

Henriette Browne, daughter of J. A. Browne, manager of the Globe, has returned from Paterson, N. J., and will rest here for some weeks. Miss Browne has just closed as leading lady of the Paterson Opera House stock company, and has played 127 consecutive weeks. She has made no definite plans for the future, but will probably go with one of the big producing firms.

Mrs. Mary Lee Harris is visiting her brother, John McGrille, the booking agent.

Feb. 24 the third annual chorus and cabaret girls' ball will be held in the Coliseum Annex.

Carlos Inskeep has been put in charge of the dramatic and musical department of the American Theatrical Agency, recently purchased by Frank Frisch.

Errette Bigelow, who recently disposed of his interests in the American Theatrical Agency for the sum of \$1, is said to be planning to open an agency of his own in a short time.

### SAN FRANCISCO By HARRY BONNELL

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SAN FRANCISCO OFFICE  
PANTAGES' THEATRE BLDG.  
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ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Madame Sarah Bernhardt was again the big card of the week at this house, and there was no let-up in the interest. Bernhardt is undoubtedly a big drawing card, as the business of the Orpheum during her present engagement will attest. The Hennings occupied a pleasing spot and got away nicely. Mr. and Mrs. Jack McGreevey, with their quaint rural offering, were liked. They're good entertainers. Ignatius Cardosh did very well with encores coming his way. Josie Heather was again successful, opening here last week. "And They Lived Happy Ever After" was not as well received as the first week. The act is not sufficiently strong to hold out for a fortnight. McMahon, Diamond and Clemence again worked hard to please and were fairly successful.

EMPRESS (Sid. Grauman, mgr.; agent, S-C direct).—The top line was held by Rawson and Clare and their merry company in their entertaining musical comedy offering, "Just Kids." They came up to all expectations, and the act was heartily enjoyed. Rawson and Clare had the spot next to closing, and they made the best of it. The setting of a pastoral nature was complete and adequate and lent the proper atmosphere to the picture. What sentiment was introduced appealed. The musical numbers made a big hit. The football number scored effectively. Miss Clare did particularly good work in this number and the encores were many and genuine. Both Rawson and Miss

Clare were prominent throughout the entire act, which was highly successful on its opening. A word of praise is due the musical director for his efficient and helpful work. Patty Brothers combined class and cleverness in the closing position. DeLand-Carr and Co. provide a lot of fun with their little farcical playlet, "The Fire Escape." Lucille Savoy presented an artistic posing "single." The Manning Twins were decidedly interesting. Much ginger helped. There was an added feature which did not create the sensation anticipated. A masked woman made her entrance on horseback and sang two songs. She displayed a good voice. Albert Leonard, singer and dancer, filled in and scored, despite lack of proper billing.

PANTAGES (Chas. L. Cole, mgr.; agent, Alex. Pantages, direct).—Daisy Harcourt and Little Hip, the baby elephant, divided the lion's share of attention in the billing. Miss Harcourt was voted a hit and gave satisfaction. The little pachyderm did well, his trained efforts being enjoyed. Gordon Davis, Arthur Cyril & Co. offered "Alias Trilix Kix," a humorous sketch with a college atmosphere. The action was lively and the comedy unqualifiedly entertaining. The act went big. Beck and Henney were pleasing with their patter, songs and piano bits. Del Barty and Jag presented a meritorious turn, with the dog's music a feature. The Cramer's show skill on the rollers and were well received. The Cheridenos were satisfactory in the opening spot.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—"Gypsy Love" (second and last week).

CORT (Homer F. Curran, mgr.; Shuberts).—"Bunty Pulls the Strings" (opening week); out-of-town mail orders and big local trade for general capacity business.

SAVOY (Chas. Muehlman, mgr.; Ind.).—"Mutt and Jeff" (second and last week).

ALCAZAR (Belasco & Mayer, mgrs.).—Vaughan-Lytell stock (ninth week), nearing a close.

VALENCIA (Will L. Greenebaum, mgr.).—Dark; next week, Adeline Genee.

NATIONAL (Chas. A. Baxter, mgr.).—Dark. IMPERIAL (D. J. Grauman, mgr.).—Pop vaudeville.

AMERICAN (Jas. M. Goewey, lessee & mgr.).—McKee Rankin & Margaret Drew stock (first week).

Raymond Teal and his aggregation of musical-comedy entertainers are now reported to have gotten as far back from their tour of the Orient as Honolulu, where they are holding forth at the Poplar theatre, a small playhouse in the Hawaiian capitol. Reports are conflicting about the Ferris Hartman company. One says that it is expected to open in the immediate future at the Lyceum, Los Angeles, while another rumor, quite as persistent, schedules him for an engagement in Honolulu, on his way home from the Orient.

Dorothy Davis Allen, until recently at the National, has in rehearsal a dramatic sketch entitled "The Redemption." The piece is said to have a strong "Barbary Coast" atmosphere. Norman Fusler, another National stock players, has been cast for the male lead.

John D. Redding, librettist of the opera "Natoma," has arrived at his home in this city, after a trip to Europe that covered a period of several months.

Someone has taken the trouble to circulate a report to the effect that dramatic stock was among the possibilities contemplated by the management of the Savoy, but the announced return there Feb. 24 of Kolb & Dill in a revival of the old Fischer theatre success "Rotty Totty," pretty effectively explodes that prediction. The Kolb and Dill players are at the Majestic, Los Angeles, this week, and with them is Manager Charles Muehlman of the Savoy.

Alleged violations of the theatre ordinance of this city governing the compulsory provision

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# RUBE DICKSON

THE EX-JUSTICE OF THE PEACE  
SCORED A BIG SUCCESS AT THE UNION SQUARE THEATRE (No. 7th on the Bill)

DIRECTION, MAX HART

of public safety exits, promises to bring several local "movie" theatres and one or two larger playhouses under the ban of the law in a manner that may cause them to close down pending alterations. Secretary Churchill of the Board of Public Works sent to Building Inspector Horgan, Feb. 7, a list of 38 houses, with an explanatory statement of their alleged offenses and with a request for an early official report on them. It is charged with having barred exit-doors during performances.

A consignment of 12 valuable blooded brood mares, purchased recently at the Old Glory midwinter sale in Madison Square Garden, New York City, by John W. Considine, were received last week at his Woodland stock farm near Sacramento.

Word reached here last week of the death in Los Angeles of Herman Romer, stage carpenter at the Alcazar for more than five years. Death was due to tuberculosis.

Fred Graham, the English musical comedy entertainer, and wife, Nellie Dent, left here last week for New York City, where arrangements are under way for their early opening at one of the two-day vaudeville theatres. This is the first time in four years that this team have been in the big town, the interim having been taken up with extended repeat tours of Australia and New Zealand.

The story has been going the rounds of the rialto here of an impromptu scrap that is reported to have taken place back stage at the Republic, Feb. 9, between Lucille Savoy and Mary Carr, the female member of the vaudeville team of De Land and Carr.

Last week was a tremendous one here for James J. Corbett, the Empress' popular headliner. He was wined and dined about every night and Monday evening was tendered a reception at the Olympic Club that completely eclipsed anything ever attempted by the organization. 300 members of the club attended the night's performance at the Empress in a body, and when Corbett came on to do his "turn," he was literally buried by a shower of violets and other cut flowers that came over the footlights like a deluge. So enthusiastic was the clamor for Corbett by his fellow club-members that it was with difficulty the other acts on the bill were able to present their offerings. The Olympic Club is the particular organization from which Corbett graduated as a boxer and that eventually gave to this country a heavyweight champion.

"2634 and the Warden" is the title of a sketch by Walter Montague, that is understood to be scheduled for an opening here at Pantages' theatre on Feb. 23.

Fred Ardath closed his act, "The Two Thieves," a few weeks ago at San Diego, and has the majority of his company with him at

Bakersfield, where he is presenting stock entertainment indefinitely at Farros theatre.

The vaudeville splash of Winnie Baldwin and Percy Bronson, both late members of the Kolb and Dill company at the Savoy, is one of the events of this week's "split" on the Orpheum circuit at Sacramento and Stockton.

Curtis E. Little, lithographer with the Barnum & Bailey circus until he left that organization last summer to take charge of the advertising department of the Century theatre in Los Angeles, was here last week in the capacity of "second man" ahead of Gus Hill's "Mutt and Jeff" show. The latter goes from here over into Canada and is booked up until June 20 at Ottawa.

Emil Kehrlin, Jr., of this city has just lately returned from a trip to New York and announces a plan to establish a circuit of twenty or more moving picture theatres in California and other coast states.

Mrs. Valerie Allison, so-called "society entertainer" of this city, whose vaudeville offering, "The Heroine of Two Silk Nighties," failed to create any furor last week at Pantages' theatre, has been commanded by Police Judge Sullivan to stand trial by a jury for the alleged theft of two costumes from a local costumer. The trial date has not been set.

Homer L. Le Ballister, well-known in coast theatrical circles, has lately been made general manager of the Photo and Lyric motion picture theatres in Oakland. His new duties also comprise the general management of "movie" houses in Fresno, Stockton and San Jose, all of which are links of a chain operated by the firm of Turner and Dahkon of this city.

Manager Will L. Greenebaum of the Valencia has booked Cavalleri for a series of concerts on the Coast next May. In her support will be Muratore, the tenor, who is reported to have broken his engagement with Impresario Dippel to appear with her.

The Valencia is dark this week on account of the reported closing last Sunday night of the Lambari Grand Opera company, which organization is understood to be arranging to sail next week for a limited engagement in Honolulu. From all accounts, the recent season of grand opera at the Valencia was not a profitable venture, all of which would seem to indicate that this house has not yet gotten rid of the linx that has so long been hanging around there.

The Supreme Court was recently petitioned by George C. W. Egan, a local attorney, for a permanent injunction to restrain San Francisco and the Musical Association of the City from jointly constructing the proposed municipal opera house at Larkin and Grove streets. The action is understood to be a friendly one.

Edna I. Booth, known to the patrons of the Alcazar, where she is playing, as Edna Joelyn-Clyde, is the defendant in a suit for divorce instituted by her husband, Raymond A. Booth.

Senator Cohn of Sacramento introduced a bill into the California State Legislature on Feb. 6, which is intended to do away with all unsightly billboards, posters on dead walls and every kind of outdoor advertising except such as is deemed actually necessary for the general public weal and woe.

Jessie Carr, listed as a vaudeville actress, and residing at 528 Kearney street, this city, is reported to have swallowed a quantity of poison by mistake Feb. 5. She is expected to recover.

A group of American capitalists are reported to be planning for the construction of a steel tower here for the Panama-Pacific Exposition that if erected will exceed the famous Eiffel Tower in Paris by nearly 100 feet. The proposed height of the structure is given as 1,100 feet.

## LOS ANGELES

Mrs. Paul Gordon, of Paul Gordon and Rica, who became a mother Feb. 6, expects to shortly rejoin her husband's bicycle act.

Nellie McCune, of the "Fun on the Ocean" act, was formerly a stock actress at Pasadena.

Fred Kluta has rejoined his former partners, Bennett and King.

More than \$2,500 was taken in at the benefit for little Alma Freshwin, the crippled telephone operator at the Burbank.

Harry Oaks, now with the Oaks and Johnson act, was at one time a member of the old Belasco stock company here.

## PHILADELPHIA

By GEORGE M. YOUNG

KEITH'S (H. T. Jordan, mgr.; U. B. O.).—If the weatherman's supply of rainy and snowy Mondays holds out, it will take something more than the Lenten season to have a depreciating effect on the business here. The all does not appear to matter much, the big Chestnut street house is usually filled Monday and the worse the day, the bigger the business. There is not anything particularly strong in drawing capacity this week, but it was a corking good show, hitting up plenty of speed from start to finish and the house was filled over the seating capacity. An even balance, with a couple of classy looking acts situated where they fitted to good effect added to the brightness of the show. Five of the acts had their initial showing here. Kathryn Kidder in the playlet "The Washerwoman Duchesse," help up its position as headliner. Careful staging and the superb handling of the principal role by Miss Kidder is in the main responsible for making the play entertaining. Her work stands out for as "Madame Sans Gene" she is splendidly fitted with a role suited to her talents. The same cannot be said of the members of her company, but this did not detract from the success of the piece and it was very warmly received, several curtains being its reward. One of the classiest little acts in "one" seen in a long time is that offered by Paul Morton and Naomi Glass. It is away from the usual singing and talking skit, with just enough of the sketch idea worked in to carry a pleasing story. The talk is brisk and the "Bungalow" song and dance at the finish is a real gem. Miss Glass is such a clever dancer, it is a pity she does not do more of it. The Kirksmith Sisters, newcomers here, partly paved the way to a nice sized hit this week, by the way they scored last week at the Pen and Pencil Club's "Night in Bohemia." It was a clever bit by Manager Jordan and the girls profited by it, for they received a reception and held their place safely throughout a classy and enjoyable musical number. The girls are good musicians and their appearance helps a lot. Adler and Arline label their act "A New Idea." It is, in the way it is constructed. The hypnotizing bit brings the couple on in a different way and the imitations done by the man come unexpectedly, which adds to the novelty. C. W. Littlefield, Harry Gilfoil and others have used the same imitations until they have grown old, but Adler and Arline have put on a fresh act with old material and it scored solidly. Just shows what can be done by a little use of one's time tank. Bird Millman didn't waste any time going after the exit crowd and quickly succeeded in settling them down for the finish. Miss Millman and Co. had the closing spot, a bad one on any bill here, but her wonderful work on the wire got them and held them. Just ahead were Haydn, Dunbar and Haydn who have gotten away from the old piano style of act and have built up an entertaining offering, with the comedy nicely worked in. At the finish the Haydn boys backed off and one of them must have been bumped pretty hard, for he did not come back for the bow, which was freely given and deserved. The Keaton Family had an early spot and put over the usual big hurrah hit. Buster is growing heavy, but is such a clever floor tumbler that he and Papa Joe are able to work out a fast routine with some screamingly funny falls. Only Joe, Myra and Buster worked Monday. Those in front appeared to expect the kids for they allowed the act to finish a bit light on applause. The laughs were hearty and steady enough to score one of the big hits of the show. John T. Murray worked up a nice hit for himself after a light start. Once started, however, he kept

the laughs going and finished very strong. The Stanleys shadow pictures proved a good opener. Kolly was a busy man this week. He was the "mob" with Murray, kissed dainty miss Glass and did a "turkey" with the piano act. He'll be a big help to some theatre some day.

NIXON (F. G. Nixon-Nirdlinger, mgr.; Nixon-Nirdlinger Agency).—There was very little speed to this week's bill until near the finish, but with Doolin and McCool and the "Fun in a Boarding House" sketch in the late positions, the show took a leap upward and finished in fine shape. A couple of good moving pictures helped to lift the average. The house was well filled Tuesday afternoon. The Two Franks furnished a pleasing opener, the one-foot balance getting reward as a finishing trick. The Creighton Brothers passed through lightly on their talk which did not seem to get over strong enough to be heard, but the dancing helped them a lot. The "Girl from Yonkers" sketch held the laughs, but never hit any fast clip, which it should have done. May Ellwood and her partner did not work extra hard to get their material over. The skit needs plenty of action, which it lacked. The finish is weak. After a bad start the Venetian Four picked up nicely to finish with plenty of applause. The boys make a mistake in going in for the street musician stuff which has been overdone. The merit of the act is shown after they go into the full stage setting. Charlie Doolin and James McCool were given a warm reception and their act scored solidly on its merit. Doolin got his songs over splendidly and McCool is still the same sweet singer of Irish ballads. There is just enough talk, well handled to divide the vocal numbers, and a couple of comedy songs for the finish takes the act off in good shape. This is the last appearance of the act this season as Doolin will head the Phillips on the southern trip next week. "Fun in a Boarding House" is one of those acts made for the Nixon audiences. Those in front started laughing before a word was spoken. They seemed to anticipate the fun and there was never a chance for a fall down. The act makes a dandy number for houses of this kind and ought never stop playing.

FALACE (E. L. Perry, mgr.; booked direct).—Manager Perry's idea of producing special features for this house appears to have a feature which ought to stay on Market street for several weeks and pull big business into the house. It is a "girl act" built up as a minstrel first part, with several girls who have won popularity about town as "singles." An elaborate and pretty stage setting has been supplied and Joseph Coo at his dandy orchestra supplies the music on the stage. On looks the act hits a high mark at once. Josie Flynn was one of the principals and stood out strong for honors. Josie still retains much of the voice and vivacity which made her a burlesque favorite. She sang a number, and then blacked up on the stage. This showed up the action and could have been cut out, for Josie did good work as an "end" afterwards. Opposite her was Emma Krause. Miss Krause did not keep pace with Miss Flynn as an "end" but scored solidly with a ballad. Other soloists were Amanda Gilbert, with a corking good voice and poor songs. She was well liked, but can do better. Claire Perl, Dottie Claire and Margaret Crouse, while Bertha Wood made a very satisfactory interlocutor. There were four other girls, nicely dressed, and with good voices to help out. The act ran about forty minutes and proved a positive hit. When the girls work into their routine and become easier in their work, the act ought to be a real big feature. Five other acts made up the remainder of the bill. Zaino and Co. and midget magician and a girl pleased with ordinary tricks. A bit too long. Equillo's equibristic stunts found favor. He works slow. Speed would help him. The singing held up the act of The Costas, which is not the name of the two men. With the talk built up they will have a useful act for the small time. Bob Warren stayed rather long with his talk and singing, but got plenty of laughs. The Eden Brothers were billed but not seen owing to the length of the bill.

VICTORIA (Jay Mastbaum, mgr.; booked direct).—The Royal Tokio Japs, the feature of this week's bill sizes up as about the best looking act that has been seen in any of the small time houses for a long time. Only the complex conditions governing vaudeville at the present time can be given as the excuse for keeping an act of this calibre off the

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big time. It would be more valuable there at big money than playing smaller houses at a cut. It is simply another example of something being overlooked. There are other Jap acts which do almost the same routine as this one, probably with more elaborate stage settings and with more people in it, but these Japs do a whole lot for a small time act. The slide-for-life, which is probably tabooed in the big houses, makes a sensational stunt. The act was big bit, but did not get all it is worth. Clifford and Frank are working into a capital sister team. The numbers have been changed for the better since last seen, and the clowning is left to the piano player, she getting just enough over to lighten up the act. The girls look well as before and are a better act each time seen. The Dancing Kleins pleased with their stepping. The sketch "The Cowboy's Courtship," presented by Gibson and Ranny, brought lots of laughs. It is well played and a good skit for the "pop" audiences. Johnny Bush, Jr., a bright little fellow who does a very good bit as an imitation of Harry Lauder finished strong after starting weakly. The first part of his act should be whipped up a bit. Hamilton and Massey offered their familiar act. It can stand a lot of improvement. The comedian gets laughs, but the straight man is not there on work or appearance. Moskof sings in three languages and does some Russian dancing which found favor. Hoyer and Manning offered a singing and talking act of light merit and LaMore and LaMore's trapeze and contortion stunts were liked. The act needs snap and better dressing.

Steve O'Rourke, popular as a member of Dumont's Minstrels, replaces John O'Brien in the Manning, Moore and O'Brien act. The act is booking dates on the road.

"Long John" Campbell, advance of "The White Slave," stopped here long enough Sunday to register an oath that he would not dally with the waters of Atlantic City, inside or out.

Chester D'Amon, the mind reader, is planning to go out again under the management of Frank Migone, who successfully handled the act when D'Amon featured bills.

A moving picture theatre, to cost about \$25,000, is to be built at 2011 and 2013 Frankford avenue. The properties cost \$10,500. The buyer's name has not been disclosed.

Music is being allowed in the saloons and cafes about town, but the ban of the Police Department is still on the vaudeville acts.

## BOSTON

BY J. COOLIDGE

KEITH'S (Harry E. Gustin, mgr.; U. B. O.), "Haines & Co., in "The Coward," hit melodramatic, but pleased; Felix & Cairre, scored; Donovan & McDonald, good; Norris Baboons, fine; Mme. Adelaide Norwood, scored; Madden & Fitzpatrick, clever bit; Burley & Burley, good as any on the bill; Willis Family, clever musicians; Sharp & Turek, pleased; Will & Kemp, opened well; Piccolo.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.), "The Mind the Paint Girl," last week. "The Governor's Lady" to follow.

PARK (Charles J. Rich, res. mgr.; K. & E.), "The Woman," Business very good. Engagement extended to March 8. One night stands through New England canceled. "Omear 988" to follow March 10.

COLONIAL (Charles J. Rich, res. mgr.; K. & E.), "Ziegfeld's 'Follies,' Last week of fine business. Since Ching Ling Foo joined business increased materially. "The Miracle" to follow.

PLYMOUTH (Fred Wright, mgr.; Liebler), "Disraeli," with George Arlis, closes 19 weeks engagement. Business has been good. Robert Lorraine, in "Not for Sale," opens next week.

MAJESTIC (E. D. Smith, mgr.; Shubert), "Bunty Pulls the Strings" fifth week of good business. Lent has not hurt receipts.

SHUBERT (E. D. Smith, res. mgr.; Shubert), "The Red Petticoat," second week. Business fair. One more week.

BOSTON (Al Levering, res. mgr.; K. & E.), "The Garden of Allah," Business good.

TREMONT (John B. Schoffel, mgr.; K. & E.), "Milestones" last week. Business fallen off. "The Yellow Jacket" next week.

BOSTON OPERA HOUSE (Henry Russell, managing director), Grand Opera.

CASTLE SQUARE (John Craig, mgr.), Stock, "Believe Me Xantippe" fifth week.

GAITY (George T. Batchelor, mgr.), Burlesque: "Social Maids."

CASINO (Charles Waldron, mgr.), Burlesque: "Love Makers."

HOWARD (C. Lothrop, mgr.), Burlesque and vaudeville: "Cherry Blossoms."

GRAND OPERA HOUSE (C. Lothrop, mgr.), Burlesque: "Rosebuds."

Miss Billie Burke will be booked for a months stay at the Hollis in the future, instead of two weeks.

Dorothy Donnelly, leading woman in "The Garden of Allah" at the Boston, addressed the members of the Professional Women's Club at the Vendome. Her subject was "Women and the Stage."

One of the herd of five camels used in the "Garden of Allah" dropped dead on Tremont street the other day. The severe New England climate proved too hard on the beast. The carcass of the camel was offered to the Harvard Museum of Natural History, and was accepted.

Many of the "picture houses" are asking their patrons to sign a petition which asks

# FAIR WARNING! SONG PIRATES FAIR WARNING!

Any attempt on the part of any writer or publisher to issue a song idea like this, or to use in any form anything similar to this chorus, and particularly the lines repeated and printed in caps, will be sued for copyright infringement.

There is a colorable and close imitation now being sung in vaudeville. Whoever attempts to publish this latest "take-off" will do well to remember the cases of "CASTLES IN THE AIR," "MEET ME IN THE SHADOWS," "SWING SONG," "BARBER SHOP CHORD," and a host of others, including the Laemmle-Solman "CHANGE THE THORNS TO ROSES" case, in which our judgment has just been affirmed by the Appellate Division.

The ORIGINAL song follows and it is at the disposal of recognized professionals.

## "YOU CAN'T STOP

## The Sun From

## Shining!"

CHORUS

"YOU CAN'T STOP the sun from shining,  
YOU CAN'T STOP the summer breeze,  
YOU CAN'T STOP the raindrop falling, and  
YOU CAN'T STOP the rustling trees;  
YOU CAN'T STOP the birds from whistling their sweet little songs above, and  
YOU CAN'T STOP the beating of my heart for the one little girl I love."

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the members of the legislature to enact the law that will allow moving pictures to run for one hour instead of the 20 minutes now allowed by statute. Scores of signatures are being procured in this manner. As each patron purchases a ticket a blank card is handed out with the request for the signature.

War scenes predominate at the picture house. With the Turkish and Mexican wars filling the news columns of the daily "polpers" it has created a demand for this style of film and the appetites of the patrons are being satisfied.

Mayor Patrick J. Moore of Pittsfield has startled the citizens and clergy of his city by issuing licenses for Sunday performances, with the understanding that they be held for charitable purposes only. He has a peculiar method of satisfying the theatrical managers. He gives each one a chance and allows but one theatre to give a performance on any one Sunday. The same rule applies to the charities. There is nothing doing in the en-

tertainment line during Lent, but as soon as the Holy season is over, the Jewish charity of the city will give the show under its auspices.

## ATLANTIC CITY

By I. B. PULASKI

SAVOY (Grant Laferly, mgr.; U. B. O.).—The idol of old, Fay Templeton, proved she is an idol of today. A wonderful artist, bigger in stature than last seen, but bigger and brighter as a star than ever. A chorus of ten is carried just to sing the refrain of "So, Long, Mary." Miss Templeton gives the songs of her former successes in "Fishing" and "Mary" has a number "Not as Big as I Was" referring delightfully to her having grown bigger. After two speeches Monday night she just had to encore and gave "The Same Old Musical Moon." She is an enormous success. Wilfred Clarke & Co., in "What Will Happen Next," went very big; Robert Fulgora, hit; Kenny, Nobody and Platt, good; McDonald Trio, fine cyclists; Johnny John-

son, scored nicely; Clarence Sisters and Brother, well liked; Carl & Max, clever.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grootkett, bus. mgr.).—M. P. CRITERION (L. Notes, mgr.).—M. P. BIJOU DREAM (H. J. Elliott, mgr.).—M. P. CITY SQUARE (E. O'Keefe, mgr.).—M. P. ROYAL (W. R. Brown, mgr.).—M. P. ARCADIA (Hall & Mason, mgrs.).—M. P. CENTRAL (Jacoby and Goldman, mgrs.).—M. P.

APOLLO (Fred E. Moore, mgr.; K. & E.).—Cohan & Harris presented for the first time "The Children of Today" (all week).

A new amusement has been introduced at the Savoy in the Sunday shows that has taken the town by storm. It is the showing on the picture screen of snap-shots of well known and local people taken during the Sunday promenade, quickly developed and made in slide form. The idea is Harper Smith's, the expert here who is the press photographer, and he is on the job every Sunday with a big graphex camera. These snap-shots have hit the public fancy so nicely that the business at the Savoy Sunday has been pulled up to capacity.

Louis Hall and Willard Mason leased the new Arcadia which opened last week. The house is a cozy theatre, located on Atlantic avenue, and devoted to pictures. Hall was formerly assistant manager of the Criterion. Mason at one time practiced medicine.

Winchell Smith and his wife are here for a few weeks. Mr. Smith is completing a book, while Mrs. Smith is recovering from a recent indisposition. Mrs. Sam Harris is with the Smiths at the Marlborough-Blenheim.

The new theatre at St. Charles Place and the Boardwalk is being pushed forth rapidly, so that the house may be turned over to the owners by June 1. What the policy is to be has not been made public, but the plans call for a regular stage and gridiron. The seating capacity will be about 2,000. This will make it as large as the Apollo. The work on the theatre on the new pier at New Jersey avenue (but 50 yards from the other) is progressing. The pier theatre is expected to be completed July 4. This makes an addition of two new theatres for the coming season, with policy of neither decided.

Jos. Hart and Carrie DeMar were down for the week end. Joe had two of his newest acts to look over—Edwin Arlon, Anne Sutherland and Co. in "The Stool Pigeon," which played at the Savoy last week, and Fay Templeton who is starring at that theatre this week. Next month Joe and his wife leave for London where he will put on a big water carnival, the rights for which he owns. Florette DeMar and Glenwood White will also go with the Harts and will appear in an act.

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# KIRK AND FOGARTY

JUST IN FROM THE WEST

Introducing an ORIGINAL SATIRE on the PARCEL POST

By TOMMY GRAY

For Further Information See **MAX HAYES**

Joe made a most successful test of his earphone at Young's on Monday night before a bunch of theatrical folk led by L. Wesley and B. Fulgora.

H. B. Warner has evidently struck another "bad boy" in "The Ghost Breaker," in which he appeared at the Apollo last Thursday night under the management of Maurice Campbell. The show is called a melo-dramatic farce but the latter element is much lacking. It opens with a couple of shots and Mr. Warner has a chance to show his marksmanship several more times during the four acts and near the finish. As Warren Jarvis of Kentucky, he shoots one Colonel X, also of Kentucky, in the Manhattan Hotel, New York, as the result of a feudal family row that began in the blue grass country. He gets into the room of Princess Aragon of Castile, Spain, who hides him after swearing him in as a vassal. In return for her protection he is to discover the secret of the ancestral castle which is haunted with ghosts and which has swallowed up several of the Princess's titled ancestors. He gets on board the boat by hiding in a royal trunk, outwitting the detectives and ridiculing a royal cousin who turns out to be the villain. The "ghost breaker" not only solves the riddle of the castle but gets the princess's fortune for her and then marries her. While the play as a whole is weak there are situations of real interest. There is too much attention to the melo-dramatic and not enough of the farcical. It can readily be imagined that the show could be rewritten and made an acceptable farce. Mr. Warner's work is good, for he can do nothing that isn't. The work of Frank Campeau as the soldier of fortune (Spanish) was fine, but only a bit was allotted to him. Katherine Emmett as the Princess pleased, and Aline McDermott was clever as the innkeeper's daughter. The production was only fair.

## NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM.—Ben Lewin, unskilled; Mary Elisabeth, charmingly naive comedienne, scored unmistakably; McConnell and Simpson, obsequiously amusing; Barry and Mortimer, smart interlude; Henry E. Dixey, consummate artist; Elisabeth Murray, could stand material; Lamaze Brothers, boisterously entertaining.

TULANE.—"Officer 606," vigorous comedy capably presented; attendance uniformly good. DAUPHINE.—"Butterfly on Wheel," interesting though unduly prolonged drama with ordinary cast and an late jury.

CRESCENT.—(T. C. Campbell, mgr.; K. & E.).—"The Trail of the Lonesome Pine."

LYRIC (C. C. Peruch, mgr.).—Peruch-Gypsies Stock Co. in "Thorius and Orange Blossoms."

GREENWALL (J. J. Holland, mgr.).—Stock Burlesquers.

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.

ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

HIPPOTRONE (Lew Rose, mgr.).—Goelet, King and Gaines, Vardell Bros., Russell Sisters, Alberta and Wulfrin, Al Grant, Delmaine and Hamilton, Marimba Band.

Because he was discharged from the burlesque company at the Greenwall, Jack Hub sought to attach the box office Saturday evening, claiming two weeks' salary. The management claims Hub has no case and is not taking the affair seriously.

Rumor has it the Lee Musical Company will offer tabloid entertainment at the Dauphine, commencing the latter part of March. Charles Rex, of the Jake Welis forces, was in New Orleans Saturday, seeking to secure the Greenwall for tabloid purposes.

De Battenburg and Pemberton, who have secured the French opera house for next season, are endeavoring to establish an operatic circuit comprising three cities—New Orleans, Havana and Mexico City, opening the season here in November, as has been the custom heretofore, then playing Havana and Mexico City successively for a period of eight weeks.

Henry Greenwall announces he will place independent attractions at the Greenwall next season, and spend quite some money in renovating the place. Dinkins and Stair representatives claim they have an airtight optional lease on the theatre, and are not thinking of moving as yet.

Halligan and Crosby, who received notoriety recently through stepping on the Panamanian flag, were in New Orleans Saturday. They explained the incident in detail, asserting that they meant not the least offense, and that the porter of the theatre, who placed the flags on the steps leading from the stage down to the aisles of the orchestra, through which they walked while singing, was to blame. They claim they were lucky to escape with their lives.

Herman Fichtenberg, who has no appetite for breakfast unless he has opened a new picture theatre the day previous, was arrested for violating the law relative to placing deformed or unnaturally formed children on exhibition, when he presented the Samar twins at his new theatre, corner Canal and Dauphine streets. The Samar twins are now about five years old. Joined together by a bond of flesh like the Siamese twins, they are separate and distinct in every other respect.

The Weber-Fields show, although playing to houses netting over two thousand dollars a performance before getting here, did a Joe La Fleur locally, grabbing off something like ten thousand dollars for the week, considered unprofitable. The show played Lake Charles Sunday night, and is booked through Texas for the current week.

The writer spent some time Saturday evening with "Bud" Fisher, originator and proprietor of the "Mutt and Jeff" pictures. Fisher says there's a new newsdealer in Memphis named Heins, who sells 57 VARIETIES. Fisher is living in the present and cares not for posterity. He desires a simple epitaph, reading: "Bud" Fisher, Man."

## ST. LOUIS

By JOHN S. ERNEST.

OLYMPIC (Walter Sanford, mgr.).—Raymond, a live magician, filled the house at the opening performance, never losing interest in his work, and holding his audience every minute.

GARRICK (Mat Smith, mgr.).—"Over Night," with Katherine Bryan and James B. Linhart heading the cast, opened to a crowded house and bid fare to make a record week.

CENTURY (Wm. Kaye, mgr.).—Paul Rainey's pictures drew well filled house.

SHUBERT (Melville Stolz, mgr.).—William Faversham, heading an all star cast in "Julius Caesar," made good amidst tremendous ap-

plause. Standing room only sign out at opening performance.

AMERICAN (Harry R. Wallace, mgr.).—Eugenie Blair in "Madame X" received hearty reception. Crowded house.

GAYETY (Chas. Walters, mgr.).—"Gay Masqueraders."

STANDARD (Leo Reichenbach, mgr.).—"Lady Buccaneers."

COLUMBIA (H. D. Buckley, mgr.).—Bill best of the season. Mlle. Napierkowski, continued remarkable Chicago success as headliner; Flying Martins, sensational opener; Ed. Morton, heartily received; Alburus Miller, went big; Gladys Alexandria & Co., excellent; Meredith & Snooser, remarkable; Morgan, Bailey & Morgan, scored; Bobbers Arabs, remarkably clever; Edison's talking movies (initial appearance); S. R. O.

HIPPOTRONE (Frank L. Talbot, mgr.).—Morton-Jewell Troupe, featured; Doria Opera Co., scored; Klein Ott-Nicholson, many encores; Elsie Murphy, went big; Bounding Gordons, marvelous; Texico, very graceful; Martini & Trolse, very entertaining; VanHorn & Jackson, original; Marguerite's Lions, well trained; crowded houses.

PRINCESS (Dan Fishell, mgr.).—Princess Maids in "George Washington at the Cabaret," very successful; Knickerbocker Trio, very good; Virginia Grey, fine.

EMPRESS (C. B. Heib, mgr.).—Lancon Lucier & Co., headlined to advantage; Toney & Norman, many laughs; Hall & Gilfoill, did nicely; Cowboy Williams, very clever; Ballerini's Dogs, entertaining.

KING'S (F. C. Meinhart, mgr.).—Mints & Palmer, honors; Courtney, applause; Wanzel & Palmer, amusing; Arthur Turrely, harmonious; Mme. Bedinis Horvov, beautiful. SHENANDOAH (W. J. Flynn, mgr.).—Readick Freeman & Co., headlined; Kelsey Sisters, very good; Callahan & Cline, entertaining; Carrie Bestry, hearty applause; Pelham Troupe, unique.

## CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Haylin, mgr.; K. & E.).—"Girl from Montmartre." Both Richard Carle and Hattie Williams pleased.

LYRIC (J. E. Fennessy, mgr.; Shuberts).

—"A Butterfly on the Wheel," with mediocre cast.

KEITH'S (J. J. Murdock, mgr.; C. L. Doran, representative; rehearsals, Sun. 10).—Owen Clark, opened; Sempel & Relly, good; Frank Milton and De Long Sisters, hit; Geo. H. Watt, good; Herman Timberg, hit; Valerie Bergere and her company, featured; James J. Morton, excellent; Howard's Novelty, closed.

EMPRESS (George F. Fish, mgr.; 8-C; rehearsals, Sun. 10).—Al Herman, hit; Frank Stafor and Marie Stone in "A Hunter's Game" novelty; W. C. Hoefler, very fine; Broughton & Turner, good; Marion & Sullivan, hit; Mirano Brothers, hit.

PEOPLES (Jas. E. Fennessy, mgr.).—Miner's Bohemians. Andy Gardner and Ida Nicolai do all in their power to make "Patsy's Proposal" and "Patsy in Wild and Woolly West" enjoyable.

STANDARD (Thos. Corby, mgr.).—"The World of Pleasure." Will Fox and Harry M. Stewart as Pionsky and Pincus kept the audience in an uproar.

Oscar Hatch Hawley, manager of the Cincinnati Symphony Orchestra, tendered his resignation, to take effect May 1st. No successor has been selected.

David, Posner, manager of the Madame Sherry Co. who has been sick for several weeks, is again on duty with the company.

## BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.; rehearsals, Mon. 10).—Ethel Barrymore in J. M. Barrie's "The Twelve Pound Look" carried off the honors and attracted fashionable audiences at both performances on Monday. Miss Barrymore is charming and her support entirely adequate at all times. Connelly and Wenrich drew down second honors with their songs and piano playing. Karl Grees was applauded for some lightning like oil painting. Ezra Kendall, Jr., billed as "a chip of the old block," failed to live up to his billing, being poor. Polzin Brothers gave a good exhibition of tumbling, and Kelly and Pollack pleased with a lively collection of songs, dances and character studies. Van and Schenck received plenty of applause and laughter. Ralph Smalley was encored for his cello playing, and McRae and Clegg gave a clever bicycle specialty.

NEW THEATRE (George Schneider, mgr.; direct).—"The laughing hit of the bill proved to be Wilson Franklin & Co. in "My Wife Won't Let Me," and laughter was incessant throughout the act. Abbott and Roberts, two attractive young girls, sang and danced themselves into high popularity. Richard McAllister and Co. won laughs. Fossett played the piano-acordion well and received many encores. Sascha, the modern Sampson, lifted heavy weights and swung able bodied men around with his hair. Jas. Duane and Co., a burlesque organization, gave an ordinary conglomeration of rough house comedy and ancient songs and choruses. Good business.

VICTORIA (C. E. Lewis, mgr.; Nixon-Nirdlinger).—Willard's Temple of Music, in headline position, scored a solid hit, and the good music presented in so novel a manner was really appreciated. John T. Doyle and Co. drew applause with a police and crook playlet. White and La Mar were well liked in an acrobatic specialty. Jessie Edwards' Dogs, well liked. Evans & Vidocq, gained many laughs. Strolling Players, scored strongly with their musical efforts.

FORD'S (Charles E. Ford, mgr.; K. & E.).—George Evans' "Honey Boy Minstrels" opened to good sized house Monday night, and laughter flowed continuously.

ACADEMY OF MUSIC (Tunis Deane, mgr.; K. & E.).—"Kismet," topped with the splendid acting of Otis Skinner, was enthusiastically received by an overflowing audience Monday night.

AUDITORIUM (R. MacBride, mgr.; Shubert).—Mrs. Leslie Carter & Co. gave a good production of "The Second Mrs. Tanqueray" and attracted a fair sized audience.

GAYETY (Wm. Ballauf, mgr.).—The Merry Go Rounders, with George P. Murphy looking out for the comedy end, pleased a big audience Monday afternoon.

EMPIRE (George W. Rife, director).—Sam Rice, a local favorite in "The Daffydils of Broadway," attracted a capacity house Monday night.

HOLLIDAY ST. (Wm. Rife, mgr.; S. & H.).—Premier Stock Company, with George L. Kennedy, gave an adequate production of the thriller "Fallen by the Wayside." Excellent business.

## AKRON, O.

COLONIAL (Felber & Shea, agents; E. M. Stanley, mgr.; rehearsals Mon. and Thurs. 10).—13, Richard Carle and Hattie Williams, well played to capacity; 14-16, Marvelous Peers, good; Morray Trio, well liked; 5 Musical Laszles, great; "Just Half Way," fine; Hawthorne & Burt, clever; Apollo Trio, entertaining. 17-19, Phina & Picks, good Ellis & Mc-

Late Prima Donna with Henry W. Savage's "Merry Widow" Co.

Managers and agents are cordially invited to call and witness my performance at Fox's Crotona Theatre, New York City (Feb. 20-23)—(Feb. 24-26) Riverside, New York City.

# Mabelle MacDonald

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Kenna, fine; Goldsmith & Hoppe, pleasing; DeWitt Young & Sisters, as always; Wirth Family, clever; Bert Leslie, heads; 20. Raymond Hitchcock in "Red Widow," sell out.  
GRAND O. H. (C. L. Eisler, mgr.)—12-15, "Bought and Paid For," good business; 17-19, "Newlyweds," same magnet; 21-22, "Letter Carriers' Minstrels," assisted by the Flying Wernitz and Sylvia Lefkowitz. Headed by Clark Miller and Fred W. Work.  
GROTTO (C. R. Louis, mgr.)—Pictures, 17-19, Rose Kelmar, good; Hunter & Ross, fine.

### ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 2)—17-19, Swanson, Dale & Halleck, hit; Ed. Winchester, scored; Mr. & Mrs. Elliot, amusing; Thos. Potter Dunne, fine; 8 Berlin Madcaps, 20-22, George Trump; Bert Lennon; Robert H. Bertram & Co. in "The Conquering Hero"; Emma Sharrock & Co.; Paul Pereira. MELTON.

### BUFFALO

STAR (P. C. Cornell, mgr.; K. & E.)—"The Little Millionaire." Distinctly Cohan-esque, pleased a large audience immensely; 24, Raymond Hitchcock. There has been no depreciation here in the attendance on account of the opening of the Lenten season.  
SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10)—The women are having it their own way this week at Shea's, for Blanche Walsh, Maud Lambert and Florence Tempest, are featured on the bill, Miss Walsh holding the place of honor with her new Russian sketch. Maud Lambert sings and looks most attractive all the time. Ernest Ball, the composer, at the piano, adds much to her act. Florence Tempest appears in a specialty surrounded by a dozen chorus boys. The Davis Family, European acrobats and balancers, big act. Another good acrobatic act is furnished by Ross & Ellis. Willard Simms is always good for a steady laugh. Dolly Morrissey won favor. Lew Hawkins, old favorite. Kinemacolor pictures finished the bill.

TECK (John R. O'Shel, mgr.; Shuberts)—"Excuse Me"; 24, "At Bay."

GARDEN (M. T. Middleton, mgr.; Columbia Circuit)—Al Riehe's "Jolly Follies." Best of season.

MAJESTIC (John Laughlin, mgr.; S. & H.)—"Baby Mine," crowded house laughed till sides ached; 24, Thomas A. Shea in repertoire.

FAMILY (A. R. Sherry, mgr.; Loew; rehearsal Mon. 10)—Artaine, excellent opener; May McCrea, fine; J. Herbert Frank & Co., tense; John Philbrick, humorous; The Riples, classy; Ernest Yerxa & Adele, spectacular.

LAFAYETTE (C. M. Bagg, mgr.; Empire Circuit)—"Moulin Rouge"; big audience found nothing wanting.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal Mon. 10)—Martin Howard, creditable; Pearl Stevens, attractive; Smith &

Champion, good; Williams & Weston, went well; Francis & Lewis, satisfactory; Great Johnson, wonderful; Sipp & Ringgold, clever; Kelsey, Conboy & Co., interesting; Arlington Four, entertaining; Bennett & Marcello, startling. THAYER.

### CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.)—17-19, Hawaiian Trio, headliner; Marion Munson & Co., good sketch; Vossocchi Bros., novel; Larkins & Perl, set over; Jonathan Keefe, laughs.

TEMPLE (Fred W. Falkner, mgr.)—"The Holy City." DANIEL P. McCONNELL.

### CANTON, O.

ORPHEUM (Zo. G. Murray, mgr.; agent, Sun.)—Pigaro, juggler, fair; Van & Davis, singers, pleased; Keller & Kerr, whistlers, hit; Holer & Boggs, good; "Boys in Blue," fair. Capacity business.

GRAND (Fleber & Shea)—Richard Carle & Hattie Williams, 11, fair business; Raymond Hitchcock, 21; sale is good.

LYCEUM (Abrams & Bender, mgrs.; family time, U. B. O.)—Roy La Fari, fair; Whittier & Crossman, good; Helen Bell, pleased; Tate's Motoring, hit; Forrer and Edigretti, pleased; business fair.

AUDITORIUM—Josef Stranaky and N. Y. Philharmonic Orchestra Feb. 21; Strassner Concert Co., Thayer Band, 18; G. A. R. Band Minstrel Show, 22.

The Alhambra, a new picture house, will open about the latter part of March.

O. G. Murray, lessee of the Orpheum, spent several days in town last week.

### CHAMBERSBURG, PA.

ROBEDALE (C. W. Boyer, lessee & mgr.; F. A. Shindbrook, house mgr.)—12, "Rosary," good show, fine scenery and appreciative house; 15, John W. Vogel, pleased big houses matinee and night; 17-22, Southern Beauties are making good; 25, "Mutt and Jeff"; March 3, Stetson's "Uncle Tom." C. A. BOKER.

### CLEVELAND, O.

HIPPODROME (H. A. Daniela, mgr.; rehearsal Mon. 10)—Festival week honors are the following three: Paul Conchas, Lillian Herlein, Willard Mack, Marjorie Rambeau & fellow players; Lamb's Manikins, cleverly worked; De Faye Sisters, work hard; Silvers, clown, one of the best of his kind; Sulley & Hussey tell jokes they laugh at themselves because they are so old; Rex Fenton & Baye, well received; Flanagan & Edwards, amusing; Van Oon Troupe, equilibrist of ability.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10)—Mlle. Catherine Schulte, violinist and company of ten, headline; Obretta Sisters; Holden & McDonald; Leforge & Lawrence; Anthony & Bender; Blanche Krueger; Howard & White.

GRAND (J. H. Michels, gen. mgr.; rehearsal Mon. & Thurs. 10.30)—Carrie Sisters; Roy Wells, good; Spaulding & DuPre; Doro-

thy Hoffman, good; Anna Kelley & Co., pleased; Kelly & Kelly, classy dancers; Peerless Duo, horizontal bar act. Last half: Gourney & Keenan; Harry Fox; Musical Ten Eycks; Nora Fuller; Kimball Bros.; Mayer & Hide; The Waitons.

GLOBE (J. H. Michels, gen. mgr.)—Toby Smith; Nora Fuller; Bevia, Paden & Read; Hassen & Roersal. Last half: Dorothy Hoffman; Tom Brautford; Laingan & Covert; Onetta.

OLYMPIA (J. H. Michels, gen. mgr.)—McDonald & Mason; Maude Emmet; Laingan & Covert; Tom Brautford; Onetta. Last half: Mag Wagner; Ned Woodley; Spaulding & Porter; The Peers.

COLONIAL (R. H. McLaughlin, mgr.; Shuberts)—"Hanky Panky," big business.

OPERA HOUSE (Geo. Gardner, bus. mgr.; K. & E.)—"The Quaker Girl."

PROSPECT (Geo. Todd, mgr.; Stair)—"The Smart Set."

DUCHESS (W. B. Gryan, mgr.)—Vaughan Glasser stock company, "Prince Kari."

CLEVELAND—Holden Stock company, "Divorcans."

STAR (Drew & Campbell, mgrs.)—"Queens of the Polles Bergers."

EMPIRE (E. A. McArde, mgr.)—"London Belles."

ALHAMBRA (J. H. Michels, gen. mgr.)—Emile Eulrich; Mary Arend; augmented orchestra.

GORDON SQUARE—Paul Wagner; Eddie Fox; Palmer & Dockman; Handy & Foster; Seven La George Troupe. Last half: Bam-bay; Amy Francis; Allor & Barrington; Martin & Baker; De Rose's Cats.

### WALTER D. HOLCOMB.

### COLUMBUS, O.

KEITH'S (Wm. Prosser, mgr.; agent, U. B. O.)—Mlle. Dazle, headliner; Caesar Neal; Carl Henry & Nellie Francis; Selma Bratz; Ernest W. Cortis & Mabel Florence; Nick Hurford & Dell Chain; Morrissey Trio; Booth Trio; Pathe Weekly.

SOUTHERN (J. F. Luft, mgr.; Shuberts)—African hunt, 16-23, very good; Mrs. Leslie Carter in repertoire, 24-25; "A Butterfly on Wheel" 27-1.

HARTMAN (Lee Roda, mgr.; K. & E.)—Mrs. Fluke in "The High Road," 18-19; Rose Sisti in "Maggie Pepper," 21-22; "The Girl at the Gate," 24-25; "The Daughter of Heaven," week 3.

HIGH ST. (Chas. Harper, mgr.; S. & H.)—"The Sweetest Girl in Paris," 17-19; "The Fortune Hunter," 20-22; "One Day," week 24.

MEMORIAL HALL—New York Philharmonic Orchestra with Marie Rappold, 20; Lina Cavallieri, 22.

COLONIAL (J. A. Maddox, mgr.)—Pictures. BROADWAY (Wm. James, mgr.)—Vaudeville.

GRAND (Thomas Operating Co., lessee)—Pictures.

"White Eagle," the father of Luther McCarty, is headliner at the Broadway, this week.

Booked at the High Street for week 3: "Mutt and Jeff" (return) and "A Fool There Was" (seen here last season with Robert Hilliard).

"The Silver Wedding," the new German-American play by Locke, seen at the Southern last week, is off this week at Indianapolis, where it will no doubt be pruned. It will soon have a New York opening and was announced here last week as the attraction that is to open the new Longacre Theatre in New York.

"The Fads and Follies of 1912," a burlesque company, was billed to appear at the Grand. The Thomas Operating Co. has a two-year lease on the property and the promoters of the burlesque scheme had a six weeks' lease on the same theatre. When the burlesque troupe appeared to take the theatre over, the Thomas people refused and quite a skirmish followed. It has all been settled, however, and the motion picture company is assuring the public that burlesque will not be given at the Grand, while they have the lease. The Thomas Co.'s lease began the first of the year, while the burlesque lease was given last week. H. C. A.

### DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; Inter.; rehearsal Mon. 10)—Belle Hathaway & Monka, unique; Lillian Ashley, fair; Tojetti & Bennett, pleased; Robert & Lawrence Ward, very good; Frank Rae & Co., applause; Emma Carus, big hit; Bounding Pattersons, very good.

GARDEN (Stinnett & Brown, mgrs.; Keith and Miller; rehearsal Sunday 6)—Deodato, very good; Frank & Dorr, pleased; Raphael Gualano, applause; Mr. & Mrs. Arthur Young, entertaining; Bert Jordan, excellent; Whittney's Operatic Dolls, hit.

### GEO. B. WALKER.

### DES MOINES, IA.

ORPHEUM (H. B. Burton, mgr.; rehearsal Sun. 10)—Gus Edwards' Song Revue, scored heavy; Barnes & Crawford, big hit; Carrie Reynolds, pleasing; Arnat Bros., went big; Doc O'Neil, good; The Wilsons, clever. Business big.

PRINCESS (Elbert & Gatchell, mgrs.)—Stock.

BERCHEL (Elbert & Gatchell, mgrs.)—12-14, "Billy the Kid."

MAJESTIC (Elbert & Gatchell, mgrs.)—S-C vaudeville. JOE.

### DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10)—The Bradshaws, opened; Kaufman Bros., good; McDewitt, Kelly & Irene Lucey, very good; Delnhart & Heritage, pleased; Frohm, endorsed; Amelia Bingham, excellent; Raymond & Cavertley, scream; Leibel Sisters, good.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10)—Ramona Ortiz, good; Joe Cook, pleased; Earl Dewey & Girls, very

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good; Lillian Mortimer, second week; Rice & Cady, laughs; Nicholson Nielson Troupe, very good.

BROADWAY (J. M. Ward, mgr.; S-C; rehearsal Sun. 10).—Hal Stephens, entertaining; Van Cleave & Denton, big finish; Moffat, LaReine & Co., interesting; Four Melodist Monarchs, hit; "Broomstick" Elliott, good; Caine & Odum, very good.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Mills & Moulton Co.; Aldro & Mitchell; Mitchell Girls; Sing Fong Lee; Three Kids from School; Fred & Edna Durand; Smiletta Sisters; Van & Carry Avery.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Pekin Zouaves; Ward & Harley; Downard & Downard; Leo & Seal; Petet Family; Baker & Devere; Dracula; Count Chilo & Maybelle.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—Five Melody Kings; West & Benton; Scott & Wallace; Lissie Wilson; Little & Allen; Rio & Norman; The Blanchard Players; Ehren, Dell, Dutton & Co.

DETROIT (Harry Parent, mgr.).—"Rebecca of Sunnybrook Farm."

GARRICK (Richard H. Lawrence, mgr.).—"Ready Money."

LYCEUM (A. R. Warner, mgr.).—"Baby Mine."

AVENUE (Frank Drew, mgr.).—"The Face-makers."

GAYETY (William Roche, mgr.).—Mollie Williams.

FOLLY (Hugh Shutt, mgr.).—"Wine, Woman & Song," with Violet Pearl & Billy McMan.

The Grand Circus theatre at 301 Woodward avenue opened Feb. 30 with vaudeville and pictures. Louis Schneider, mgr.

W. S. Butterfield of Battle Creek, has added another theatre to his circuit, that of the Washington, Bay City.

JACOB SMITH.

## DENVER

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 3, Clark & Hamilton, headlined, scored heavily; Winona Winters, good; Travato, riot; Oscar & Susette, fine; McCormack & Wallace, very good; Brice & Gonne, excellent; Gordon & Kinley, good; Orpheum Road Show. One of the best balanced bills of the season.

EMPRESS (Geo. A. Boyer, mgr.; agent, S-C).—Week 3, "Macy Models," feature, held interest; Gaylor & Herrin, very good; Gertrude Gebest, fine; Three Lorettes, scored; Milt Arnsman, passed; Seven Pichianos, big.

PANTAGES (Nat Darling, mgr. agent, direct).—Week 3, Tasmanian Van Diemans, headlined, scored; Nevins & Gordon, good; Ponte & Christopher, fair; Mildred Manning, ordinary; Musical Walters, fine.

BROADWAY (Peter McCourt, mgr.).—Week 3, "The Concert," Current, "Little Miss Brown."

TAHOR GRAND (Peter McCourt, mgr.).—Week 3, "The Countess Coquette," Current, "Kindling."

"The Blue Bird" at the Broadway played to the banner week of the season.

The prices for Mrs. Langtry's appearance at the Orpheum next month will remain at the regular season prices while the prices for Sarah Bernhardt's showing who follows Mrs. Langtry will be doubled.

All moving picture houses on Curtis street now are charging 5 cents.

HARRISON E. HALLAM.

## EAST ORANGE, N. J.

LYCEUM (D. & O. Co.).—Harada, Jap cy-

clist; Kirk & Fogarty in "The Parcel Postman"; Tom Burns & Co., in "The Devil in Possession"; Mont Sharp, singer; The Mendelssohn 4, singers and instrumentalists; Jack & Foris, novelty gymnasts; pictures will be added later. JOE O'BRYAN.

## ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.).—13, Grape-win-Donlin Co., good comedy, fair house; 13, "Little Millionaire," excellent show, good house; 14-15, "Smart Set," fair houses; 17, Mrs. Flake, in "The High Road"; 23, "Red Widow," 25-26, Sheehan Opera Co.

COLONIAL (A. F. Weschler, mgr.; Gus Sun and U. B. O., agents; rehearsal Mon. 10).—Lavelle Troupe, good; John Higgins, clever; Bowers Trio, good; Chase & La Tour, big; Phil Staats, big; Harry Hayward & Co., feature, comedy hit.

HAPPY HOUR.—Henry Marcus Musical Stock Co.

The Pearl Stock Co., headed by Pearl Evans Lewis and Al Webster, will open at the Park March 24.

Billy Holland & Co., who have been playing musical stock at the Happy Hour for some time, left for Buffalo Feb. 16.

M. H. MIZENER.

## FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Malley-Denison Stock Co. in "45 Minutes from Broadway."

ACADEMY OF MUSIC (L. M. Boas, mgr.; agent, Loew, rehearsal Mon. 10).—17-19, May Francis, good; Brady & Mahoney, very good; Big Jim, good (all week). 20-22, Beth Stone and others.

BIJOU (L. H. Goodhue, mgr.; agent, Quigley; rehearsal Mon. 10).—17-19, McDell & Corbely, very good; Natalie Normand, good (all week); Scott & Adams, very good; Goodhue-Luttringer Stock Co., good (all week). 20-22, Harry LeMay, Barrett & Bany.

PALACE (Fred Wolf, mgr.).—Pictures. EDW. F. RAFFERTY.

## FRESNO, CAL.

EMPIRE (Frank L. Hesse, mgr.; agent, Bert Levey).—Tint Welch, supple; Prentiss & Cornell, good; Balcorn & Jasper, lively; That Trio, hit; Leo's Terriers, appreciated; Second half: Yendes, fair; Guthrie & Barrio, harmonious; Stadium Four, surprised; The Gregor, hit; Royal Midgets, amused. Business excellent.

TEALS (Roy E. Turner, mgr.; agent, Mrs. Weston).—Great Weston, works fast; Sol Berns, hit; York & King, voice appreciated. Second half: Josh Daly & Co., good; Zita Lovell, dainty; The Mayos, fair; Waldstein, graceful; Doranto, novel. Business good. Musical stock opens 14.

BARTON O. H. (R. G. Barton, mgr.; Cort).—Kolb & Dill, 11, fair show, capacity business; "Bunty Pulls the Strings," 15; "Naughty Marietta," with Florence Webber, 16-17.

Ella Herbert Weston's vode will close at Teal's 15, and a new musical stock opens 16. In the cast will be Herb Bell, Billie Onslow, Doc Loretta, Larry Weaver, Dana Gardner, Frank Lloyd, Flo Sherlock and others. The house staff under the new regime is as follows: Roy E. Turner, mgr.; Treffe La Senay, press agent; Lottie Gomes, cashier; Clarence Houser, door; Eugene B. Brown, conductor; Harry Flack, traps; Theo. Rita, violin; Ed Leonard, cornet; F. C. Brooks, clarinet; William Beck, stage mgr.; Emilie Knoblah, props; and Cleve Beck, operator.

Mott & Schroeder, of San Francisco, have taken over the Modesto theatre, built by W. I. Poland, the embassier. W. M. Martin will be in charge of the house, with Oscar E. Gehring, assistant manager. Contracts with John

Cort promise excellent bookings. The house opened with home talent in "The Pirates of Penzance" last week.

Here's a tale of woe: Three months ago Louis B. Jacobs sued L. E. Turner, manager of the Elite Stock, Fresno, for alleged failure to pay costume rent. He's Belmont, soubret of the Elite outfit, and one-third of the Three Belmont Sisters quit, and was married to Jacobs. Now Mr. Jacobs is suing his wife's mother, and the other two-thirds of the sisters for alienating the affections of his wife. Mrs. Jacobs was formerly known as Hazel Wilson, off the stage, and is 17 years old. Her mother threatens to kill herself if she goes back to Jacobs. Jacobs is prominent in San Francisco circles, and a member of the firm of Carter & Jacobs, tabloid producers.

Ruby Ralston is featuring piano solos at the Rex. Mrs. Henline is singing "Carissima" this week.

The Fresno Hotel Cafe orchestra is composed of Bela Puri, leader; Ed Leonard, cello; Frans Lakner, clarinet; and J. B. Warburton, piano. "Zaamee," takes the honors this week.

William Garen, business manager of "Mutt and Jeff," is recovering from a bad attack of pneumonia. He will have a two weeks' rest in San Francisco to recuperate in, while the company is at the Savoy.

## HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—12, "Baby Mine," very good, fair business; 14, dark; 15, "The Third Degree," fair, poor business; 16, "Sweetest Girl in Paris," average, fair attendance; 17, "Brewster's Millions"; 18, dark; 19, "Madame Butterfly"; 20-22, "Ahasuerus" (local); 23, "Mutt and Jeff."

GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. & Thurs. 11:30).—16-19, Monkey Hippodrome, headline; The 3 Masons; Goforth & Doyle; Orloff Bros.; Ida James & Co.

Manager Tom Smith, who has been ill at his home for past fortnight, is expected to resume duty soon. QUAD.

## HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Elmno Eddy, good; Shriner & Richards, applauded; Julia Nash & Co., went well; Madeline Sack, splendid; Rolfe's "The Purple Lady," best one-act musical comedy offering of season; Mack & Orth, laughter; Delmore & Lee, excellent.

MAJESTIC (N. C. Myrick, mgr.; agent, Reis Circuit).—19, Watson's "Beef Trust"; 20, Amundsen lecture; 22, "The Rosary." J. P. J.

## HOOPESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agent, W. M. A.).—18, Mysterious Herbert, very good; Carrie Starr, fair. 17-19, Swift & Swift; Bruce Morgan.

McFERRIN O. H. (Wm. McFerrin, mgr.)

—Dark. RIGGS.

## JACKSONVILLE, FLA.

DUVAL.—18-19, Aborn English Opera Co. in repertoire to crowded houses at advanced prices. 17, "Freckles," with even balanced co. to good house. Play well received.

ORPHEUM (Chas. A. Leach, Jr., mgr.).—Doyle & Elaine, "Daffydill Girls," made a hit; Wormwood's monkey theatre, amusing; Black & Black; Walter Brower; The Engfords, above the average. Business good.

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**KANSAS CITY, MO.**  
 WILLIS WOOD (O. D. Woodward, mgr.).—Kitty Gordon, "The Enchantress."  
 SHUBERT (Earl J. Stewart, mgr.).—"The Blue Bird."  
 CENTURY (J. R. Donegan, mgr.).—"Dante's Daughters."  
 GAYETY (Burt McPhall, mgr.).—"Bon Ton Girls," very fair show.  
 EMPRESS.—Lind: Lottie Williams & Co.; Will Oakland; Hendricks Belle Isle Co.; Queen Mab & Wells; Three Gerts; Max & Cameron.  
 ORPHEUM (Martin Lehman, mgr.).—Lydia Barry, pleasing; Keno & Green, novel act; Schicht's Marionettes, very good; Ben Linn, fair; Julius Steger & Co., very dramatic; H. Leighton & Co., scores; Tuscano Bros., thrilling act.  
 GARDEN (E. P. Churchill, mgr.).—L'Hotel de Contretemps; Orrin Davenport Troupe; Bob Albright; Five Lunatics; Stanley & Wood; Steele & McMahons; Cabaret Revue.  
 PHIL McMAHON.

**LINCOLN, NEB.**  
 ORPHEUM (L. M. Gorman, mgr.; rehearsal Mon. 6).—Cromwells, tame closer; Lydia Barry, excellent; O'Brien, Havel & Co., big laugh; Keane & White, very good; Marvelous Millers, remarkable; Caesar Rivoli, big.  
 LYRIC (L. M. Gorman, mgr.).—Swain's Cockatoos, liked; Clark & Deversaux, good; Grace & Eddie Parks, pleased; Kramer, Belcaine & Herman, hit.  
 LEE LOGAN.

**LOWELL, MASS.**  
 KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Helm Children, very funny; Dennis Bros., good; Geo. F. Hall, good; 6 American Dancers, hit; Willard & Crain, good; Bill Hall & Co., very good; Les Georgies, good; May Mulligan, fair.  
 MERRIMACK SQ. (Jas. S. Carroll, mgr.; agent, John S. Quigley; rehearsal Mon. 10).—The Temple Players; Cee & Boyle; Ed Jocelyn; Snowie Mable.  
 OPERA HOUSE (Jules Cahn, prop & mgr.).—The Lonergan Players in "The Man from Home."  
 THE PLAYHOUSE (Osborn lessees).—Stock.  
 ACADEMY (W. T. Howley, mgr.).—Pictures.  
 JOHN J. DAWSON.

**MACON, GA.**  
 GRAND (Jake Wells, mgr.).—12, "Butterfly," matinee; "Lohengrin," night; good houses.  
 PALACE (J. B. Melton, mgr.).—Musical Quartet, good.  
 MAJESTIC (J. B. Melton, mgr.).—Musical comedies.  
 LYRIC (H. P. Biggs, mgr.).—Vaudeville.  
 ANDREW ORR.

**MERIDEN, CONN.**  
 POLI'S (R. B. Royce, mgr.; agent, Church).—17-19, Adgie and her Lions, hit; Fred Estabrook, good; Van Clovette, pleased; Alton & Arliss, good. 20-22, Adgie & Lions.  
 STAR (R. T. Halliwell, mgr.).—Pictures.

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DAVE ROSE, Manager Prof. Dept.

Nettie McLaughlin, some dancers; Wm. H. Macart, Ethylene Bradford & Co., in "The Second Generation," bright; Ed. F. Reynard, another; Madge Maitland, knows how.

LYRIC (Proctor's).—Clarence Wilber & Co., musical comedy, scored; Mita & Mita, nicely; The 4 Howards, clever farceurs; Baker & Baker, funny; Duffy & May, equilibrium; "A Night on a Houseboat," got by.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—Arthur Whiteley, greeted with laughter; "The Man Behind the Mask," novel and capable; Powell Bros., acro-comics; DeHaven & Leonard, entertain well; Miss Eloise, song hit; the 4 Californians, singers, good; Charles Bowers & Co., in "The Hindoo," nicely handled; The 5 Merry Youngsters, O. K.

NEWARK (George Robbins, mgr.).—H. B. Warner & Co., in "The Ghost Breaker," a big fun play.

SHUBERT (Lee Ottolengui, mgr.).—"Way Down East" has large following here.

ORPHEUM (M. S. Schlesinger, mgr.).—"The Man from Home," drawing big crowds.

JACOBS (George Jacobs, mgr.).—"The Boy Detective," good.

GAYETY (Leon Evans, mgr.).—"Girls from Happyland," happy and landing them.

MINER'S (Frank Abbott, mgr.).—"The Dandy Girls," to excellent business.

Manager Otto Neu of the Washington was tendered a dinner last week by his employees and presented with a gold scarf pin.

The many friends of Manager Abbott of Miners are arranging for a benefit to be given him soon.

The management of Miner's has devised a contest and will present a \$1,000 insurance policy to the trolley conductor who wins out.

Country Store night at Jacobs' theatre, too.

H. O. Coughlan, Joseph F. Curtin and Howard K. Wood of Jersey City have incorporated the Newark Hippodrome Co. (no relation to Cort's now here).

JOE O'BRYAN.

## NEW HAVEN, CONN.

POLI'S (Ollie Edwards, res. mgr.; agent, U. B. O.).—rehearsal Mon. 10).—"The Lawn Party," musical revue, with Wm. J. Dooley, very good; Anna Buckley's Animals, splendid offering; Hunting & Francis, an excellent comedy skit; "Squaring Accounts," fine one-act play; Frank Mulane, the Irish Hebrew, good; Elphye Snowden & Earl Benham, very entertaining; Selbini & Grovini, acrobatic, fine.

E. J. TODD.

## NEW LONDON, CONN.

LYCEUM (Walter T. Murphy, mgr.).—Eva Tangany, 17, to one of the largest audiences ever in the theatre; 18-19, Veronica & Euri-falla, pleased; Condon & Doyle, a & d., fair; George Clay, cartoonist, good.

S. M. P.

## NORWALK, CONN.

HOYT'S (F. C. VanSoy, mgr.; S-C.).—13-15, Beatrice Morgan & John Connelly in "The Queen's Messenger," fine; White's Animals, good; Bertha Amet, fine; Les Jeanettes, fine; 17-19, Francis Gerard, fine; Lillian Doone, good; "Smiling Bill" Robinson, fine; Les Mountfords, fair; Ballo Bros., good.

THOMAS F. FLAHERTY.

## OMAHA.

ORPHEUM (Wm. F. Byrne, mgr.; rehearsal Sun. 10).—Feb. 9, Delmar & Delmar, good

openers; Berlin, pleased; Galsays Alexandria & Co., entertained; Ethel Green, excellent; "Old Soldier Smudger," big hit; Don, novelty; The Mikado's Royal Japanese Athletics, not for polite vaudeville.

HIPPODROME (E. L. Johnson, mgr.; agent, T. B. C.; rehearsal Sun. 10).—Feb. 9, Maitland, ordinary; Cora Hall, entertained; Gwynne & Gosette, pleased; Hiding Daves; ports, excellent feature; Joe Moore, laughs; Steele & McMaster, closed an all-round good program.

MARKESS (Frank Harris, mgr.; agent, W. V. M. A.).—10, Tyler St. Clair Trio; Mann & Simpson; Moore & Towle, hit; Ausonia Trio, good.

GAYETY (E. L. Johnson, mgr.).—9, "Dreamlands," big business.

KHUG (Chas. Franke, mgr.).—9, "Dante's Daughters."

BRANDEIS (C. W. Turner, Jr., mgr.; K. & E. and Shuberts).—9-13, Kitty Gordon; 13-15, "Blue Bird."

BOYD (Frank Phelps, mgr.).—Eva Lang, in "Making a Man of Him." KOPALD.

## OTTAWA, CAN.

DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—Alice D'Garmo, fair; The Kempa, pleased; Melody Maids & Ward, excellent; Du Callon, splendid; Nordstrom & Gibb, very good; Mack & Walker, big hit; Max's International Circus, laughable.

RUSSELL (P. Gorman, mgr.; K. & E. and Shuberts).—13-15, "The Traveling Salesman," fair; 15, Yaeze; 15, Orpheus Glee Club of Ottawa; 20-22, "Freckles"; 24-26, "Bird of Paradise."

GRAND (L. P. Bonasall, mgr.).—13, "Passion Play," David Stanwood lecturing; 20 and week, Roma Reads Players in "Queen's Evidence."

CASINO (F. H. Ledue, mgr.; agents, Alos and Griffin).—13, Harris Twins & Co., very good; Dorothy De Vronde, fair; Stewart & Stewart, good; "Out of the Region of Darkness"; 17-19, Alvin & Nulty; Malone & Malone; Robert Wingate; "A Shadow of the Past."

## OWENSBORO, KY.

GRAND (Keller & Rodgers, mgrs.).—11, "Wall Street Girl," B. B. O.; 15, "Busy Day," liked; 15, "The Prince and the Lady" (local); 20, "The Littlest Rebel"; 24, "Miss Nobody from Starland"; 26, "The Woman."

NOVELTY (A. L. Smith).—Pictures to good business; 15, Pictures of recent Kentucky food.

CHAS. B. VINSON.

## PEETH AMBOY, N. J.

PROCTOR'S (J. Bullwinkle, mgr.; agent, U. B. O.).—13-15, "High Life in Jail," scream; Watson & Little, very good; James Burns, good. 17-19, Corinna, excellent; Chung Haw Four, good; Mma. Leona Lamar, clever. Capacity.

BIJOU (E. A. Kovacs, mgr. & owner).—Stock.

## PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Henry Woodruff & Co., scored; Lam-bert, fine; Harry Gilfill, hit; Lillian Shaw, pleased; Dingle & Esmeralda, very good; Avon Comedy Four, well executed; Bard Bros., good; Frank Hartley, well received.

HARRIS (John P. Harris & Harry Davis, mgrs.; agent, U. B. O.).—Five Musical Les-sies, well received; Nell Fiske & Co., good; Nicholls & Croix, fine; Joe Flynn, hit; Black & McCone, fair; Sam Barton, entertained.

KENYON O. H. (John B. Stafford, mgr.; agent, Walter Keefe).—Mabel McKinley, scored; "The Halloween Hop," scream; Ed. Foster & Dog, scored; John Zimmer, good; Wilson & Lenore, well received; Schnee & Flash, very good; Kramer & Allen, entertained; Charles Gaylor, fine; Kallnowski Bros., pleased.

KENYON (North Side).—Rodrigues Family, sensational; Imperial Comedy Trio, "Break-ing into Vaudeville," scream; Western Art Models, enjoyed; Hayes, Boyd & Hayes, "Fath-ers Blunder," fine; Raymond & Temple, pleased; Hy. Greenway, very good.

ALVIN (John P. Reynolds, mgr.; Shu-berts).—"The Merry Countess," excellent mu-sic, splendid company; "Hanky Panky," 24.

NIXON (Thos. Kirk, mgr.; K. & E.).—"The County of Luxembourg"; 24, Mrs. Fiske.

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Rose of Kildare" (Flake O'Hara), well received.

GAYETY (Henry Kurtzman, mgr.).—"Beh-man Show."

DUQUESNE (Harry Davis, mgr.).—Stock, "Leah Klechma"; strong play, very good; 24, "Mary Jane's Pa." LANG.

## PORTLAND, ME.

HIPPODROME (J. M. Moshea, mgr. agent, U. B. O.; rehearsal Mon. 10.30).—Ollie Young & April, clever; Gains & Brown, laugh; Hel-en Lorraine, good; Ethel Clifford & Gira, excellent; Archer & Carr, big applause; 3 Landams, riot.

PORTLAND (Joseph McConville, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 10.30).—Umholts Bros., pleased; Spiro & Lov-ena, entertained; Burt C. Weston & Co., good; 20-22, to fill.

GREELY'S (James W. Greeley, mgr.; agent, Church; rehearsal Mon. & Thurs. 10.30).—17-19, Arberg Sisters, clever; Jimmie Green, Immaculate; The Franklins, fine; 20-22, McCourt & Fisher; The Judges; Ballet & Stock.

JEFFERSON (Julius Cahn, mgr.).—Jefferson Stock in "The Greyhound"; 24-25, "Mile-stones."

SCENIC (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 1).—17-19, Madelyn Shaw; 20-22, The Boldens.

STAR (Edwin Mayberry, mgr.; agent, Church; rehearsal Mon. and Thurs. 1).—17-19, Ross & Shaw; 20-22, Jimmie Green.

H. C. A.

## PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; agent, Quig-ley).—Six Condellas, excellent; Fraser & Mack, laugh; Jack Farrell, hit; Clara Mc-Ardle, encore.

BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—Four Sullivan Bros., very good; Fol-lette & Follette, good; La Killora, fine.

SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.

WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—Robinson's "Crusoe Girls."

EMPIRE (Max Braunig, mgr.).—"Leah, the Forsaken."

OPERA HOUSE (F. Wendelehafer, mgr.).—Tully Marshall in "The Talker."

COLONIAL (C. Burke, mgr.; K. & E.).—"Get Rich Quick Wallingford."

KEITH'S (C. Lovensberg, mgr.; agent, U. B. O.).—Ward & Weber; Milton & Dollie Nobles; Kimberly & Mohr; Zurtho's Dogs; Prof. Ota Gygi; Florence Roberts & Co.; Jas. Thornton; Lena Pantser.

BIJOU (M. Riley, mgr.).—Feature pictures.

NICKEL (F. Westgate, mgr.).—Feature pic-tures.

CASINO (C. Williams, mgr.).—Pictures. C. E. HALE.

## READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—Mario Trio, very well; The Parshleys, nicely; Miller & Vincent, very good; Leigh Delacy & Co., "The Boss," very well; Golden & Hughes, very well; Conroy & Diving Girls, headline, big.

HIPPODROME (C. G. Keeney, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 10.30).—Hall & Hall, excellent; Frances King, pleased; Murray Livingston & Co., very well; Clare & Metcalfe, very well; Temple Girls' Quartet, big; "Camping Days," liked.

ACADEMY.—Feb. 25, "Great Divide." G. R. H.

## ROCHESTER.

TEMPLE (J. H. Finn, mgr.; agent, U. B. O.).—St. Onge Trio, fair; Elida Hawthorne, fair; Billy Weston & Co., pleasing; Albert G. Cutler, passed; Howard & McCane, good; Bryan, Summer & Co., good; Pat Rooney & Marion Bent, good; Three Emersons, fair.

FAMILY (C. O. Davis, mgr.; Loew).—Rup-ert Bros., fair; Romaine, passed; Cathryn Chaloner & Co., good; Jeanette Spellman, pleased; Bernard & Lloyd, hit; Barrows & Milo, good.

LYCEUM (M. E. Wolf, mgr.; K. & E.).—15-16, "The Girl of My Dreams," big business; 17-19, "Widowed by Proxy," with May Irwin.

SHUBERT (Emil Walters, mgr.; Shu-berts).—15-16, "Within the Law," good busi-ness; 17, Gilbert-Sullivan Festival Co., capacity house.

BAKER (Frank Parry, mgr.; direct).—Thomas E. Shea, good houses.

CORINTHIAN (Frank Burns, mgr.; Eastern Wheel).—"The Ginger Girls," big houses.

FRANK M. CHASE.

## ROCKLAND, ME.

ROCKLAND (Al V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—15-16, Allie Hanson, fair; Knice & Dunn, ex-celent; 17-19, Billy Barron, good; Gladstone & Talmage, good; 20-22, Madeline Shone; Spero & Lovena.

A. C. J.

## SALT LAKE.

ORPHEUM.—Feb. 9, Dorothy Harris, big hit; Chris Richards, continuous laughter; The Hassans, excellent; Seely & West, fair; Mile. Lucille, scored hit; Henry Lewis, took 20 minutes to get noticed, ordinary; Calloway & Kaufman, decided hit.

EMPIRE (Chas. Sutton, mgr.).—Week 12, Three Hadders, good; Jack Rannah, scored; Fox & Ward, big favorites; Harry Burkhardt & Co., great; Wallace & Mack, well liked; Musical Lunda, excellent.

SALT LAKE.—13-15, "Alma."

COLONIAL.—Week 9, stock, "Dorothy Ver-non of Haddon Hall."

GARRICK.—Alaska-Siberian pictures.

OWEN.

## ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—10-15, Marcus Minetrol Maide, business fair.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—10-15, Lucy Tonge; E. Joe Ellis; pic-tures.

LYRIC (Steve Hurley, mgr.).—10-12, Nash-ville Students, pleased; 13-15, Earl & Bart-lette, good; pictures.

GEM (Fred Trifts, mgr.).—Eva Carter; pictures.

L. H. CORTRIGHT.

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dinner served 6-8 o'clock, 35 cents.

F. MOUREY, Tel. 4006 Bryant.

#### ST. PAUL, MINN.

ORPHEUM.—Charles Kellogg, fine; Paul  
Dickey & Co., good; the Window of Appari-  
tions, good; Herbert and Goldsmith, good;  
Louis London, good; Raymond & Heath, good;  
The Hassmans, good.

EMPERESS (Gus S. Greening, mgr.).—"My  
Lady's Fan," "The Mayor and the Man-  
icure," good; Three Creighton Girls, good;  
Taubert Sisters & Brother Paul, good; Black  
& White, good.

NEW PRINCESS.—The Salamboe, very en-  
tertaining; Beau Brummell Trio, well liked;  
Lloyd & Moran, fair; W. J. Dyer & Co., good;  
pictures.

GRAND.—"The Girls from Reno," with  
Mike Collins were well received.

METROPOLITAN.—"The Quaker Girl"  
with Victor Morley, pleased. "Ben Hur" is  
underrated for week of 34.

SHUBERT.—March 2-5, Sothorn & Mar-  
lowe.

PEOPLE'S CHURCH.—Madam Clara Butt  
& Mr. Kennerly Rumford, Feb. 19.

C. J. BENHAM.

#### SAVANNAH

SAVANNAH (William B. Seekind, mgr.;  
K. & E.).—"The Newlyweds and Baby," 17;  
Aborn Opera Co., 18; "Freckles," 23; "Bunt-  
y Pulls the Strings," 26-27; Frances Starr, 28.

BIJOU (Corbin Shield, mgr.; rehearsal Mon.  
11).—"Still presenting tabloids to extraordinary  
business. This week, James Crowley, Grace  
Mandrove and company in "The Winning  
Miss." This is the best all around show in  
tabloid form seen here.

LIBERTY (Bandy Bros., mgrs.).—"The Ma-  
bel Paige Stock Co. in "The Banker, the  
Thief and the Girl," well-balanced company;  
show very good; attendance increasing.

PRINCESS (Geiger & Stebbins, mgrs.).—"The  
Allen & Kenna Musical Comedy Co. of  
ten people held over another week, repeating  
former success.

ARCADIA (Jake Schrameck, mgr.).—"Mar-  
guerita Leslie, held over, very popular; Lil-  
lian Pheasant, pleasing.

FOLLY (Mose Eberstein, mgr.).—"Excellent  
attendance with pictures.

Nothing is known here of the change in  
policy at the Liberty theatre. The Mabel  
Paige Stock Co. are playing an indefinite en-  
gagement at this house.

The new city administration has forbidden  
the use of three sheets on corner billboards,  
used by most of the houses here.

The Odeon theatre will probably be com-  
pleted by the middle of March.

The Savannah Photo Play Co., operating  
the Arcadia theatre, is erecting a house here  
with 1,000 capacity, for the exclusive use of  
the colored population, and will open for  
business about March 3, with pictures and  
acts.

#### SCHENECTADY, N. Y.

PROCTOR'S (Chas. H. Goulding, mgr.;  
agents, U. B. O. and K. & E.; rehearsal Mon.  
& Thurs. 9).—"The Earl & the Girl," 10  
people, headlines, fine; Boyle & Brazil, good;  
Llewellyn & Stanley, entertained; Breakaway  
Barlow, excellent; George Evers, hit; very  
good business. 17-18, "The Maid of Nicobar,"  
9 people, feature, hit; "Models de Luxe," very  
artistic, much applause; Selma Walters & Co.,  
pleased; Bootblack Comedy Four, fine; Light-  
ning Weston, excellent; capacity business.  
19, "The Girl of My Dreams." Time of re-  
hearsals on Mon. and Thurs. has been changed  
from 10.30 to 9 o'clock on account of the  
show starting at 1 p. m.

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ing to the theatrical profession.



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ALDINE, Fourth Ave., near 29th St., New  
York.

ORPHEUM (F. X. Breyer, mgr.; agent,  
Walter Plimmer; rehearsal Mon. & Thurs. 12).  
—12-15, Walters, Griffith & Walters, well re-  
ceived; Leona Miller, excellent entertainer;  
Foster, La Mont & Foster, fine; Mulane &  
Edson, laughs; good business. 17-19, "Mys-  
terious Evelyn and Enchanted Candlestick";  
King Musical Trio; Mary Gray; Grotesque  
Rhapsody.

MOHAWK (Ackerman J. Gill, mgr.).—"The  
Gotham Producing Co. in "The Witching  
Hour," with Wilson Reynolda, a big hit as  
"Jack Brookfield," and versatile Leonore Ul-  
rich; the very fine work of Louis Haines is  
also deserving of much praise; very fine pro-  
duction to big receipts, 14th week.

VAN CURLER (Chas. G. McDonald, mgr.;  
Shuberts).—"Malley Denison Co. in "Old Hel-  
delberg," with Frank T. Charlton, excellent  
as Prince Karl Heinrich and Ethel Grey Terry  
more charming than ever as Kathie; big pro-  
duction to big receipts, 14th week.

Eddie Levy is treasurer at the Van Currier  
again. Mr. Levy has held this position on  
and off for many years.

Walter Plimmer now books the Orpheum,  
formerly attended to by Joe Woods.

HOWY.

SIoux CITY, IA.  
ORPHEUM (C. E. Wilder, res. mgr.; re-  
hearsal Sun. 10.30).—9, Nip & Tuck, good;  
Harry B. Lester, pleased; Herbert & Gold-  
smith, good; Felix & Barry Girls, laughs;  
Top World Dancers, good; Chas. & Fanny Van,  
hit; Mme. Teschow's Cats, very good.  
DEAN.

SOUTH BEND, IND.  
ORPHEUM (A. J. Allard, mgr.; agent, W.  
V. M. A.; rehearsal Sun. & Thurs. 12.30).—  
16-19, Marx Bros. "Mr. Green's Reception,"  
went big. 20-22, Rebe & Inez Kaufman;  
Clayton & Lennie; Robt. Rogers & Louise  
Mackintosh; Hager & Sullivan; Gruber's An-  
imals. Capacity business.

MAJESTIC (Pat. Clifford, mgr.; agent, F.  
Q. Doyle; rehearsal Mon. & Thurs. 12.30).—17-  
22, Seymour Sisters, hit; Satter & Satter,  
good; Ray Ogden & Co., hit; Vera Parker,  
fair.

AUDITORIUM (F. Miller, mgr.).—"The  
Boys of Co. B," fair. Business good.  
The Police Pension Fund netted \$1,500 on three  
performances with the company.

OLIVER (S. W. Pickering, mgr.; agent, K.  
& E.).—20, "Little Boy Blue," 22, "The Girl  
at the Gate." Business very good to date.  
WM. H. STEIN.

SPRINGFIELD, MASS.  
COURT SQUARE (D. O. Gilmore, mgr.;  
Ind.).—14-15, "Bird of Paradise," excellent  
performance, poor business; 18, Primrose &  
Dockstader, poor business; 19, Marie Dressler,  
good sale; 20-22, Eva Tanguay Co.

FOLIS (Gordon Wrighter, mgr.; agent, U.  
B. O.; rehearsal Mon. 10).—Ernie & Ernie,  
fair; Mabel Rettau, sing; "Honor Among  
Thieves," very good; Stuart & Keeley, fine;  
"Arcadia," up to Rolfe standard; Matthews  
& Alshyne, big hit; Bradna & Derrick, big  
cloner.

GILMORE (P. F. Shea, mgr.).—17-19, Ro-  
ble's "Knickerbocker," very good.  
GEORGE PRESSLI.

SYRACUSE, N. Y.  
GRAND (Charles H. Plummer, mgr.; Chas.  
G. Anderson, representing U. B. O.)—Mildred  
Grover, liked; Providence Players, clever;  
Combs & Aldwell, well received; Simone De

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DAVE ROSE, Manager Prof. Dept.

Beryl, novel; Joe Welch, scored; Mosher, Hayes & Mosher, very good; "The Trained Nurses."

CRESCENT (John J. Breslin, mgr.; agent, U. B. O.).—Lew FitzGibbons; Lillian Maynard; Long & Cotton; George & Mac; Sulley & Larsen.

EMPIRE.—(Frederic Gage, mgr.).—19, Lina Cavalleri; 21-22, "Chocolate Soldier"; 27, "Little Millionaire."

WEITING (Francis Martin, mgr.).—19, Gilbert & Sullivan Opera Co.; 20-21, Annie Russell's Co.; 22, Amundsen lecture and pictures.

BASTABLE (Stephen Bastable, mgr.).—24-26, "Ginger Girls"; 27-29, "Sis Hopkins."

#### TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 10).—The Malden's, good; Hayes & Wynne, good; Gordon Eldrid & Co., good; Kate Watson, hit; Alton Whitmore Trio, good; Four Victors, great; Lloyd Coppens, good; 4 Musical Kings, fine; Gruber's Animals, great; Walter McCullough & Co., fair.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—14-15, Bernhardt pictures; 16, "The Little Rebel"; 17-19, dark; 20, German Players; 21-22, dark; 23-24, "Happy Hooligan." McCURLEY

#### TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—"The Trained Nurses," well presented and well received; Charley Case an old favorite, warmly welcomed; LeRoy & Lytton, a hit; Delro, very clever; The Empire Comedy Four, good; Four Cliftons, sensational; Horton & La Triska, novel; Les Jonleys, fine.

MAJESTIC (Peter F. Griffin, mgr.).—Burns & Lynn; Dale & Dale; Aldrich & Huntley; Silver & Gray.

STRAND (E. W. Well, mgr.).—Claire Walker; John Lyman.

PRINCESS (O. B. Sheppard, mgr.).—John Mason in "The Attack."

ROYAL ALEXANDRA (L. Solman, mgr.).—Montreal Opera Co., 3 weeks.

GRAND (A. J. Small, mgr.).—Charles Grapewin in "Between Showers."

GAYETY (T. R. Henry, mgr.).—"The Dancers."

STAR (Dan F. Pierce, mgr.).—"The Stars of Staged."

Mrs. Frederic Shipman, the well-known local impresario, has just completed arrangements for a round-the-world tour for Madame Nordica. The great singer will appear April 18, singing her way through Canada to Vancouver, where she will embark for Australia, from there to Japan, China and India. This will be followed by a trip to South Africa, from whence she will return to London. HARTLEY.

#### VANCOUVER, B. C.

ORPHEUM Geo. F. Case, mgr.; S-C).—Week 10, "Den of Mystery," he, mdr., went big; J. K. Emmet, good; Ballor Comedy Four, good singers; Morrissey & Hanlon, hit; Mamie Fleming, charming; Three Cleas, good opener; business good.

PANTAGES (Wm. Wright, mgr.; Pantages direct).—Billie Reeves, original drunk, feature and scream; Four Regals, excellent; Jane Dara & Co., amusing Bert Williams, good; Maria Harlicka, excellent voice; Brown & Foster, went well; business good.

COLUMBIA (Mr. Nichols, mgr.; Fisher book).—10-12, Kings of Harmony; Hughes & Prior; Johnson & Bonell; Gordon & Gordon.

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Novelty Equestrian Act. Four Horses

HIPPODROME — HIPPODROME — HIPPODROME

Last half: The Belgraves; Lottie Ellis; Scranton's Marionettes; Curran & Milton.

AVENUE (Geo. B. Howard, mgr.; Dramatic stock).—The Del. S. Lawrence Co. in "Get Rich Quick Wallingford." Business good.

EMPRESS (W. Sanford, mgr.; Dramatic stock).—Walter Sanford's Players in "Hands Across the Sea." Business good.

PANAMA (Chas. Urnball, mgr.).—The Frank Rich Co. in "Princess Nicotine." Good musical comedy.

NATIONAL (Mr. Nichols, mgr.; tab. dramatic stock).—Harry Chandler Dramatic Co. in "On the Road to Frisco."

IMPERIAL (E. R. Rickitts, mgr.; K. & E. and Shubert).—Lewis Waller and his all English company in "A Marriage of Convenience." Mr. Waller distinct hit.

GRAND (H. Lubelski, mgr.).—Harry Lubelski Comedians.

Jack Golden and his company are playing two weeks at New Westminster.

John L. Sullivan will appear at Pantages shortly.

Manager Geo. F. Case has completely recovered and is back at the Orpheum.

The moving picture people are trying to get permission from the city authorities to open their houses Sunday with biblical pictures. The prospects look bright.

CASPARD VAN,  
Balmoral Hotel.

#### VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sun. and Thurs. 13).—Week 9, Johnny & Ella Galvin & Co. in "Little Miss Mix-Up," and "The Man Question," excellent and clean. Business fine.

ROYAL (R. A. McLean, mgr.; Websters; rehearsal Mon. and Thurs. 13).—10-12, The Newmans, good; Lewis & Abbott, pleasing; 13-16, Pratt's Dogs, clever; Moore & Brownie, applauded. RANGE.

#### WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—Springer & Church; C. Tunnell & D. Ralston. J. E. FOREMAN.

#### WILKES-BARRE, PA.

GRAND (D. M. Kaufman, mgr.).—18, "Annie Russell; 21, May Irwin; 22, Andrew Mack; 26, "Robin Hood."

POLI (J. H. Docking, mgr.; agent, U. B. O.). Travilla Bros., enjoyed; Primrose Four, hit; Porter J. White, pleased; Correll & Gillette, good; Katherine Nelson, good; Dellsie, went well; "Pullman Porter Maids," excellent.

NEBBITT (J. Kallaky, mgr.).—Emily Green & Co., hit; Musical Laszys, entertained; Two Labracks, pleased; Sadie Fondoller, good; Cole & Burton, went well.

#### YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea).—Charles Ledegar, good; Clipper Quartet, pleasing; Brent Hayes, fine; Eva Taylor & Co., excellent; Lewis & Doty, laughing hit; "Cheyenne Days," fine. Raymond Hitchcock in "The Red Widow," special engagement, 19.

GRAND (John Elliott, mgr.; S. & H.).—"The Newlyweds," 20-22. Emma Calve, booked for concert 18, cancelled on account of illness. Over \$1,300 advance sale refunded. C. A. LEEDY.

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GRACE  
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## ADDRESS DEPARTMENT

Where Players May Be Located  
Next Week (Feb. 24)

(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

**HARRY ADLER and ANNA ARLINE**

Next Week (Feb. 24), Poli's Springfield, Mass.  
XXC3834 "A NEW IDEA."

Adler & Arline Poli's Springfield Mass  
Ahearn Troupe Lyric Phila Pa  
Albini Great S-C Heidelberg Bldg, N Y  
Allen Arch Marquette Bldg Chicago  
Anson E J care Variety N Y C

B

Barnes & Crawford Orpheum Kansas City Mo  
Barnolds Animals Variety London  
Barry & Wolford Orpheum Los Angeles, Cal  
Beifords The Loew Circuit  
Bowers Walters & Crooker Hanna Hamburg  
Germany  
Brady Basil 153 E 108th St N Y  
Braham Nat care Variety N Y  
Breton Ted & Corinne Direction Jas E  
Plunkett

**6 BROWN BROS.**

Featured this season with the Primrose and  
Docklander Minstrels.

Brown & Foster Pantages Portland Ore  
Brown Harris & Brown Riverside R I  
Burke John & Mae Variety London

C

Caltes Novelty 1334 6th St Philadelphia

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Management, JOSEPH P. HARRIS

Cameron Grace Variety New York  
Carr Ernest care Variety N Y  
Cartmell & Harris Freeport L I  
Clark & Hamilton Variety New York  
Clifford Beale Variety New York  
Collins Joe Shuberts 1416 Bway New York  
Conway Charles 423 Putnam Bldg N Y C  
Conway John 3503 Grand Ave N Y C

**MARIETTA CRAIG**

Correlli & Gillette Bronx New York  
Cross & Josephine Poli's Springfield Mass

**Crouch and Welch**

This Week (Feb. 17), 5th Ave., N. Y.

D

Daale Mile care Jenie Jacobs Putnam Bldg.  
New York  
Dooley Ben & Co, Variety New York  
Diamond & Brennan Orpheum San Francisco  
Donnelly Leo Friars Club New York

Drew Virginia care Variety N Y C  
Duffy P J 3 Ashland Pl Bklyn N Y

**Jim Diamond and Brennan Sibly**

Next Week (Feb. 24), Orpheum, San Francisco  
Direction, M. A. BENTHAM.

E

Edwards Shorty Loew Circuit Indef  
Elizabeth Mary Variety New York

**KATE ELINORE and SAM WILLIAMS**

This Week (Feb. 17), Hammerstein's, N. Y.  
Direction, MAX HART.

Eltinge Julian Eltinge Theatre Bldg, N Y

F

Flemen, Wm, 1556 Bway N Y C  
Fox Harry Variety New York  
Fox & Ward Empress Denver

**MAE FRANCIS**

"THE FASHION PLATE COMEDienne"  
Personal Direction, Fred G. Niman Nirdlinger.

Frey Twins Poli's New Haven

G

Godfrey & Henderson, 34-26 Orpheum Madison  
Wis  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Grimm & Elliott Theatre Medicine Hat Can  
Green Bert Lambs Club New York  
Green Ethel Orpheum St Paul Minn

H

Hardcastle Teddy care Variety N Y C

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Harrah Great 3747 Osgood St Chicago Ill  
Haywood Harry Co Colonial Grand Rapids  
Harold Virginia care Variety Chicago  
Holman Harry Co Theatre Hot Springs Ark  
Hopkins Sisters Winter Garden New York  
Houdini, care Days 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 care Variety N Y  
Kaufman Boba & Isen Variety Chicago  
Kenna Charles care Variety N Y

L

Lamba Manikins care of Variety N Y  
Lawson & Namon Variety Chicago  
Langdons The Music Hall Lewistown Me  
Lee Isabelle care Variety N Y  
Louden Janet care Variety N Y  
Lynch T M 313 W 141st St N Y C

M

**Martineti and Sylvester**

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Mascot Mar 3 Kings Theatre Dundee Scot'l'd  
Maurin & Walton Variety New York  
Meredith Sisters Palace Chicago Ill

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McCarthy Myles care Variety N Y  
McCarthy William Green Room Club N Y  
Mullery Maud care Variety N Y C

N

**PAUL NEVINS and RUBY ERWOOD**

Management, Max E. Hayes, United Time.

Newhoff & Phillips, 540 W 163d St N Y  
Nome Bob care Variety N Y C  
Nonette Casey Agency Putnam Bldg N Y

P

Paddock & Paddock Variety N Y  
Perry Charlotte Variety London

R

Ramsey Sisters Loew Circuit Indef  
Rathkeller Trio care Variety Chicago  
Readrick Frank care Variety N Y  
Reeve Ada care Martin Beck Putnam Bldg.  
New York  
Reeves Alf 321 W 44 St N Y C  
Reisner & Gore Bronx New York  
Rice Elmer & Tom Central Theatre Chemnitz  
Ger  
Ritchie W E Ronacher's Vienna  
Roehms Athletic Girls Variety N Y  
Rogers Will Variety Chicago

S

Savoy Lucille Empress Sacramento  
Sherrin & De Forest Davenport Centre N Y  
Shanton Walter The Giant Rooster care The  
Billboard Chicago Ill  
Stephens Leona Variety Chicago  
St. James, W H & Co, Shea's Buffalo N Y  
Sturatt Violanta 1556 Bway N Y C

T

Terry & Lambert care H W Willard 16 St  
Martin St Leicester Sq London  
Tinchard Fay care Arthur Hopkins Putnam  
Bldg New York

V

Valde Trio care Variety Chicago

W

Wander Sada & George Stone care S-C Hel-  
delberg Bldg N Y

**KATE WATSON**

PLAYING UNITED TIME.

Whitehead Joe Variety New York  
Whittier Ince Co Variety New York  
Williams Mollie Gayety Toronto  
Wynn Beale Variety New York

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THE MAN WHO GROWS  
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ERNEST EDELSTEIN  
Feb. 24, Hip., Cardiff.  
Mar. 3, Hip., Swansea,  
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only, Feb. 23,  
West End Theatre, N. Y.,  
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Rah! Rah! from the  
Rah! Rah! town.

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both shows. Broke records here for  
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## BURLESQUE ROUTES

### WEEKS FEB. 24 AND MAR. 3.

Americans Feb 24 Empire Brooklyn Mar 3 Em-  
pire Newark  
American Beauties Feb 24-26 L O 27-Mar 1  
Bridgeport 3 Westminster Providence  
Auto Girls Feb 24 Avenue Detroit Mar 3 Star  
Toronto  
Beauty Youth & Folly Feb 24-26 Empire Pater-  
son 27-Mar 1 Empire Hoboken 3 Gayety  
Philadelphia  
Behmans Show Feb 24 Empire Cleveland Mar 3  
Gayety Toledo  
Ben Welch's Burlesquers Feb 24-26 Empire Ho-  
boken 27-Mar 1 Empire Paterson 3 Gayety  
Newark  
Big Review Feb 24 Eighth Ave New York Mar 3  
Howard Boston  
Bohemians Feb 24 Empire Chicago Mar 3  
Grand Milwaukee  
Bon Tons Feb 24 Gayety Omaha Mar 3 L O 10  
Star & Garter Chicago  
Bowerly Burlesquers Feb 24 Gayety St Louis  
Mar 3 Gayety Kansas City  
Cherry Blossoms Feb 24 Grand Boston Mar 3  
Bronx New York  
Columbia Girls Feb 24 Standard Cincinnati  
Mar 3 Gayety Louisville  
Cracker Jacks Feb 24 L O Mar 3 Columbia  
Chicago  
Daffydils Feb 24 Lyceum Washington Mar 3  
Penn Circuit  
Dandy Girls Feb 24-26 Orpheum Paterson 27-  
Mar 1 Columbia Scranton 3 Trocadero Phila-  
delphia  
Dante's Daughters Feb 24 Standard St Louis  
Mar 3 Buckingham Louisville  
Dazzlers Feb 24 Garden Buffalo Mar 3 Cor-  
inthian Rochester  
Follies Day Feb 24 Empire Baltimore Mar 3  
Lyceum Washington  
Gaiety Girls Feb 24 Gayety Montreal Mar 3-5  
Empire Albany 6-8 Franklin Sq Worcester  
Gay Masqueraders Feb 24 Gayety Kansas City  
Mar 3 Gayety Omaha  
Gay White Way Feb 24 Murray Hill New  
York Mar 3-5 L O 6-8 Bridgeport  
Gay Widows Feb 24 Howard Boston Mar 3  
Grand Boston  
Ginger Girls Feb 24-26 Bastable Syracuse 27-  
Mar 1 Lumberg Utica 3 Gayety Montreal  
Girls Happyland Feb 24 Gayety Philadelphia  
Mar 3 Music Hall New York  
Girls Joyland Feb 24 Century Kansas City  
Mar 3 Standard St Louis  
Girls Missouri Feb 24 Empire Newark Mar 3-5  
Orpheum Paterson 6-8 Columbia Scranton  
Girls Reno Feb 24 L O Mar 3 Krug Omaha  
Golden Crook Feb 24 Gayety Detroit Mar 3  
Gayety Toronto  
Hastings Big Show Feb 24 Music Hall New  
York Mar 3 Murray Hill New York  
High Life in Burlesque Feb 24 Folly Chicago  
Mar 3 Avenue Detroit

Howe's Lovemakers Feb 24-26 Gilmore Spring-  
field 27-Mar 1 Empire Albany 3 Gayety  
Brooklyn

Jardin de Paris Feb 24 Grand Milwaukee Mar  
3 Gayety Minneapolis  
Jolly Follies Feb 24 Corinthian Rochester Mar  
3-5 Bastable Syracuse 6-8 Lumberg Utica  
Knickerbockers Feb 24 Gayety Brooklyn Mar  
3 Olympic New York  
Lady Buccaneers Feb 24 Buckingham Louis-  
ville Mar 3 Empire Indianapolis  
Marions Dreamlands Feb 24 Star & Garter  
Chicago Mar 3 Gayety Detroit  
Merry Go Rounders Feb 24 Gayety Washing-  
ton Mar 3 Gayety Pittsburgh  
Merry Maidens Feb 24 Empire Indianapolis  
Mar 3 Folly Chicago  
Merry Whirl Feb 24 Gayety Newark Mar 3  
Gayety Philadelphia  
Midnight Maids Feb 24 Gayety Pittsburgh Mar  
3 Empire Cleveland  
Miss New York Jr Feb 24 Empire Philadelphia  
Mar 3 Casino Brooklyn  
Mollie Williams Feb 24 Gayety Toronto Mar 3  
Garden Buffalo  
Monte Carlo Girls Feb 24 Krug Omaha Mar 3  
Century Kansas City  
Moulin Rouge Feb 24-26 Columbia Scranton  
27-Mar 1 Orpheum Paterson 3 Peoples New  
York  
New Century Girls Feb 24 Trocadero Phila-  
delphia Mar 3 Empire Baltimore  
Oriental Feb 24 Gayety St Paul Mar 3 L O  
10 Krug Omaha  
Pacemakers Feb 24 Star Toronto Mar 3 La-  
fayette Buffalo  
Queens Follies Bergere Feb 24 Peoples Cin-  
cinnati Mar 3 Empire Chicago  
Queens Paris Feb 24 Star Brooklyn Mar 3-5  
Empire Hoboken 6-8 Empire Paterson  
Reeves Beauty Show Feb 24 Casino Philadel-  
phia Mar 3 Gayety Baltimore  
Robinson's Crusoe Girls Feb 24 Gayety Bos-  
ton Mar 3-5 Gilmore Springfield 6-8 Em-  
pire Albany  
Rosebuds Feb 24 Bronx New York Mar 3 Em-  
pire Brooklyn  
Rose Sydells Feb 24 Gayety Toledo Mar 3 Co-  
lumbia Chicago  
Runway Girls Feb 24 Gayety Baltimore Mar  
3 Gayety Washington  
Social Maids Feb 24 Columbia New York Mar  
3 Star Brooklyn  
Star & Garter Feb 24 Westminster Providence  
Mar 3 Gayety Boston  
Stars Stageland Feb 24 Lafayette Buffalo Mar  
3-5 Columbia Scranton 6-8 Orpheum Pater-  
son  
Taxi Girls Feb 24 Casino Boston Mar 3 Co-  
lumbia New York  
Tiger Lillies Feb 24 Casino Brooklyn Mar 3  
Eighth Ave New York  
Trocadero Feb 24 Olympic New York 3-5 Em-  
pire Paterson 6-8 Empire Hoboken  
Watson's Beef Trust Feb 24 Star Cleveland  
Mar 3 Peoples Cincinnati  
Whirl of Mirth Feb 24 Peoples New York Mar  
3 Empire Philadelphia  
Winning Widows Feb 24-26 Empire Albany 27-  
Mar 1 Franklin Sq Worcester 3 Gayety Bos-  
ton  
World of Pleasure Feb 24 Gayety Louisville  
Mar 3 Gayety St Louis  
Yankee Doodle Girls Feb 24 Penn Circuit Mar  
3 Star Cleveland  
Zallah's Own Feb 24 Gayety Minneapolis Mar  
3 Gayety St Paul

## LETTERS

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cago.

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description will not be listed when known.  
P following name indicates postal, ad-  
vertised once only.

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Albini  
Allen Eva  
Allen Peters  
Ardagh Susan R  
Armstrong Grace  
Armstrong P C  
Atkins Jack  
Austin Joe

**B**  
Barlowe Joe & Hattie  
Barry Tom  
Bayle Jack  
Bealmon Arnold (C)  
Bowden Mas Rae  
Boyd Hazel (C)  
Bradley Miss Kate  
Braham Harry  
Brooks Herbert  
Bruce Miss B (C)  
Bruce (F)

**C**  
Calloway & Roberts  
Campbell Al  
Carew Mable  
Carlo Don (C)  
Carmen Frankie  
Carter & Bluford  
Carter Miss V L (C)  
Casagelli's Models (C)  
Challoner Miss C (C)  
Chandler Annie  
Chester Charles  
Chlor B'lie  
Clark T J  
Clark Sisters  
Claudius & Scarlett  
Clovette Van  
Clyde Andrew  
Coate Miss M  
Corbette & Forester  
Craig Miss F (C)  
Cunningham Mrs L

**D**  
Davis Hal  
De Grossett Miss F  
De Haven Carter  
Deinhorne Frank  
De Leon Millie  
Del Mont Al  
Demarest Carl  
Demarest Andy (C)  
Derby Fred  
Deruthorne Frank (C)  
Dickson Helen  
Dingle Tom  
Dooley John  
Dunlop Adelaide  
Dupeere Ted  
Dupre George (C)

**E**  
Ellis Harry  
Ellis Alice  
Ely Edgar A  
Emmett & Emmett  
Ernest Harry  
Ernesto Sisters  
Evans & Vidocq

**F**  
Falls Chas  
Ferrell Lulu  
Fiddler & Shelton  
Fitzgerald Flora  
Flick W B  
Fleming Josephine  
Fortier Chas  
Fox Fred D  
Fox Miss H  
Freda Stephen  
Fulton Maude

**G**  
Gardner Harry M  
Garrick Agnes (C)  
Gehrus Mayne  
Gere & Delaney  
Gilmore Barney  
Gilmore Shirley  
Goodrich Ed  
Gordon Highlanders  
Grenard L  
Grimm Harry  
Gross Will (C)  
Grote Fred  
Grove Leonard

**H**  
Hallen Frederick  
Hamilton Jean  
Hanton Jules (C)  
Harcourt Geo  
Harrington Marie  
Harris Dixie (C)  
Harrison Lee  
Harvey L A (C)  
Haywood Gypsy  
Helton Maurice  
Herman Adeline  
Hines Palmer  
Houghton Frank  
Howard Ed  
Howard Geo  
Hughes & Curtis (C)  
Hunter & Ross

**I**  
Iris Elsie

**J**  
Jeter Chas (C)  
Jewells Five (C)  
Jolson Harry (C)

**K**  
Kaufman Sisters  
Kelly & Kent  
Kent Annie  
King Mollie (C)  
Knorr Miss G  
Kuhler Irene (C)  
Kussell Sadie (C)

**L**  
La France & McNabb  
La Mass Chris  
Langenoni Miss H (C)  
Lapo & Benjamin (C)  
Lasker & Northrup  
La Van Nat & Helen  
Layden Harry  
Lean Cecil  
LeFevre Johnnie  
Leighner Miss T  
Lennox Jean  
Leonard Eddie (C)  
Leonard Grace (C)  
Le Roy Hilda  
Leslie Frank  
Lester Great (C)  
Lewis Miss J  
Ling & Long (C)  
Littlefield Chas W  
Lucier Lancelton  
Lyman Jeanette  
Lyons Dorothy (C)

**M**  
MacDowell Mel  
Mack H  
Mack Willard  
Mahr Agnes  
Manhattan News Boys  
Mann Billy (C)  
Marshall Ed C  
Martyn & Florence (C)  
McWatters Mr  
Medwelle & Grant  
Meehan & Pearl  
Melnotte Twins (C)  
Melrose Grace  
Melrose Elmer  
Mignon Miss E  
Miller Family  
Moore David  
Moore Jack  
Morton Jas  
Murphy Richard  
Myers A E

**N**  
Nelson Mrs Edward  
Newman Sam  
Newton Ned

**O**  
Oberlita Sisters  
O'Neil Doc  
Oct J B (C)

**P**  
Parker Violet  
Parker Rene  
Parqueth & Co  
Patterson George (C)

**P**  
Penfold Thos J  
Penfold Miss B F  
Pope & Uno  
Prescott Harry  
Price Willard

**R**  
"Randall"  
Rayden Virginia  
Rector Edward  
Redding Eugene  
Reed Gus  
Rice James A  
Richards Fred  
Richmond Carl  
Rigby Arthur  
Richie Billie  
Roberts Thos W  
Robertson Bobbie  
Rossini Miss M  
Royce Ray L  
Russell & Clark

**S**  
Santley Jos  
Schones Aerial  
Schrack & Percival  
Sharrock Emma  
Shaw Sandy  
Silvers Jim  
Simons Murray  
Sloper Edith  
Smith Agnes  
Southern Stuart  
Stanleys  
Statser Oliver  
Statser Carl (C)  
Steadman Fannie  
St Onge Fred  
Stuart & Keeley  
Sully Grace

**T**  
Taylor J J  
"Texico"  
Thomas Jack  
Thompson Dick  
Thurston Howard

**W**  
Ward Fred  
Warner Miss G  
Watkins & Williams  
Webb Eddy  
Webb Miss J  
Weber & Wilson  
Werner Nat  
Whittle Jack (C)  
Whittier Mrs (C)  
Wilbur Clarence  
Wood Matrice  
Wright Horace  
Wyer Forest G

**Y**  
Young Sisters  
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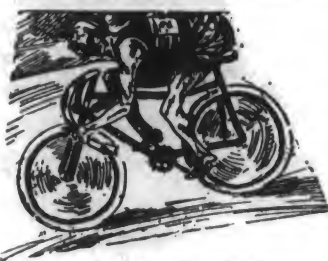
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VOL. XXIX. No. 13.

NEW YORK, FRIDAY, FEBRUARY 28, 1913.

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# VARIETY

Vol. XXIX. No. 13.

NEW YORK CITY, FRIDAY, FEBRUARY 28, 1913.

PRICE 10 CENTS

## MOVING PICTURE OF LEO X POSSIBLE BIG FEATURE FILM

**Kinemacolor Co. Reported to Have Representative in Rome to Camera the Head of Catholic Church and the Vatican. Much Preliminary Detail Necessary. A. H. Woods Also Going to Rome for Feature Picture**

What may be the biggest feature picture film so far shown on the screen is the series of motion pictures the Kinemacolor Co. of America expects to have of the Pope at Rome, with the Vatican and the principal ceremonials at Easter time.

It is said the Kinemacolor Co. has been preparing for this for many months. The story first leaked out this week through A. H. Woods mentioning he intended to sail yesterday for Rome to secure two new feature films. It is not known whether Mr. Woods has the picture of the Pope in mind or if he knows of the Kinemacolor plans, since the latter would control its own output in America.

About six weeks ago James Slevin, one of the best known of picture writers, was induced away from the Pathe Company to the Kinemacolor service. Shortly after Mr. Slevin sailed on a secret mission none of his friends knew about. Some time before that the Kinemacolor Co. had another man in line, it is said, for the Rome trip, but he could not obtain the sanction of the archbishops in Chicago and New York, which Mr. Slevin secured.

It is reported the pictures of the Pope and Vatican will not be shown in any theatre, only in the Catholic churches of the world, at an admission or by collection boxes, with the proceeds to be devoted to a Catholic charity in America, minus a certain percentage for the Kinemacolor Co. to recover cost of production.

It is not known whether Mr. Slevin left for Rome with the consent of the Pope to be pictured, but it is said he carried a volume of credentials that will gain him an audience with His Holiness. Mr. Slevin is a Catholic, and in

his earlier days studied for the priesthood. He will present arguments to the Pope to the effect that while His Holiness is known only by his picture to almost 100 per cent. of the 350,000,000 people of the Catholic faith, Kinemacolor will carry him in motion before each one and further bind the Catholics of many nationalities through seeing the head of the church in the Holy See before them.

If the Kinemacolor Co. is successful in its endeavor to bring the Pope before the people, the film may be ready for the sheet some time in September.

Mr. Woods, when mentioning his departure, said that one of the pictures he was after would be more stupendous than "The Miracle" reel.

### JACK ROSE SHOW CLOSED.

"The Code of the Under World," which Jack Rose wrote (after an angel had been located) opened and closed in three days last week, playing to something like \$400 gross on the brief tour.

The angel wouldn't come across with any more money. That gave Allentown, Pa., the honor of stopping the tour. It happened last Saturday night. The piece was at first called "The Gunmen."

### WHITNEY FORFEITS \$20,000.

Chicago, Feb. 27.

B. C. Whitney gives up the Whitney Opera House here March 1.

By turning back his lease to the owners Whitney forfeits \$20,000 he deposited to insure the rent. Whitney's lease has four more years to run.

The Shuberts and two other producing firms may have made offers for the house.

### PALACE OPENING MARCH 17.

The date at present set for the opening of the new Palace in New York is March 17 (Holy Week). It is authoritatively stated that vaudeville will not be the policy of the theatre. A legitimate production, not yet settled upon by the management of the house, is to mark the commencement of the Palace's career.

In some quarters the impression prevails the production will be of the musical comedy type, but so far as known there is no show on the horizon of that class which might be placed there on the date.

E. F. Albee, general manager for B. F. Keith, is dictating the course of the theatre. Martin Beck, who, with others, promoted the Palace, is still interested in it.

Several managers of legitimate attractions, musical and dramatic, have sought the owners of the Palace with a view to treating for the presentation there of the opening show, but have invariably been met with the announcement the place was not to be had, either on a lease or to furnish attractions.

It seems to be pretty generally accepted the house will open with Bernhardt as the feature—this despite the fact that Tuesday there were posted on the front of the building two copies of a mechanics' lien, levied upon the property by the Whale Creek Iron Works for \$3,016.

While the story is about of Bernhardt opening the Palace, it is improbable. This week the French actress is at the Orpheum, Los Angeles, and will remain there until March 9. To make the Palace date she would have to be brought direct to New York. Other dates in the west, if not her physical condition, preclude the possibility of this occurring.

(Special Cable to VARIETY.)

London, Feb. 27.

Martin Beck is negotiating with Clarence Mayne to appear at the New York Palace. Miss Mayne is asking \$2,000 a week.

### CAN'T GET FEATURES.

The United Booking Offices is meeting with hardly any success at all in its recent quest for feature attractions. While the vaudeville agents have been notified to submit all names of possible box-office cards available for vaudeville to E. F. Albee, the agents are at sea.

Most of them have learned within the past ten days that upon approaching legitimate stars and mentioning "vaudeville," the interview abruptly terminated with the word.

Meanwhile Albee has been forced to hold to the 12-act programs which are continuing to keep the B. F. Keith theatres in New York practically empty, mostly through the slovenly manner in which the bills are booked and placed together.

### DALY PLAYING FOR MILES.

Chicago, Feb. 27.

Arnold Daly has been placed for the Miles theatre, Detroit, week March 10. It precedes the two weeks which Mr. Daly will spend at the Willard and Wilson, Chicago, in his vaudeville sketch.

### CANADIAN HOUSES QUIT.

It didn't take long for four of the six northwestern Canadian houses attached to the Pantages Circuit last week, to quit the Pantages vaudeville.

The quartet of theatres opened Thursday and closed Saturday. The two remaining may go Democratic any day now.

Chicago, Feb. 27.

W. B. Lawrence of Winnipeg has settled with Alex Pantages for the erection of a new Pantages theatre at Winnipeg. The house will be modeled after the Pantages, San Francisco, and will have a capacity of 2,800.

The new Pantages at Edmonton will open in April.

### FROM WORSE TO WORSE.

Eugene Kelcey Allen has resigned his position on the business staff of a "has been" publication to accept a similar post with a "never was" weekly.

# AMERICAN SINGLE IN ENGLAND BOOKED FOR 60 WEEKS AT \$750.

**Gene Greene Placed for Twenty Weeks Each During the Next Three Years. Booked by Earle Reynolds. Had Scored Huge Success When Appearing at Palace, London.**

(Special Cable to VARIETY.)

London, Feb. 27.

England is putting it all over America for long bookings at regular salary. This week Earle Reynolds placed Gene Greene for a total of 60 weeks within the next three years (20 weeks a season) at \$750 weekly.

Mr. Greene came over here some time ago and was hugely successful when appearing at the Palace. He sings ragtime songs.

Gene Greene appeared for one week as a "single" act at Hammerstein's before departing for London. The big time vaudeville managers in New York would not agree to the salary asked by Mr. Greene, and he refused to "cut" his price for them.

Some seasons ago Mr. Greene played in vaudeville with his wife. The team was known as Greene and Werner. Later he opened a few picture houses in Chicago and dropped out of sight, until it became noted a line of automobiles was always before a Greene theatre. It developed he was the cause through singing ragtime songs in them. Shortly after the Majestic theatre, Chicago, secured him as a headline feature, and he was a distinct score.

Mrs. Greene is with her husband on the other side. She has not appeared upon the stage of late, owing to illness.

## PROLONGED AT PALACE.

(Special Cable to VARIETY.)

London, Feb. 27.

Frank Tinney has signed for four extra weeks at \$1,250 a week at the Palace.

After he had agreed Florenz Ziegfeld cabled him to be home by April 10 to report for rehearsals of the new "Follies."

## FRENCH COMPANY'S DATE OFF.

(Special Cable to VARIETY.)

Paris, Feb. 27.

The proposed engagement of the Comedie Francaise company for the London Coliseum is off, the dates offered being impossible.

H. B. Marinelli, who conducted the negotiations, is endeavoring to arrange for another London house.

## FLOPPED AT HOLBORN.

(Special Cable to VARIETY.)

London, Feb. 27.

At the Holborn Empire, Bernard and Vandevere, in an act framed here, flopped.

## BOCCACCIO ADAPTED STORY.

(Special Cable to VARIETY.)

Paris, Feb. 27.

Henry Fevrier's lyrical work "Carmosine" was produced at the Theatre de la Gaité, Feb. 24, and went over

nicely. Georges Petit holds the chief male role. Willaume sings Carmosine well. The piece is adapted from Boccaccio's old book.

The next work to follow at this house will be "La Tanagra," in four acts, by Paul Ferrier and Felicien Champsaur, music by Henri Hirschmann.

## COUNT TONNERE LOSES.

(Special Cable to VARIETY.)

Paris, Feb. 27.

Count Clermont Tonnerre lost his suit against the Folies Bergere, a decision being handed down Feb. 24. He sued the Hospital des Quinze-Ving, proprietors of the land and building of the famous music hall, for damages alleging that the repairs in heightening the roof of the stage, made three years ago, had interfered with his ancient lights. He claimed the building must be reduced to its former conditions.

## REAPPEAR IN OLD ACT.

(Special Cable to VARIETY.)

London, Feb. 27.

Teddy Payne and George Grossmith opened at the Palace Monday night, doing the same act excepting one number, as they offered four years ago. They elicited screams of laughter.

## FOX IN ENGLISH REVUE.

(Special Cable to VARIETY.)

London, Feb. 27.

When the next revue goes on at the Alhambra (it is dated for May 14) Harry Fox will be among the principals. He has been engaged for eight weeks.

The title of the new show is now settled upon as "The Boy from Broadway."

## TREE WILL TOUR OVER HERE.

(Special Cable to VARIETY.)

London, Feb. 27.

It is intended to tour Sir Herbert Beerbohm-Tree in America next season. His representatives in New York are now attempting to secure a satisfactory route. No objection will be raised to good sized one-nighters. Tree will take an English company over with him.

## LYNCH AND ZELLER OVER.

(Special Cable to VARIETY.)

London, Feb. 27.

Lynch and Zeller, the American club juggling boys, opened at the Palace Monday and were successful.

The Ponciana Quintet, five negroes, from Reisenweber's Cabaret, New York, also appeared at the Palace, but will do much better when livening up the present routine.

## FILM OF "THE STRANGER."

(Special Cable to VARIETY.)

Berlin, Feb. 27.

A film has been placed on exhibition here by the Vitascopie German Co. which is a steal on "The Stranger" in which Wilton Lackaye appeared in the States about a year ago under the management of the Sires.

The picture is creating some talk.

Paris, Feb. 27.

(Special Cable to VARIETY.)

March 7, O'Hana San and Co., for Australia.

## SAILINGS.

Sailings are reported by Paul Tausig & Son, 104 East 14th street, New York, as follows: March 1, Frank Bush, David Kidd, Elsie Faye, Joe Miller (and one) (Carmania); Feb. 25, Conroy and Le Maire, Kathleen Kay (New Amsterdam); Feb. 22, Kitty Trane, Mme. Fallieres, Maxini Ausner (Pretoria); Feb. 22, Theo. Carlys (Geo. Washington).

March 5, Morris Gest, Clark and Hamilton (Mauretania).

Feb. 20, Coakley, Hanvey and Dunlevy (Baltic).

March 8, Arthur Deagon (Oceanic).

Muriel and Francis sail May 15 on the Baltic, opening May 26, at the Palace.

New Orleans, Feb. 27.

Feb. 27, Idylla Vyner (Preston, for Port Limon); March 1, Mrs. Bernard Shields (Excelsior, for Havana); Maud Machen (Athena, for Panama).

## DE COURVILLE THE BOSS.

(Special Cable to VARIETY.)

London, Feb. 27.

Albert de Courville is now absolute "boss" at the Hippodrome, having signed a new five-year contract, after having made all the conditions himself.

Mr. de Courville was almost wholly responsible for the present big hit in the revue now at the Hip.

George Bickel opened fairly in the revue Monday. He will probably improve.

## FAIRLY IN SMALL THEATRE.

(Special Cable to VARIETY.)

Paris, Feb. 27.

"Le Garde du Corps" ("Body Guard") is the title of the new Hungarian comedy by Franz Molnar, French adaptation by Pierre Veber and Maurice Remon, produced at the little Comedie Royale, Feb. 20. It met with a fair reception.

Jeanne Provost, Andre Dubosc and Elie Febvre hold the principal roles.

## BRUSSELL'S NEW HOUSE.

(Special Cable to VARIETY.)

Paris, Feb. 27.

Luna Park, the new theatre in Brussels, opens April 30. It is engaging big vaudeville attractions.

## JEANETTE DUPRE SCORES.

(Special Cable to VARIETY.)

London, Feb. 27.

Jeanette Dupre opened at the Tivoli Monday night, doing a talking single and scored a laughing success.

## HOWELL LEAVES MARINELLI.

(Special Cable to VARIETY.)

London, Feb. 27.

Burt Howell, manager of the H. B. Marinelli London branch agency, has resigned.

## HUGE PAGEANT IN HUGE HOUSE.

Chicago, Feb. 27.

There is talk of staging a huge pageant ("The World in Chicago") at the Auditorium early in the spring.



Vaudeville's Charming and Pretty Player  
**HELEN PAGE**  
Presenting "HER CHANCE."



# SURPLUS HOUSES MAY FORM BIG TIME VAUDEVILLE CIRCUIT

**Meeting in Chicago of Factional Executives With Others  
May Bring About An Opposition Chain From Coast  
to Coast. Pat Casey Reported As The Head  
of It. U. B. O. "Advanced Vaudeville"  
Agreement Said To Be Invalid**

Chicago, Feb. 27. The surplus houses arising from a booking settlement between Klaw & Erlanger and the Shuberts may bring about an opposition big time vaudeville circuit from coast to coast.

It is reported that if the contemplated plan of the factional heads go through, Pat Casey will be the general director of the chain. It is also rumored that though the deal may be "dummied," both Klaw & Erlanger and the Shuberts, with their adherents, will be in on the venture.

This week A. L. Erlanger, J. J. Shubert, J. L. Rhinock and Mr. Casey were here, conferring together, with John Cort and others. From Chicago the first four named travelled to St. Paul and Minneapolis, making some other cities. Messrs. Erlanger and Casey returned to Chicago today. Mr. Shubert and Mr. Rhinock going to St. Louis. They will return here Saturday. Erlanger and Casey left for New York this afternoon.

It is rumored a well known Chicago attorney was at the conference of the managers, and it is reported he advised the agreement entered into between Klaw & Erlanger's "Advanced Vaudeville" company and the United Booking Offices was in restraint of trade. Through that it is unenforceable in law. This opinion, if given, would settle the "Advanced Vaudeville" agreement, which prohibited any of the managers signing it (including K. & E. and the Shuberts) from playing vaudeville in their theatres for the next ten years under a penalty of \$250,000.

The contract then made virtually gave the U. B. O. a monopoly, which might be another defense to the validity of it.

## A SMALL TIME WAY.

Frank Byron arranged to present one of his tabloid pieces on the Proctor Circuit and after signing for the tour, was asked what he would take to break it in at Portchester. He agreed to accept \$200 for the last three days of last week and has a contract for that sum. After finishing, his manager was handed \$95, it being alleged the \$200 was understood to be a week's salary and the \$95 represented a half week, less 5 per cent.

## CANCELED ON BIG TIME.

Chicago, Feb. 27. Joseph Howard and Mabel McCane, after playing three weeks in the east, have had their big time canceled for playing opposition in Kansas City and Davenport.

After finishing this week at Montreal the couple will play the Wilson and Willard, Chicago, and will then

take out "La Petite Florette," a Howard show.

Raymond and Caverly have been engaged for the new production. Pat Rooney was offered \$1,000 to produce the numbers for the piece.

## BESSIE WYNN JUMPS SALARY.

Bessie Wynn's salary flew to \$700 Sunday when the United Booking Offices called upon her to take the open headline spot at the Temple, Detroit. Miss Wynn has been receiving \$500 weekly, but from reports about she hasn't issued a letter of thanks to the U. B. O. for treatment received.

Feeling the emergency call directed to her should carry with it something more than the usual affair, Miss Wynn boosted the price, but did not receive it.

Ray Cox was obliged to remain in Chicago to treat her throat, which caused the vacancy. Mike Bernard and Willie Weston were sent on instead.

## LOEW'S "KIDNEY STEW."

Maximilian Edwin Pesnell wanted to make good on his name when he wrote a sketch, called "Kidney Stew" Roland West is going to produce. It will need four people.

There is no mad desire on Mr. West's part to put on the playlet, but he wants to watch the electric sign at the Lincoln Square when the act plays there. Roland says the sign will read "Loew's Kidney Stew, 10-15-25."

The people in the neighborhood may remark about the Square having changed into a restaurant, which might help the business at Keith's Colonial.

## SURATT GOING ABROAD?

Chicago, Feb. 27. Vaudeville won't see Valeska Suratt this season unless it agrees to her figure, \$2,500 weekly. Miss Surratt is thinking of going to Europe in March, if the vaudeville managers don't hold her here. He is tired of "the road," although the "Kiss Waltz" has been a money maker with her at the head. The show has been playing one-nighters in the southwest.

The act Miss Suratt had framed for vaudeville was to have been called "Black Crepe and Diamonds."

## CAN'T DANCE THIS SEASON.

Upon being examined by her physician in New York, after having been brought here last week from Columbus, Dazie was informed she could not again dance this season.

During the opening show at Keith's, Columbus, Dazie wrenched her knee. It followed an accident befalling her at Weber & Fields' theatre some weeks before.

## CLARK AND HAMILTON CANCEL.

When Clark and Hamilton reached Denver on the Orpheum route Bert Clark vowed he had had enough of booking jugglery, and canceled all further time upon the Circuit, returning to New York.

Mr. Clark has under consideration an offer of the Shuberts to appear in the new "Passing Show" to be put on this summer at the Winter Garden.

While playing over the Orpheum tour, the team broke several attendance records. They sail March 5 on the Mauretania (opening March 17 at Glasgow), but will return in time to open perhaps in "Princess Caprice" for the Shuberts.

## FAY TEMPLETON DISAPPOINTS.

A vaudeville surprise occurred Monday when Fay Templeton failed to register anywhere near the score expected at Hammerstein's, upon her first appearance in New York vaudeville. The week before at Atlantic City, Miss Templeton became so well liked it was predicted she would be a sensation in New York.

At the afternoon show Miss Templeton was aided through Victor Moore going on the stage as Kid Burns, while the actress did her song from "45 Minutes from Broadway." At the night performance without Mr. Moore, Miss Templeton did not do as well. Neither was she the expected draw at the box office.

The second surprise on the Hammerstein program Monday was Dainty Marie, a girl from burlesque, who made a solid hit. Some risque matter in her act Monday afternoon was ordered out for the evening.

Another New York opening Monday was Alice Hollander, from England, at the Alhambra. Miss Hollander also failed to land a hit, mainly through song material used.



MIJARES

Just arrived from Europe after a successful engagement. Open with Ringling Brothers in April for the 5th season. THIS WEEK (Feb. 24). FIFTH AVE. Absolutely the king of wire walkers. Direction, MAX HART.

## NAZARRO SCORES; CANCELED.

Chicago, Feb. 27. Nat Nazarro was cancelled at the Palace Tuesday and paid for the full week. Monday the show ran too long. Manager Singer ordered Nazarro to cut his encore for the night show.

Nazarro finished after taking one bow and left the stage, but the audience clamored for 15 minutes, refusing to allow the next act to go on. Nazarro decided to come back and the house was quieted by a speech.

The show was shifted about Tuesday and Nazarro made a speech telling the audience the management refused to allow him to do any more. Singer closed the act.

He holds six weeks' contract with the "Association," which must be played if he insists as they are made in Illinois and all contracts made in this state are play or pay.

The Three Sinclairs replaced Nazarro Wednesday afternoon. They will remain for the balance of the week.

## ACTS MEET AND FIGHT.

A guerilla sort of warfare between two vaudeville acts reached a climax one day last week, when the male members of Conway and Darrell and Spiegel and Dun met in New York City.

From all accounts Conway and Darrell had been alleging a theft of material by the other team, leaving wall-writing to that effect in the dressing rooms of theatres where they appeared.

Last week Conway and Darrell opened at the Union Square. Spiegel and Dunn were in the city. They met one day. Immediately casualties were recorded. Conway struck Spiegel on the nose, splitting the nasal organ. Spiegel claims to have acted in self defense when thrusting his thumb into Conway's right eye, pushing the eye ball from the socket. It is feared Conway will be blind as a result. He is now in a New York hospital. Spiegel is about, with his face in a bandage.

## \$1,000 A WEEK FOR WILLS.

Chicago, Feb. 27. Nat Wills has had an offer to head a burlesque show on the Eastern Wheel next season. Dave Marion made an offer of \$1,000 a week to the tramp comedian for the services of La Titcomb (Mrs. Wills) and himself.

Wills is undecided on his plans for the coming season. He is dickering with both the high class and popular priced producers for shows. There is also a chance that he will head a vaudeville road show.

## HAWTREY IS CONSIDERING.

William Hawtrely, who closed a brief, unprofitable stay at the Harris in "The Old Firm" which A. G. Delamater produced, is thinking seriously of entering vaudeville with a condensed version of his late legitimate piece.

## WOULDN'T DO THREE.

Van Rensselaer Wheeler and Co., booked to play Henderson's this week for a break-in, with their musical sketch "The Key to the Heart," reported for rehearsals Monday morning.

Discovering for the first time they would be required to do three shows a day, the act refused to go on.

# REAL SHOW IN PROVIDENCE CAUSED BY OPPOSITION

**E. F. Albee's Keith's Theatre Obligated to Put in Regular Vaudeville for First Time to Offset the Tanguay Show Playing There. \$3,750 Added to Cost of Usual Show in Keith's**

Providence, Feb. 27.

For the first time in the history of the Keith vaudeville house here, E. F. Albee, who owns the theatre, put in a regular vaudeville bill this week. Keith's Providence, has been known as a "notorious" theatre in its bills. The town has had no opposition and Albee has given it what he wanted to, which was usually the very cheapest bills that could be gathered.

This week with Eva Tanguay billed against Keith's, remaining here for a week, Albee unbuckled, adding \$37.50 to the cost of the unusual Keith program. The extra money was spent upon Ethel Barrymore (\$3,150) and Grace Van Studdiford (\$600).

The extra attractions at Keith's did not keep any people away from the Tanguay show. That has besides the star, the 7 Loanos, Mary Hampton and Co., Homer Lind and Co., John Ford, Musical Hodges and Burkhardt and White.

The vaudeville people here this week say that "Road Shows" as opposition to the big time vaudeville houses throughout the country will cost the big time managers more money to compete with than an established opposition circuit.

## LAUDER REFUSES MONEY.

The mercury on Harry Lauder's financial barometer burst the tube last Sunday when Mr. Lauder returned over \$3,000 to William Morris, declining to accept salary for the time he was ill, missing nine performances.

Morris directed Joe Vion, manager with the Lauder Show, to pay every one in the troupe in full. The show did not play from the night performance of Feb. 14 until the night show at the Broadway, New York, Feb. 20. The loss suffered by Morris is said to have been over \$20,000. \$7,300 was turned back in cash at Pittsburgh for the two shows missed there Feb. 15.

Included on the payroll was Mr. Lauder, and his full weekly salary was handed him. The following day the Scotchman is reported to have sent for Morris, telling him that while he wanted every dollar coming when working he did not care to be paid for laying off.

This treatment of his manager by Mr. Lauder leaves Gaby Deslys in a class all by herself where money is concerned. Gaby receives \$5,000 weekly. The other night at the Winter Garden, after the cleanser had returned a gown with a bill for \$5, Gaby claimed the charge was excessive and would not pay until another bill for \$2 was rendered. Gaby requires an itemized account for any minute charge, but up to date hasn't engaged a bookkeeper.

The Lauder Show starts south Sunday, opening at Richmond Monday.

Mr. Morris will travel with it for four weeks, to obtain a rest while listening to Lauder's songs. The show is costing about \$14,000 weekly to run, and is playing to between \$25,000 and \$30,000. Business at the Broadway has been very big since Lauder opened there. The first night he remained on the stage 75 minutes. The applause was so insistent at the conclusion, Mr. Lauder walked to the footlights, and in a speech of thanks said that next (this) week, he would sing other songs when the audience could come again, as it would cost only \$2 and was worth it.

The Scotch comedian's stay over here may be prolonged four weeks beyond the date now set for closing. It has already been extended once. The cables are working for the extra month's releases from the other side, which cost Lauder and the management about \$1,500 for each week Lauder appears on this side.

## IMPERIAL CHANGES HANDS.

San Francisco, Feb. 27.

The Imperial has changed hands. W. I. Sterett, the local show printer, is the new lessee. The house is understood to have been a heavy loser.

Sterett announces the future policy will be tabloid opera and pictures.

## OPENED IN WHEELING.

Wheeling, W. Va., Feb. 27.

The new Southern theatre opened Monday night to capacity with pop vaudeville. Frank Warren is manager.

## ROLFE SELECTED.

Worcester, Mass., Feb. 27.

B. A. Rolfe has been selected as director of the big "Mass band concert" which will be held here in Poli's new theatre April 6.

Two hundred musicians will play under Rolfe's direction.

## DICK BERNARD IN COMEDY.

Dick Bernard is breaking in a one-act comedy in the small time. It is called "The Animal Stuffer," by Hartley Manners, and has a cast of four people. Alf. T. Wilton has him under direction.

## UNIMPORTANT FAIR MEET.

Chicago, Feb. 27.

Little business of importance was transacted at the meeting of the State Fair Secretaries held here last week. Carnival attractions only were arranged for. The Klein Carnival Co. got the principal concessions. Free attractions were not settled upon.

Among the Fairs represented were Minnesota, Iowa, Indiana, Illinois, Wisconsin, Inter State and Live Stock Exhibition of Sioux City and the Huron, South Dakota.

## "SUNDAY" ORDERS OUT.

Friday morning last Police Commissioner Waldo called the managers of New York theatres giving Sunday performances before him, saying that owing to the number of complaints received against the freedom of the "Sunday concerts," the police found it necessary to enforce the letter of the law regarding performances on that day.

In consequence a general straightening up of shows last Sunday occurred. The police spread the word in the several precincts Saturday. There was a skurrying around for "straight acts." The law forbids dancing, acrobatics, sketches and tights. The Commissioner is said to have mentioned all of these in his talk with the managers excepting sketches.

The B. F. Keith theatres gave Sunday shows with dancing. Hammerstein's lost three dancing turns out of its last week's bill through the order. Maurice and Florence Walton, Cartmell and Harris and French and Eis were removed from the Sunday show, also a couple of other acts.

At the Winter Garden "production numbers" where chorus girls wear abbreviated costumes were taken off the Sunday program. Wonderland had its freaks and others fully dressed.

The Columbia gave its full program without cuts and the small time vaudeville houses did the same.

The police instructions also affected the Marie Dressler show at the Broadway (one performance), and the Green Room Club benefit at Weber & Fields.

The Sunday reform movement by the authorities, arriving every little while, is said this time to have been started in part by the police scandal in New York. The Commissioner intimated, however, too many theatres were taking liberties in their Sunday bills, giving virtually a week-day show with no effort at concealment.

Last Thursday the police arrested Bert French and Alice Eis at Hammerstein's for presenting "The Dance of Fortune," alleged by the police to be an indecent performance. William Hammerstein, the manager of the theatre, was also taken in custody. Each was released upon \$500 bail in the police court, where examination was waived and all held for trial in Special Sessions.

## BERNSTEIN BUYS BENDER.

Utica, N. Y., Feb. 27.

The Bender theatre has passed to the possession of Freeman Bernstein. Dave Lion, who took charge of the house Monday, is understood to hold a slight interest.

Bernstein bought out M. R. Sheedy and another man in the venture, paying each \$1,250 according to report. The house has been doing fairly with pop vaudeville, but not at a profit. Last week it lost \$100, not considered bad during Lent with a new policy. The Bender is a new theatre seating 1,800 and drawing down a rental of \$7,500 annually on a 10-year lease.

The Hippodrome has closed out its vaudeville, running pictures only, leaving only the Wilmer & Vincent house opposition to the Bender.

## MINSTRELS HEADLINE.

The reported entrance of Primrose and Dockstader's Minstrels into New York will be at Hammerstein's, as the headline of its vaudeville bill, Holy Week (March 17).

In addition to the blackface troupe of 35 people, a variety program will be presented, with women dominating the remainder of the show, owing to the all male complexion of the minstrels.

It is said William Hammerstein has agreed to pay Primrose and Dockstader \$3,000 for the week's engagement. They will present the first part of the show and such specialties in it as Hammerstein may choose. These will include the monolog of Lew Dockstader's.

March 24 Carter De Haven, recently the star of "Exceeding the Speed Limit" (which closed at Milwaukee three weeks ago) will be the Hammerstein feature.

## NO LONGER A TEAM.

George White and Minerva Coverdale, the dancers with "The Red Widow," are no longer a team. They have signed with the Raymond Hitchcock show as individuals.

## GRAHAM AND DENT HERE.

Last week brought Fred Graham and Nellie Dent to New York, after ten years spent in Australia. Mr. Graham went to Sydney that long ago to stage "Florodora" over there for George Edwardes, of the Gaiety, London.

He was to have remained in Australia for six months, but stayed there ten years. Previously to departing from England Mr. Graham was a well-known musical comedy player of Londontown.

Mr. Graham and Miss Dent (Mrs. Graham) will likely appear next week at one of the Broadway vaudeville houses. The act is under the direction of Jenie Jacobs.

## U. B. O. FAIR DEPT. QUIET.

With all the other park and fair agents taking to the road in quest of 1913 business, the Fair Department of the United Booking Offices has apparently made no move in this direction. No traveling representative has been sent out.

It is understood the Department has been practically abandoned by the U. B. O.

## NEW EMPRESS OPEN.

Chicago, Feb. 27.

The new Halsted Street Empress theatre opened Sunday. It is operated by Sullivan & Considine.

The house is located at Halsted near 63rd street, and is completely fireproof. The entire building is of concrete and steel. The decorations are in cream, ivory and gold.

The theatre, built at a cost of \$200,000, was designed by J. E. O. Pridmore. It has a seating capacity of 1,900.

The opening bill was Herman Schaefer and Nick Altmann, Frank Stafford and Co., Mirano Brothers, Boganny Troupe, Al Herman, Boughton and Turner.

# ACTORS' FREE SERVICES ASKED FOR "TALKERS"

**New Edison Talking Pictures Seeking Vaudeville Acts Without Compensation. Acts Refusing Through Danger of Having Time Cancelled Where Picture Previously Appears, or Want Big Money for Sacrifice. "Talkers" This Week Fall Down**

The vaudeville actor is resenting what is called an imposition attempted by John J. Murdock, of the Edison Talking Picture affair, through Murdock taking advantage of his position in the United Booking Offices in asking acts to speak and pose before the camera for nothing.

A danger to the vaudeville act of appearing before the camera and phonograph is the talking picture of themselves may be shown ahead of their appearance in cities booked through the U. B. O., when their time in those towns may be canceled, the pictures making themselves a return date. This the actor has thought of, also the lack of compensation promised. The value of an act posing for a talking picture is placed at \$1,000. Exceptional cases of big headliners are quoted at from \$3,000 to \$5,000. These are the amounts paid by the Cameraphone, when that talking picture device had vaudeville acts to pose for it.

The Cameraphone was not successful, through not having a name as prominent as Thomas A. Edison's identified with it. The Edison talker is the same as the Cameraphone, although the former is better synchronized. Hammerstein's tried the Cameraphone, closing it at the first performance.

This week the Edison talker has shown the "Quarrel Scene" from "Julius Caesar" and Truly Shattuck in her songs. Reports say the talking pictures flopped all over this week, where they were shown for the second time, either because the audiences were satisfied with one look last week or because of the subjects.

It is noticeable no vaudeville house booked by the U. B. O., is allowed to place the talkers to close the show. This is probably for trade purposes, the promoters fearing the audience would walk out on them the same as any ordinary black and white moving picture subject.

Applications for the use of the Edison talkers were so light this week at the United Booking Offices, it was reported a cut in the list of prices is being considered, in order to obtain a wider area for the display, and to make a real showing with the Talkers in the financial department. It is also said Murdock has about concluded to waive the condition an exhibitor must contract for the picture over 13 weeks. This is what has stopped a great many managers from taking on the Talkers, they calculating that two or three weeks at the very most would wear out the usefulness of the device at the box office, leaving them with a large and unnecessary expense for the remaining ten weeks, that would eat up the profits

of the extra patronage drawn at the commencement of the run.

The Talker is also said to be short of subjects, those on hand not being up to the "Caesar" scene, which has been generally condemned.

F. F. Proctor expects the Talker will fizzle out very shortly, when the "novelty" will have worn out—in a very few days now. Then he will substitute Kinemacolor at the Fifth Avenue. The Truly Shattuck talking picture did not look good enough this week at the Fifth Avenue, and it became necessary to substitute the "Announcement" used last week, reinforced by the forum scene from "Julius Caesar."

The talking picture people have exacted a three months' contract with the Proctor theatres, but did not live up to their agreement, which was to deliver them last December. They exact a fee of \$900 for installing the plant in addition to the cost of the weekly service.

Chicago, Feb. 27.

The Talking Pictures in their second week at the two local houses received a severe set back this week. The new subjects introduced did not meet with approval in either of the houses and the general feeling of elation which seemed to prevail amongst those interested after last week's demonstration was not at all apparent at the Monday matinee.

Even those disinterested but who were inclined to be favorably disposed were not at all backward in coming to the front with the prediction the talking pictures would not only not effect the movies in any way at all but were rather direct in stating that they didn't think the thing would amount to anything at all.

As a vaudeville novelty it is a surety the pictures cannot be depended upon for more than a week longer. It is certain that instead of occupying a prominent spot in the bills they will be shifted down to close the program where they belong, and it won't be long before the audiences will be walking out on them, as they always have on the straight movies in the regular vaudeville theatres.

## BOOKED FOR ENGLAND.

Bookings for England lately placed by B. A. Meyers are: Diamond and Brennan (July); White, Pilcer and White (April); Ed and Jack Smith (Sept.); Arthur Whitelaw (July); Weston and Young (June).

## AUSTRALIA WAS COLD.

San Francisco, Feb. 27.

Billy Kersands, the Ethiopian minstrel, arrived here Feb. 20 on the Tahiti from what proved to be an unsuccessful tour of the Antipodes. The colored entertainer sailed from this port just about six months ago with a troupe of male negro funmakers, and according to Kersands' description of the trip, it was one long series of reverses. A poor show and a disinclination on the part of Australian theatre-goers to take kindly to the particular variety of entertainment handed out by the Kersands aggregation is understood to have been chiefly responsible for the financial failure of the tour.

Kersands, 56 years old, but still an entertainer of no mean ability, proposes to frame up a double turn for himself and wife, and is likely to open here shortly on one of the coast vaudeville circuits.

## J. L. & S. PROTECTED.

Chicago, Feb. 27.

If Jones, Linick & Schaffer show signs of breaking away from the Western Vaudeville Managers' "Association" ranks, because of C. E. Kohl's announced intention to enter their territory, it looks as though the Sullivan-Considine office will supply the attractions for their Williard and Wilson theatres. This would also give the three-firm the Loew-S. C. booking agency in New York as another source of supply.

With the Williard and Wilson on the S-C books, together with their two Empress theatres, the S-C office will be well represented in Chicago proper.

Both the former houses can play the regular S-C road show and would probably add several hundred dollars weekly to strengthen the bills.

Incidentally the "Association" will be left with but one first class small timer in town, the Kedzie, located on the West Side.

C. E. Kohl's North Side location is the southeast corner of Lawrence and Evanston avenues, three blocks from the Wilson avenue house. The corner is directly opposite "Pop" Morse's summer garden and just on the edge of the restricted district. At Lawrence avenue the liquor traffic is allowed, the saloons being taboo around Wilson avenue.

Mr. Kohl returned Sunday from a three-day trip to New York where he held several conferences with the United Booking Office heads.

## AGENT TAB. PRODUCER.

Chicago, Feb. 27.

Norman Friedenwald, the agent, has two tabloids now in rehearsal at K. of P. Hall. One called "The Girl From Dublin," will open at the Americus, March 3, and the other "The 1912 Cabaret Revue," will open in the same theatre March 6. Each one has 18 people and stage carpenters, electricians and musical directors are employed. The tabs will go over the Association time, booked for long routes.

## LAYING OUT TABS FOR CORT.

Chicago, Feb. 27.

Boyle Woolfolk has been the busy show bee the past couple of weeks. He has been arranging the layout for his shows over the John Cort time.

Rube Welch and Co. will be the first, hitting the trail at Denver (Tabor Grand) March 30.

Woolfolk has arranged a formidable array of tabs for the time. Besides the Welch show there are Max Bloom, in "The Sunnyside of Broadway," "Time, Place and Girl," "The Bellhop," "Winning Widow," "Merry Mary," "Winning Miss," Raymond Payne in "Whose Little Girl are You?" "Around the Clock," "School Days," Adams and Guhl, Janet Priest in "A Knight for a Day," Knute Erickson in "Seminary Girl," Marks Bros., "Yellow Kids," "My Wife's Family," "Junior Pinafore," John and Ella Galvin, "Dingbat Family," "Whose Baby are You?" Boyle Woolfolk's "Petticoat Minstrels," "Pink Widow," Minnie Palmer Cabaret, "Buster Brown," "Military Girl," "Mme. Sherry," "Cat and the Fiddle," "Gingerbread Man," "Duke of Bull Durham" and "Running for Congress." Of the number 16 are Woolfolk's own, while the others will be under his direction. Everything playing the Cort time will go through Woolfolk's office.

In speaking of the show and tabloids generally Mr. Woolfolk had little to say aside from the fact that running sixteen shows keeps him with his nose to the grindstone. In the matter of securing principals he stated that there was very little trouble. Chorus girls are a luxury, said Mr. Woolfolk. Already the scarcity was tending to run their salaries into a figure impossible to pay for tabs.

What effect the tabloids will have on the Orpheum, Sullivan-Considine and Pantages business remains a question. Many managers believe that the popular priced vaudeville circuits are bound to feel the advent of the boiled down musical shows while others believe it will be a distinct form of entertainment and will simply send the regular patrons of the houses to the theatres one more night a week.

Mr. Woolfolk left for New York Sunday to reach an understanding with the union regarding carrying stage hands with the tabloids.

## TAB DREW MONEY.

Chicago, Feb. 27.

"The Flirting Princess," the tabloid produced at Gary last week by the Western Extravaganza Co., was given a wonderful send-off by the local press. To prove the press was about right the show drew more money into the house in three days than has ever before been taken.

"The Girl and the Tenderfoot" will inaugurate the Sunday openings at the Orpheum, Gary. It is the first of the tabs to get away from the straight musical comedy idea. "The Girl and the Tenderfoot" is a musical melodrama. This style of entertainment should just suit pop audiences.

"My Wife's Family," a new Woolfolk tab will be produced March 13. "Miss Nobody from Starland" (Western Extravaganza Co.) opens the following week.

# WHAT THE ACTOR MUST DO

By SIME

The big time vaudeville actors are commencing to take up the proposition of getting together seriously, and they should do so. The quicker they get together the better for them. The big time agency is already making a move to circumvent it. The agency is giving out contracts for next season for 27 weeks, placing them where it thinks the most good will be derived.

It's unusual for big time contracts for next season to be issued as early as this. The fact that they have been given out indicates the agency is seeking to control certain acts for its own ends. Contracts issued may as well be accepted, if the price is satisfactory, but that need not necessarily make another stool pigeon for the agency out of the person or act receiving them. Nor should the actor permit himself to be called a "pet" because of this. Those that are on the square will stick to their fellow artists, and those that are not do not count for much more than some of the chorus boys at the Winter Garden.

The big time actors can not agitate this subject too much among themselves. They must get together. No use of deceiving any one or themselves, and there is no use in allowing the booking agency to frighten you. The worst the agency can do to an actor is to keep him out of work in big time vaudeville. That may keep him broke for awhile, but a whole lot of us have been broke before and are used to it. One trouble with the big time actor now is that he has felt the weight of a saving bank book. He's conservative now and wants to keep what he has got, also add to it. But no one knows what the future has in store, and if all big time acts should quit vaudeville today, they would still make a living for themselves. Don't let this big time agency thing get under your skin. The agency isn't going to hurt you half as much as you are going to hurt it, if you get together.

These articles are not intended wholly for the men in vaudeville. They go for the women too. There are some very important acts in vaudeville consisting of women only or controlled by women. They can tack right on, for the women will have to be protected as well as the men. The idea is to get the big time acts to work in concert, whether men or women, or both.

Speaking of women, which is always delicate, there are one or two managers that have gone beyond the limits. If a girl the other day had brained a prominent manager with an ink stand or anything else handy for the remark made to her, she would have been acquitted before the Coroner's jury. It was pretty raw and this manager is a pretty raw worker. Another manager equally prominent has turned down two of his early favorites of late.

Still these things are not objects of mutual protection, for almost any girl

on the stage can handle herself. But they tend to bring out the disregard and utter lack of responsibility the vaudeville manager of to-day has for himself, his business, or the actors that hold him up.

Those very reasons are sufficient to make the actor think and determine he must and will take care of himself, financially, artistically and in every other way while engaged in stage work in big time vaudeville. No one else will look out for him, and again this goes for the agents, for those who are trimming for the surplus of salary over a certain amount, as well as for the others who get it some other way. Because the agent raised a big timer's salary on the split agreement is no reason why the agent should live off of that salary forever. The actor made the salary himself, the agent did not, and if the act had not been worth the money, it would not have received its price. There's a lot of trimming going on among the agents. Several of them are getting too large a piece of the money every week. With the actors standing together, the men would set their figure and be in a position to demand an agreeable price through the support of the others. The women could also be better looked after.

If you hear the agency has been giving out contracts next season without cutting, don't let that fool you. What are ten contracts alongside of 600 acts needed to fill the big time houses. It's old stuff, and has been done for the past two seasons. And don't get in the "pet" class, for you will only live long enough in it to hear the thud of your fall. You can't trail with the agency. There are too many crooked paths for you to keep out of, and when the "pet" has finished the stool pigeon term, they are through and he is through.

Work together, stand together, drop all the \$500 a week and \$200 a week thing, don't call one another hicks and get after the people who are going after you.



THE GREAT LALLA SELBINI

After playing two and one-half years of successful and record-breaking engagements in England, is taking a trip to New York for a much-needed rest, and with a possible view of importing her English company and appearing in America later.

All communications to be made care William Grossman, Esq., 115 Broadway, New York.

## MANAGERS GO TO LAW.

Chicago, Feb. 27.

Suit has been filed in the United States District Court against the Foreman Brothers, a banking company, as trustees, J. J. Shubert and John Cort, for enforcement of a contract involving a balance of \$185,000 alleged to be due for the purchase of a string of theatres.

The plaintiffs are Attorney William E. Blake, of Burlington, Ia., and Mrs. Willie Mallory Chamberlain of Memphis, widow of Frank W. Chamberlain, who died in December, 1906.

According to the bill filed the executors sold to Messrs. Shubert and Cort, Aug. 1, 1910, for the sum of \$250,000, the controlling interest in theatres in Quincy, Galesburg, Ottawa, Rock Island, Moline (in Illinois), Davenport, Muscatine (in Iowa), Rockford, Ill., and the leaseholds on playhouses in Canton, Peoria, Davenport, Aurora, Joliet, Waterloo, Creston, Grinnell and Freeport, for a consideration of \$25,000 cash and the assumption of mortgages amounting to \$50,000.

In addition the price was to be \$175,000, to be paid in installments, with interest semi-annually.

The bill further charges \$25,000 was paid, and the first payment of \$15,000 was also made, but further says the contract contains a "joker" which Cort and Shubert took advantage of by organizing a dummy corporation which has assumed the contract.

This alleged corporation is the Western Theatres, Limited, of New York, organized with an authorized capital of \$250,000. The plaintiffs allege the actual paid in capital is only \$1,000. J. J. Shubert is the president of the company. The suit is an outcome of the recent war between the so-called independents and the so-called "syndicate."

## "101 RANCH" ABROAD?

Oklahoma City, Feb. 27.

That the Miller Brothers' "101 Ranch" Wild West Show is contemplating a tour of Europe for 1913 is indicated in a cablegram received by D. V. Tantlinger, of Bliss, Oklahoma, arena manager of the show, from J. C. Miller, now in London.

Miller directs his manager to secure 12 Indian men, four women and two children from the Pine Ridge Agency in South Dakota, for the tour. They must sail for London by March 1. Arrangements also are being made for the show to make a tour of Panama during the next year.

Joe Miller and New York Billie Burke returned this week from Europe.

## ROOF BY JUNE 1.

The Roof atop the new Loew theatre adjoining his Yorkville house will be in readiness to open June 1.

This week Marcus Loew purchased the stable site on 86th street, giving the house two entrances. The other is on 3d avenue.

Jack Jarrott is understudy at the Winter Garden for three of the men principals of "The Honeymoon Express." They are Harry Fox, Harry Pilcer and Ernest Glendenning.

## NEARLY SOLD OUT.

Up to the hour of going to press it looked as though there wouldn't be even standing room at the "Ladies Night" doings at the Clown Theatre, March 1, under the direction of the Vaudeville Comedy Club.

The sketches by Thomas J. Gray, entitled "A Race For a Misfortune" and "Adam and Eve" will be a feature, and Felix Adler will offer a new travesty, while Master Gabriel will give a prologue by request.

Violinsky and a five-piece orchestra will also be there. Many artists will take part in the entertainment.

The following is some of the billing of the Clown Night:

Onion, the strongest act of its kind in the world, presenting the dance of mystery "Sweet Scents." Steel Stuph, the monotonous monologist, in vaudeville ten years and never worked a week. The spot light spieler, Deluded Dotty, originator of "The Face On the Bar Room Floor," in buck time; American, Flagg and Co., introducing "Julius Caesar, the waltzing doughnut." That hammer thrower, Jodo, good for the small, small time. The world's famous hoop act, Jaymond, Crooper and Melaire, singing "Good Bye Nose." "A Race for a Misfortune" with an all starve cast. Four Bladder Brothers, smashing hit direct from the western wheel. All union bladders used. Good luck to those clever boys Wooden Shoes, with Scott's emulsion, the original "Hello Harold." Yockowitz, Greenberg and Levi, formerly with Chauncey O'Hara, in Irish folk songs and dances. O. U. Cheese, in song with slides, runs, falls and dives. Nose Powdering Contest. A beautiful foot painted portrait of your favorite stage hand for the lady powdering her nose the quickest. Bring your own nose. Herman Victory gets this commission, Lapozzi. Is it a sickness? Is it a medicine? What is it?

The only sister act that can change the color of their hair between shows, Toodles Limk and Snooksie Elpe. Ten years in Siegel Cooper's.

Hear the big song hits, "Kiss Your Ten Percent Good Bye," "Will You Love Me on the Polk Time as When We Worked for Loew," "Darling Eddie Send My Contracts" and "Don't Throw Away Your Makeup Towel, We May Get the Last Half Yet."



EDNA CHASE

Late of WEBER AND FIELDS, who is to make her vaudeville debut in a few days in conjunction with MR. FRANK TIERNEY.



# VARIETY

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Maxfield Morse is now with the Bert Leslie act.

Ollie Mack and his "Finnegan's Ball" company closed Feb. 15 in Knoxville.

Harry Seamon is back on Broadway. He was in Panama.

Leola Malvina (Mrs. Harry A. Pearson) gave birth to a boy Feb. 17.

Billy Watkins is back in harness after a long siege with appendicitis.

Paul Seltz has gone to Bermuda. He expects to return without breaking more than one rib.

Gracie Emmett has been called to Boston by the critical illness of her husband, B. R. Dorman, a contractor.

Cartmell and Harris closed at Proctor's, Newark, Monday. Illness of Miss Harris reported.

May Yohe and Nina Payne are two "single" acts billed to appear at the Wonderland theatre next week.

Leonard and Russell are not playing the Alhambra this week, withdrawing on account of illness.

Joseph Brooks sails to-morrow (Saturday) on the Carmania for London, in the interest of Klaw & Erlanger.

R. G. Knowles has been made a life member of the New York lodge of Elks in recognition of courtesies.

Madge Maitland became ill in the "No. 2" position at the Colonial this week, leaving the bill after Tuesday.

John Scott (Bissett and Scott) sails March 12 on the Oceanic, opening at the Empire, Newcastle, England, March 24.

Coakley, Hanvey and Dunlevy reformed as a trio and sailed on the Baltic last week.

Jacob Weissberger departs next week for Los Angeles where he will establish a law practice.

A. G. Delamater's western "Beverly of Graustark" ended its season last week.

Joe Santley, of the Windsor Trio, became the father of a boy Tuesday night.

Charles Klein is putting the finishing touches to a new sociological play which he intends to bring out next season.

Sirota will return to Russia shortly after Easter. He is coming back here in two years, again under the management of William Morris.

Joe Miller and Elsie Faye sail Saturday to open in England for return dates. They leave for South Africa Nov. 5.

Georgie Drew Mendham is going into vaudeville, in a sketch employing four people. She begins rehearsals shortly.

A. H. Woods office denies the report Frederic C. Chapin is writing a new play for Julian Eltinge. The story emanated from Mr. Chapin himself.

William Fitzgerald has acquired possession of the Lyric, Allentown, Pa. In addition to playing pictures there he will take care of legitimate attractions.

Spitz & Nathanson have closed one of their road companies in "Get Rich Quick Wallingford." H. G. Ragland, manager.

Gene Hodgkins, after trying out his new "College Cabaret" act at the Audubon last week, sailed with four people Saturday to open in London.

Leon Schlesinger, now that the Orpheum, Jersey City, is no longer running stock, is managing the Central Opera House, New York.

The Dunedin Family, who came back to the states last week to bury the late Mrs. Dunedin, will remain on this side indefinitely.

Bernard Daly, late star of "Dion O'Dare," may change his mind about resuming his legitimate tour after Lent. He has several vaudeville offers.

Howard Hall, of "The Poor Little Rich Girl" has written a poem entitled "The Prophet's Paradise." He recently read it before the Actors' Society.

Sol Lowenthal (of S. L. & Fred Lowenthal, the Chicago attorneys) is at Pasadena, Cal., where he will remain for three or four weeks longer.

Master Gabriel will return to vaudeville, upon the closing of "The Rackety Packetty House" atop the Century theatre this week.

Paul Durand has collected an indemnity for the recent accident to his foot, and as a result showed immediate improvement.

Harry Tighe and Polly Prim have joined for a vaudeville partnership. They are "breaking in" out of town this week in a hideaway.

Maybelle MacDonald, late prima donna with Henry W. Savage's "Merry Widow" has entered vaudeville as a "single" and is negotiating for a tour of the "big time."

The 86th Street theatre is now being managed by Mr. McGee, connected with the house since it opened. Former Manager Bernstein is now in charge of the new Jefferson.

Annie Hart is featured in a sketch, "Mrs. Flannigan's Honeymoon," which Frederic V. Bowers is financing. Bowers' son, David, is a member of the cast.

Fire destroyed the Family picture theatre at 110 Front street, Worcester, Mass., last week driving hundreds from nearby hotels. The damage is placed at \$30,000.

The Murray Hill theatre (Eastern Burlesque Wheel) did not give a performance last Sunday, owing to the fire of the week before. The house, dark for the week, reopened Monday last.

Laura Hope Crews, facing an operation for appendicitis, played one of the leading roles in "The Honeymoon" which the New York Stage Society produced in the Lyceum theatre for one performance Monday afternoon.

"Nobody's Widow," with Chapine as the star, opens March 9 at Kenosha, Wis., and will then travel through Canada and the northwest. Chapine is a favorite in that section. Jack Abrams will pilot the Chapine show. It is booked until July 1.

George Nicolai reached New York last Saturday after an outing to Bermuda. He transacted some hurried business Monday morning and Monday afternoon left New York for Palm Beach, Fla. E. D. Stair is spending the late winter in the Florida resort.

Ann Murdock, featured in "The Bridal Path" which finds its way into the storehouse Saturday night, may listen to vaudeville's call and arrange for a trip through the New York houses some time next month.

Diane Oste, one of the beauties of Ziegfeld's "Follies of 1913," is slowly recovering at the St. Margaret from injuries received in a collision with a heavy truck last week. She was riding in a car at the time.

An old-time legit, who has been in quest of work for some time, almost got a job Tuesday. He struck an agency which sent him over to see about an engagement. The vet fled when he was told that he would have to rehearse 14 days and accept half salary for the first week out.

Alfred Noyes, the English poet, who relies on his writing only for his daily support, reached New York shores Feb. 24. In an interview given to local dailies he said he hoped to have his fairy play, "Sherwood," produced on the professional stage. He has also made a prose dramatization of his long poem, "The Forest of Wild Thyme," which Sir Herbert Beerbohm Tree intends to produce some time.

Delmore and Lee fell from their aerial apparatus at the Orpheum, Harrisburg, Pa., night of Feb. 20 while giving a performance. A bolt is claimed to have broken as they were about to do the breakaway finish. It threw both acrobats to the ground. They were removed to the Harrisburg Hospital, where it was said they would recover in a few days. Geo. Delmore fell on his face and side, dislocating his right shoulder. Jules Lee landed on his side, receiving bruises and a shock.

George M. Young, Associate Sporting Editor of the Public Ledger and representative of VARIETY in Philadelphia, left Tuesday for Southern Pines, N. C., with the Philadelphia National League Club to report the training trip for his paper. His address until March 20 will be Pine Cone Inn, Southern Pines, N. C., care the ball club. W. B. McCallum, manager of the Broadway theatre, Camden, is also making the trip as a little vacation. Mr. McCallum was formerly president of the Rochester Club.

Charles Dingle is an actor who has always evinced a keen interest in autoing. Dingle thinks so well of benzine buggies he has been running one for some time. Sometimes it smokes too much, the gas gives out or a screw gets loose somewhere, yet Charles has always been equal to the occasion in repairing it. Last Sunday the machine got stuck in the mud as Dingle and Brandon Evans were breezing leisurely along towards Northampton, Mass. Dingle and Evans exhausted their strength and then secured the assistance of a 50-horse power machine. All efforts were futile. Dingle and Evans had to leave the machine stranded while they returned to town.

There is a dainty little singing and dancing soubret in town who is about 4 feet 6 inches in height, weighs about 190 pounds, and can "scrap" like a demon. She decided a short time ago to secure a male partner and do an act in vaudeville. An excellent man was recommended to her, but he was broke. Miss Soubret has a heart proportionate in size with her girth, so she took the actor out, bought him an overcoat and a suit of clothes, shoes, etc. She is also the possessor of a temper. When the actor left without giving her a run for her trappings, she laid low and said nothing, merely haunting the agencies he would be apt to visit. She got him the other day in the Fitzgerald Building, stripped him of the overcoat, undercoat and waistcoat, leaving him the shoes and trousers, delivering as a receipt a right-hand uppercut that rendered the ungrateful thespian unconscious.

# AL JOLSON RECEIVES \$10,000 BONUS TO SIGN FOR 7 YEARS

**Shuberts Place Blackface Comedian Under Contract at Sliding Scale of Salary. Now Receiving \$1,000 Weekly, With 35 Weeks Yearly Guaranteed, it is Said. To Reach \$2,000 Class Before Contract Expires**

The Shuberts paid Al Jolson a bonus of \$10,000 last week, when the blackface comedian signed a contract to appear under their management for the next seven years, at a sliding salary scale.

It is reported Jolson is now receiving \$1,000 weekly. The agreement is said to guarantee Jolson engagements for 35 weeks out of every year, and the sliding scale will carry him into the \$2,000-a-week division before the contract expires.

Jolson is only about 26 years of age. His rise has been rapid and popular. Well liked on and off the stage, Jolson proved on the recent tour of "The Society Whirl" that he could establish himself as firmly outside New York as he has at the Winter Garden, where he is now jointly starring in "The Honeymoon Express" with Gaby Deslys.

Jolson first attracted attention some years ago when playing in a three-day vaudeville house in San Francisco. He was held over for three weeks, packing the theatre at every performance. Later he joined the Dockstader Minstrels, then played vaudeville, and eventually signed with the Shuberts at a salary said to have been \$250 a week. He rapidly promoted himself with the public and on the payroll. Last summer he was offered \$1,500 for a single week in vaudeville at Brighton Beach. The variety managers would gladly pay him \$2,000 weekly now, on a long route, if he could be secured for the twice-daily shows.

## SHOWGIRL HURT IN AUTO SMASH

Cumberland, Md., Feb. 27.

Bertha Mueller, a chorus girl of Chicago, is dying in a hospital here, the result of an automobile accident. A warrant may be issued for the arrest of John P. Cavanaugh, of Cumberland, on a charge of driving the machine at illegal speed. The auto skidded and turned turtle, pinning the occupants underneath. The girl's skull was fractured.

Three other chorus girls were in the Cavanaugh machine. None was seriously injured.

## CLASSICAL TOUR CLOSING.

The R. D. MacLean-Odetta Tyler-Chas. B. Hanford starring tour in classical pieces will be brought to a close in Washington to-morrow night. Steve King, ahead of the show, returned to Broadway last week. He reports a splendid financial trip.

## FITZGERALD BUILDING TANGLE.

The tenants of the Fitzgerald building at 43d street and Broadway are in a quandary. The property is the subject of complicated litigation and

the tenants do not know to whom to pay their rent. As a consequence many of them have not settled their February account.

Both parties to the litigation have served notice of eviction on the non-payers. Simon Lederer is the agent of one of the parties, but is not recognized by the other, and his office has been taken away from him. Several times a week he is installed in charge and then his authority taken away.

## POOLED ON "MIRACLE."

The management of the Park theatre is in with A. H. Woods and the Aborns on "The Miracle" picture at the Park. Last week, the first of the film production there, it drew \$5,800, leaving a loss of about \$4,000. The pictures cost about \$10,000 to run, with the operation of the theatre.

"The Miracle" is under the pooling agreement at the Park for eight weeks. It is playing at \$1.50 top. The film is also showing at the Colonial, Boston, this week.

## "BRIDAL PATH" AT REST.

"The Bridal Path" opened last week at the 39th Street theatre under E. J. Bowes' direction. It is slated to do a Joe Patchen into the storehouse this Saturday night.

## CLOSING IN THE WEST.

Chicago, Feb. 27.

The eastern company playing "Graustark," under the management of Baker & Castle closed Saturday at Michigan City.

Gaskell & McVitty's company, playing "The Divorce Question," will end its travels at Fort Dodge, Ia., March 1.

## USHER AN HEIR.

Spokane, Feb. 27.

Melvin Earl Hatfield, a 19-year-old usher of the Arcade picture theatre here, has been notified he is now a nobleman with a rich estate. The boy is a grandson of Lord John Hatfield of Derbyshire, England, whose estate has just been settled.

Young Hatfield, a son of Sir Charles Hatfield (deceased), ran away from home and came to this country. He and an uncle in Kansas City are the only direct heirs of Lord Hatfield.

## LEWIS' "BUTLER'S BABY."

Dave Lewis will produce in Chicago about May 10, at one of the Klaw & Erlanger houses, a new farce with songs, called "The Butler's Baby." He was announced to open in Chicago in George W. Lederer's musical show. Lederer may be associated with Lewis in the new piece.

## BOOKERS WELCOME ROAD SHOWS

The booking men in the legitimate offices seemed much pleased this week at the prospect of vaudeville road shows next season.

One or two stated a vaudeville bill well framed with a feature at the head with drawing power would get a world of money in the wilds if playing at reasonable prices.

## "CURB" TICKET QUOTATIONS.

Joe LeBlang's unofficial ticket office has extended its operations this week to such an extent that the list of "ducats" includes nearly every theatre in town.

The list for which Joe has not seats is a short one and includes only the Eltinge, Winter Garden, Knickerbocker (a few tickets are occasionally available late in the evening, between 7.30 and 8 o'clock) and Globe, where capacity business at the box office has caused the house to be scratched from Joe's quotation board. "Delphine" at the New Amsterdam brings out a larger demand than Joe can supply.

Seats for "The New Secretary" at the Lyceum and the Irish Players at Wallack's are a drug on the market.

## STOOD FOR WASHINGTON.

Washington's Birthday in a New York restaurant the band played "The Star Spangled Banner." Everyone started to arise at the first strains.

An English actor seated with a party of friends asked: "What are they doing this for?" "It's in honor of Washington," was the reply. "Oh, I'll stand up too, then," said the actor. "We did great in Washington."

## ARRANGING FOR ALIMONY.

San Francisco, Feb. 27.

The conveyance of three valuable pieces of property here recently from Nat Goodwin to one M. Fisher, is pretty generally construed as a move on the part of the former to realize sufficient ready cash to cancel the final payment of his alimony settlement agreed upon with Edna Goodrich at the time of their divorce.

The property consists of the Lafayette Apartments in Sacramento street, a quarter of a block of building lots in the Sunset district and an improved residence in B street. The price paid has not been made public, but it is reported the Lafayette Apartments alone cost Goodwin \$250,000.

## KATHLEEN GETS A SHOW.

Chicago, Feb. 27.

Kathleen Clifford has joined "Little Boy Blue," now on the road. She takes the part played by Lottie Engel in Chicago.

## "VIRGINIAN" MADE NEW.

Chicago, Feb. 27.

Jones & Crane, Chicago producers will put out a company in "The Virginian" which will begin a tour of the one night stands contiguous to Chicago, at the Schwartz, Waukegan, Easter Sunday.

Guy and Constance Kaufman will be the two leading people. An entire new production will be made and the company will play the Wingfield time for the most part.

## FRANCIS WILSON'S POOR WORK.

Atlantic City, Feb. 27.

Monday night at the Apollo John Cort presented for the first time Francis Wilson in "The Spiritualist." In a speech Mr. Wilson said he wrote the piece himself, and everyone present believed it. He couldn't have done worse had he gotten the idea from a moving picture. The show looks like a flop.

John Blair scored, despite all these things, and Edna Bruns made a decided impression. Harriet Otis Dell-enbaugh also attracted favorable notice. Wright Kramer stumbled over his lines.

Nobody knows or cares where the show went to from here.

## OFFER TO POOL ROAD SHOWS.

Manager Dalton for Marie Dresser this week communicated with Arthur Klein, manager for the Eva Tanguay organization, in an effort to bring about a pooling arrangement. He put an offer on behalf of the Shuberts to bring the amalgamated organization into the Weber & Fields Music Hall for a run.

Klein, on behalf of Miss Tanguay, declined the tender. He replied the financial returns of the road tour of the Tanguay company were netirely satisfactory and the management was not inclined to give up a sure thing for a venture.

## NEW SHOW NEXT SEASON.

It is said the Christie MacDonald new Victor Herbert opera will not be seen in New York until next September. The company is now in rehearsal. After playing out of town for awhile, the show will lay off until the New York premiere rolls around with the coming season.

## "RED WIDOW" COAST BOUND.

Buffalo, Feb. 27.

The Pacific Coast will see Raymond Hitchcock in "The Red Widow" before the company disbands next September. The show is here this week. It is bound for the western line.

## NEW "IRON DOOR" COMPANY.

The new John Cort production of "The Iron Door," by Allan Davis, the Pittsburgh newspaper man, will make its bow to Chicago March 9, at the Chicago Opera House.

In the company will be Corliss Giles, Russ Whytal, Eugene O'Rourke, Douglass J. Wood, Leo Donnelly, Wayne Campbell, Tom Burroughs, William J. Gross, Wilson Day, Frances Slosson, Anne Bradley.

The show opens at Johnstown, Pa., March 3. After two other one-night stands in Pennsylvania, it plays three days in Indianapolis before going into Chicago.

## "MOON MAIDEN" NEW.

"A Moon Maiden," a new light opera by Charles Berton, Mrs. Stoddart and Mrs. L. B. Mallory, which had a stock presentation last year, goes into rehearsal soon in Chicago preparatory to opening a Windy City engagement Easter Monday.

One of the authors is reported as the financial backer for the production.

# NEW YORK'S NEW MUSIC HALL WITH TOP ADMISSION 50 CENTS

**The Whitneys, With Al Aarons, Will Have a Continental Music Hall on 55th Street, Seating 3,000.  
New and Unique Ideas For High Grade Performances at Cheap Prices. Property Purchased and Plans Drawn**

The Coliseum will be a distinct departure in entertainment for New York City. It is to be a continental music hall, conducted on the general lines of the former Koster & Bial's place, and have a capacity of 3,000 people. The highest priced seats will be 50 cents.

The property has been purchased by the Coliseum Co., of which Fred C. Whitney is president, B. C. Whitney vice-president, and Alfred Aarons general manager. The capitalization is \$800,000, all paid in. The enterprise has received the cordial support of financial men downtown.

The site, purchased for \$450,000, is located on West 55th street, between 6th and 7th avenues, where Jungdorf's auto salesrooms are now located. It takes up eight city lots, running through to 56th street. Architect J. B. McElpatrick has already drawn the plans to remodel the present structure. These include a glass roof to convert the music hall into a summer garden during the warm weather.

About \$200,000 will be spent to remodel and furnish the music hall. All patrons will be seated at tables on the lower floor. Admission after 11 p. m. may be gained by presenting coupons from any Broadway house to the Coliseum, and the payment of 25 cents. The late callers can dine and see the principal features of the music hall performance which will run until 1 a. m.

Louis Martin is now negotiating for the restaurant privilege. He is likely to secure it, and has said in the event he does, he will serve a table d'hôte dinner every evening at the uniform price of one dollar. This will allow a couple to eat dinner and see the music hall show for a total cost of \$3, about one-half of what is now charged to see a Broadway musical comedy alone.

The idea of the high class 50-cent music hall is Mr. Aarons'. He has had it for the past ten years, or since he so ably operated the Koster & Bial resort. Mr. Aarons probably more fully understands the continental music hall and its adaptation for New Yorkers than any American over here. Besides he is a thorough showman.

The Messrs. Whitney are theatrical managers of varied and long experience. Their connection with the venture is a token of confidence they have in it. It is reported that the stock was oversubscribed for by wealthy men who thought the scheme very feasible and wanted to secure an interest in it.

A show costing about \$10,000 weekly will be given. Everything on the stage will come from the other side. Mr. Aarons who leaves for England in about a month, has communicated

with the Alhambra and Empire, London, from where he will bring ballets and other desirable material that has been tested by production in those houses. Connections will also be made in other foreign capitals. It is unlikely that any "talking acts" will be utilized unless of extraordinary value.

It is proposed to start remodeling almost immediately, and have the Coliseum in readiness to open by September or October, next.

## GRACE FILKINS STARRING.

Grace Filkins is to star in a new piece under the direction of the New Era Producing Co. The show's title has not been given out. Ben Teal will look after the staging of the play.

## SOME BUSINESS!

"Within the Law" at the Eltinge, has completed its 23d week, during which period the gross takings at the box office totaled the sum of \$271,106 gross, a weekly average of \$11,787.22.

## COHAN REWRITING SHOW.

The Clara Lipman-Samuel Shipman play, "Children of To-day," tried out recently by Cohan & Harris, is being rewritten by George M. Cohan.

It is said to be slated for presentation in New York, at the Astor, following "Fine Feathers," now playing there.

## DORA DE PHILLIPE ENGAGED.

Dora de Phillipe, imported by Pietro Mascagni for his ill-fated "Ysobel," and who created the leading female role in the operatic production of "Madame Butterfly" for Henry W. Savage, has been engaged by George W. Lederer for his all-star cast of "The Seventh Chord," which opens at Powers' theatre, Chicago, Easter Sunday, March 23.

## "TOM" SHOW UNDER CANVAS.

Chicago, Feb. 27.

E. A. Warren, of this city, is preparing to take a "Tom" show under canvas. It will have three cars, a lot of ponies and dogs, and will be organized on a large scale. It will begin operations May 3.

## OPTION ON VICTOR MOORE.

Cohan & Harris have taken an option on Victor Moore's services until May 1, by which time they will decide whether to place him under contract for three years, to be starred in a new play without music, written by George M. Cohan, to be produced by Oct. 1 next.

Cohan now has another play under way, which is the only thing to prevent the immediate consummation of the deal. Until that is disposed of he will have no time to devote to the proposed Moore play.

## GEST GOING TO LONDON.

The Mauretania, sailing March 5, will carry to England Morris Gest. The manager will be away six weeks.

While on the other side Mr. Gest intends engaging a number of foreign variety celebrities, to surround Polaire in her road show next season.

Polaire will make an American tour, and the company, with herself included, will cost Mr. Gest about \$11,000 weekly. It is to play at a \$2 scale, and be circused.

## "FINE FEATHERS" COAST TOUR.

"Fine Feathers" begins a coast tour April 6 at Kansas City and will play the west throughout the entire summer.

## "PASSING SHOW" COAST DATE.

Chicago, Feb. 27.

"The Passing Show" at the Garrick continues on its record run. Since J. J. Shubert struck town it has been given out officially the production will remain at the Garrick until May 3 and then jump to San Francisco, opening there May 11 for six weeks. The arrangement may be altered again, however, if business holds anywhere near the present rush.

## COLUMBIA'S SUMMER SHOW.

Applications have already been made to the Columbia Amusement Co. for leave to place a summer production at the Columbia theatre, New York. The regular Eastern Wheel season ends May 10. The usual supplementary season is to follow. This will leave the Columbia in readiness to receive the warm weather attraction about June 16.

## "FINNIGAN'S FRIEND"



TOM GILLEN

One of vaudeville's brightest and most original entertainers. Playing the Moss & Brill-Cunningham & Fluegelman Circuits. Now in my 25th week this season. Fine, eh? This week (Feb. 24), Hamilton, New York City. Next stop, McKinley Square Theatre. P. S.—Sh— I know where there's another circuit.

## WOODS AND WELCH SAIL.

A. H. Woods and Jack Welch were booked to sail on the La France yesterday (Thursday). They are bound for Europe to establish there a chain of high class picture houses on the Continent, giving shows at popular prices, and are said to have the financial backing of the Bank of Rome. Within three weeks of their arrival they expect to have a \$250,000 picture house ready to open in Berlin, making a specialty of presenting feature reels. There are said to be seven houses in course of construction.

As soon as their existing contracts for service expire in many European cities the Milano and Pathe people will invest in the new corporation, furnishing them with their output.

Welch is expected to return at once to resume his post as general manager for Cohan & Harris. His position will be awaiting him any time. Woods expects to remain abroad indefinitely, giving personal attention to the new proposition.

## MERRY LOOTING PARTY.

Philadelphia, Feb. 27.

A merry bunch of chorus girls and boys visiting the home of a Philadelphia millionaire bachelor last week became a looting party before breaking up at four o'clock in the morning.

The Philadelphian invited the crowd from a production in a local playhouse to meet his male friends after the show. When the choristers departed Mr. Wealthy Man found a gold watch, several valuable ornaments and expensive embroidered linen missing. Word of the theft was sent to the theatre. The following day the chorus people who had attended were called together, informed of the loss and told to return the things at once. One of the chorus boys collected them from his associates.

A similar midnight party due to be held this week by another Philadelphian may be called off in consequence of last week's affair.

## POLLOCK LEAVES HAWTHORNE.

Chicago, Feb. 27.

Allan Pollock, whose excellent performance in "Hawthorne U S A" as the King, attracted much attention, has left the cast, due to some misunderstanding with Douglas Fairbanks. An understudy is now playing the role.

## "PURPLE ROAD" AT LIBERTY.

Joseph M. Gaites' production of "The Purple Road," by Frederic de Gressac (Mrs. Victor Maurel), music by Max Reinhardt, is slated to follow "Milestones" into the Liberty March 24.

The cast includes Ethel Jackson, Valli Valli and Victor Maurel.

Reports of the attraction from out of town are said to be very flattering.

## CABARET AFTER SHOW.

Chicago, Feb. 27.

Cabaret performances will follow the regular shows at the American Music Hall Saturday nights, beginning March 8. The performers will be taken from Shubert enterprises in town, and will begin at 11 p. m., lasting until 1.30 a. m.

# WITH THE PRESS AGENTS

Benny Goldreyer will do the press work for the Brighton theatre and has begun to shoot out stuff for the opening, May 12.

"The Five Frankforters," Carl Rosser's new comedy, will have its New York premiere under the Shubert's direction next Monday evening at the 30th Street theatre. The cast includes Mathilde Cottrell, Edward Emery, John Sainpolis, Frank Losee, Frank Goldsmith, Pedro de Cordoba, Alma Belwin, Suzanne Perry, Elnor Woodruff, Marjorie Dore, Lois Francis Clark, Evelyn Hill, Noel Leslie, Edward Markay, Frank L. Davis, Henry Stephenson, Henry Mortimer, H. David Todd, E. L. Walton, E. F. Herbert, Albert Tovell.

"Little Women" will open at the West End Monday evening.

"Rosendale" is to be revived by William A. Brady.

The Mount Morris theatre, Edward A. Reikin, manager (116th street and Fifth avenue), opened Thursday night.

"The Painted Woman," a romantic drama by Frederic Arnold Kummer, which was to have followed "Little Women" into the Playhouse next Tuesday night, has had its opening there deferred until March 5.

Plans are on foot to open the new Princess theatre by William A. Brady in cahoots with Lee Shubert and Arch Selwyn March 1. The Princess, seating 200 is in 30th street. Short plays by well-known playwrights will be offered at regular prices. The opening bill, staged by Holbrook Blinn, includes "Fancy Free," a one-act comedy by Stanley Houghton; "Fear," an importation from the Grand Guignol in Paris; "The Switchboard," Edgar Wallace's one-act comedy, and "Any Night," a melodramatic playlet by Edwin Ellis.

The H. H. Frazee press bureau sends out a story that in conjunction with "Fine Feathers" being produced in London this spring that Frazee had arranged for Leoncavallo, the famous composer, to write a grand opera score of Eugene Walter's drama. Right in the same announcement is still another that Frazee is making arrangements with a well known film company to reproduce the play in its entirety in pictures. This picture gag is to come at the end of the present season at the Astor theatre.

The Belasco News, the little press sheet Charles Emerson Cook sends broadcast to the newspapers, has quite a little story on the "finding" of Katharine Minahan, the "Bird Girl," who is with "A Good Little Devil." Miss Minahan, though never seen in the play, creates all the bird melody one hears in the show from her own throat. She does not whistle nor imitate. She simply sings as a bird sings. Other things in the News call attention to the closing performances of "The Governor's Lady" in Philadelphia when Governors Miller of Delaware, Goldsborough of Maryland, and Tener of Pennsylvania witnessed the show. "Frances Starr" who has now started a southern tour, has had her tour extended to the Pacific Coast by Belasco.

The Shuberts announce that two road companies of "The Romance" will be sent out next season.

San Diego, Cal., Feb. 27.

Now that the Streets of Cairo, the Midway Pleasure and Down the Pike have become faded memories, a new one is to spring into life when the Panama-California Exposition opens here in 1915 for a year's run. It will be called "The Pathway of the Future" and will have a frontage of 8,000 feet and the director of concessions, H. O. Davis, is now receiving applications for space. Concessions already accepted are "Grand Canyon of Colorado," (Sante Fe R. R.), "Panama Canal" (2,000 persons will be able to make the trip "along the canal" every 25 minutes), "Grand Triumvirat Versailles" (reproductions of the battles of Napoleon), "The Creation" (based on the first chapter of the Book of Genesis), "Evolution of the American Navy" (all phases of the development of the navy from the wooden frigate to the dreadnought), an ice palace, a "Forty-Niners' Camp," Battle of Gettysburg, "The Aeroscope," etc.

"The American Maid," the new John Philip Sousa comic opera, has its New York premiere at the Broadway theatre Monday night. "The American Maid" was originally named "The Glass Blowers," being produced upstate and at St. Louis by John Cort. With Louise Gunning, in the cast are George M. Cohan, John Park, Charles Brown, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon, George Marion staged the production.

"Everyman," the morality play, with Edith Mathison, of the original production, in her old role, will be produced as the next attraction in the Children's Theatre atop the Century, opening March 10. Ben Greet will stage it.

"Damaged Goods," Eugene Brieux's drama or sex hygiene problem, will be produced March 10 in the 30th Street theatre. A special company under the direction of Richard Bennett, who will also play a part, will present the piece. It is expected to give strength to the rapidly growing eugenics movement.

None of the players will receive compensation. The Medical Review of Reviews is responsible for the production, and colleges, sociological and philanthropic bodies will be represented. If the show impresses and looks like a success from every standpoint it will very likely be presented for a long engagement. One of the principal things the eugenists would accomplish is the passing of laws which will make it impossible for men or women to be married without first presenting health certificates. In the company will be Sarah Cowell LeMoigne, Jane Cowl, Wilton Lackaye, Dodson Mitchell, Mary Shaw, Grace Elliston, Mabel Morrison.

Maude Fealy, in her new starring vehicle, "The Right Princess," will play the Princess, Montreal, next week.

Mrs. Leslie Carter, east for some time, opens a four weeks' engagement at McVicker's, Chicago, next Monday. She will appear there in "Zaza," "The Second Mrs. Tangueray," and "Camille."

Following Margaret Illington's engagement in New Orleans next week, which completes her southern tour of ten weeks, she will return north, playing one week enroute to New York. After one week's rest she will tour the cities of the east under E. J. Bowes' direction.

Anna Marble is the press worker for the American Play Producing Company's forthcoming road invasion of "Within the Law." Five companies will be sent out. She has an office in the Eltinge theatre. Miss Marble hasn't a single thing to do but get everything under way for the road journeys in addition to looking after the New York production at the Eltinge. She has about nine thousand out of town papers to keep supplied next fall and incidentally must keep each road agent with the necessary press stuff to keep going for an entire season. The work of recruiting the companies going on tour will be looked after by Mr. Anhalt in the Commercial Trust building, where the Play Producing Co. has its general offices. Miss Marble says all the companies will get an early start. There is one road company now playing eastern territory, showing in New Haven this week. It is booked up until next June.

They have to hand it to Jake Rosenthal when it comes to turning loose publicity on the road. Jake's achievements with Julian Eltinge last year when he got page after page without much trouble caused some talk, but the way Rosenthal cleaned up the papers in San Francisco Feb. 16 was some doing. Jake got three pages in one day for "Gypsy Love." This despite opposition forces headed by Sarah Bernhardt. "Gypsy Love" totaled some \$26,000 on the week.

In Cyril Scott's support in the new Augustin MacHugh play, "Value Received," which William A. Brady will produce, will be Ruth Shepley, Mabel Mortimer, Jennie Dickerson, Marian Graham, Frank Patton, C. Norman Hammond, Fred Sullivan, Wallace Erskine.

H. H. Frazee has arranged for a transcontinental tour of the country with "Fine Feathers" and its present strong cast during the summer. When the piece is in San Francisco, Wilton Lackaye and James K. Hackett, who will be on the coast at that time, will appear in a special performance of "Othello," which is to be played in the Stadium at Berkeley University, California. Frazee has also selected Easter Sunday for the Chicago opening of "The Silver Wedding" at the Cort there. Lydia Dickson has taken Edna Aug's place and Charles White has replaced Robert Ames. These are the only changes since the show opened in St. Louis.

Tyrone Power has signed with A. G. Delamater to head the latter's proposed Shakespearean revival after Easter.

## PRESS OPINIONS.

### "A WIDOW BY PROXY."

It is no exaggeration to say that May Irwin has never been any funnier than she is in this very amusing farce by Catherine Chisholm Cushing, with the three acts of almost unrelieved laughter.—Times.

A few minutes after Miss Irwin first appeared she did a sailor's hornpipe and that bound the bargain between star and audience. After that she had only to drop a remark, or raise her eyebrows to keep her audience laughing.—Herald.

No matter how styles of humor may change in the theatre, May Irwin's bubbling good nature persists in being a law unto itself. Like the brook that was celebrated in song by Tennyson, it shows every symptom of running on forever.—World.

But one can always laugh at May Irwin. She does more in "Widow by Proxy" than she has done before. She had to do more, or the thing would have evaporated. American.

## BAYES-NORWORTH DIVORCED.

Chicago, Feb. 27.

Nora Bayes and Jack Norworth were divorced in Judge Gibbon's court on Feb. 20. Miss Bayes told the story of "another woman" whose name was not mentioned in court. She received a decree, granted to Mrs. Knauff, which would appear to be the real name of Mr. Norworth.

There have been rumors of trouble between the pair, who have long made themselves known as the "happiest married couple on the stage." Everything has been done to hush up the present scandal, for business reasons.

They were married in 1908. Both had been married before. Miss Bayes, who was a Miss Goldberg of Joliet, Ill., first married O. A. Gessing, a Chicago business man. They were divorced in 1907. Mr. Norworth's first wife was Louise Dresser.

Last summer when Mr. Norworth hastily left alone for Europe rumors of a family disturbance spread, but these were denied at the time.

Coincident with the divorce proceedings, Jack Norworth has been in communication with several New York managers asking that he be sent out next season as an individual star.

Jack Norworth will leave "The Sun Dodgers" March 1, and will sail for Europe in a short time.

Harry Clark, a member of the company takes Norworth's place in the cast when the attraction goes on the road.

## SHOWS IN PHILLY.

Philadelphia, Feb. 27.

Two openings for theatregoers Monday night. "The Count of Luxembourg" at the Forrest was very warmly received by a good house. Music by Franz Lehar is catchy. The piece was favorably treated by the critics.

A large, enthusiastic audience applauded the opening performance of "Disraeli," in which George Arliss is so cleverly cast at the Broad. It is a strong play, well written and interesting. The press comments were strongly praiseworthy.

Julian Eltinge in "The Fascinating Widow" at the Chestnut Street Opera House; "Officer-666" at the Garrick; "Freckles" at the Walnut; "Broadway to Paris" at the Lyric, and "Bought and Paid For" at the Adelphi are all in their last week. Business has held up very well for the Lenten season.

## SHOWS IN FRISCO.

San Francisco, Feb. 27.

Sarah Bernhardt continues to draw them in on her Oakland engagement, and it's reported that every night show across the bay is a turnaway, with big matinees.

"Bunty Pulls the Strings" is doing splendid business at the Cort, but considerably below capacity.

William H. Crane in "The Senator Keeps House" had an auspicious opening at the Columbia and scored a personal hit.

Adelina Valencia had a big opening at the Valencia.

Kolb and Dill revived "Hoity Toity" at the Savoy. They were very successful owing to the popularity of stars and piece.

## CHICAGO CHANGES.

Chicago, Feb. 27.

Next week there will be several changes in the downtown theatres. "The Escape," the new Paul Armstrong play, with Helen Ware, will open at the Chicago opera house; Helen Lowell in "The Red Petticoat" at the American Music Hall; Ziegfeld's "Follies" at the Colonial; Maude Adams at the Illinois to play in "Peter Pan."

Billie Burke will arrive at the Illinois in "The Mind the Paint Girl," after Miss Adams has played there for two weeks. Miss Burke will remain two weeks.

"The Top o' The Mornin'" will close of the Olympic March 1, and will be followed by "Hindle Wakes," the play that has attracted attention in the Fine Arts theatre. "The Mornin'" will go to the Tremont, Boston, later.

The Manchester players will begin a four weeks' engagement at the Fine Arts March 17. They come under the auspices of the Chicago Theatre Society, of which Arthur Bissell is the president.

"The Blindness of Virtue" has one more week at the Studebaker.

It is announced "Julius Caesar," with William Faversham, will follow (March 30) "The Passing Show of 1912" at the Garrick.

Mrs. Leslie Carter will begin an engagement at popular prices at McVicker's Sunday night. "Zaza" first.

Lewis Waller at the Blackstone Monday in "A Marriage of Convenience," with Madge Titheradge.

"The New Secretary" reaches Power's next week with Charles Cherry and Marie Doro. It had been announced this piece would come for a summer run, but this plan was changed.

"The Rose Maid," now at the Colonial and "Bought and Paid For" at the Princess will play the James Wingfield time near Chicago for the next month.

"The Rose Maid" will play the Schwartz in Waukegan March 3. It was opened Sunday after being in litigation for a year. Harry McManus is the new manager.

"Bought and Paid For" will begin a tour of Illinois towns at La Salle March 9.

## TRI-STAR CLASSICS.

St. Louis, Feb. 27.

According to announcements given out by William Faversham, who is at the Shubert here in "Julius Caesar," the English actor, is already engaged on plans for a next season production of Shakespearean repertoire.

"My present company," said Mr. Faversham, "will be augmented by two brilliant Shakespearean stars. They will be Cecilia Loftus, Sir Henry Irving's leading woman after Miss Ellen Terry retired from the organization, and R. D. MacLean, an American tragedian who has had a most enviable record in classic dramatic roles."

The Shakespearean "festival," as Mr. Faversham calls it, will start the season in Toronto.

The White Rats held a Scamper at the clubhouse last Saturday night.



# STAGE HANDS AND PLAYERS CONSIDERED IN "NEW DEAL"

**Two Legitimate "Syndicates" Will Take Up the Matter of Unionism. If Getting Closely Enough Together, Matter of Actors' Salary May Receive Attention**

One of the early matters to be taken up by Klaw & Erlanger and the Shuberts will be the matter of the stage hands' union. It is said Lignon Johnson, attorney for the Theatrical Producing Managers' Association, will call upon the International Alliance of Theatrical Stage Employees, to set a date for joint committees to confer on the subject. It is reported the managers will request that this meeting be held in April, in preference to waiting for the I. A. T. S. E. convention in July, which might make it rather late if a decided stand is to be taken by either, for the managers to equip their shows and theatres for the coming season with proper service behind the footlights.

The union for the past few years has had affairs it is concerned in theatrically pretty much its own way, principally due to the division of the legitimate interests. The managers have fretted under many terms and conditions imposed on the employment of stage hands. Now that they are together on a basis that approaches mutual protection, it is said they have decided to take a position that will give them the even break that has always been asked for, but which the managers claim was never received by them from the union people.

There are about 3,000 stage hands affected by the new K. & E. and Shubert deal.

Another matter that will likely reach the heads of the two Syndicates is the actor. Nothing has yet been talked about by either side of the players they engage. There is no question however the managers believe they can save money in the cast by working together, but it is problematical how closely they would have to be allied before reaching the subject. That K. & E. and the Shuberts will get together in business relations that will allow of this point being taken up is not believed by showmen can happen for quite some time, if at all.

The show people also say the producing managers will forever compete for the services of actors in the legitimate and in this way hold up the salaries or terms under which they have been securing them.

A. L. Erlanger returned to New York Thursday with Pat Casey. J. J. Shubert is expected Sunday. All were together in Chicago with J. L. Rhinock, a Shubert ally, who also represents Geo. Cox of Cincinnati.

The Times printed a story this week the surplus houses of the Shubert-K. & E. alliance would be turned over to a picture corporation, to be formed. The Herald the next day denied it.

There was no choice between the two stories, both being "dope."

New Orleans, Feb. 27.

From assurances sent by the Shuberts to Henry Greenwall, manager of the Dauphine, the reported peace pact with the Klaw & Erlanger interests will have no affect on the theatrical situation here.

## PLANS OF WEE & LAMBERT.

Wee & Lambert are planning a busy summer and have already laid out routes for next season's attractions. This summer they will have two companies out playing new dramatic pieces. One will be headed by Louis Lytton. The plays have been written but are yet to be named.

W. & L. will send out one company in "The Spendthrift," opening about Aug. 12 in New England territory. The show will later tour Canada. They will have two companies playing "Seven Hours in New York," one "County Sheriff," one "The Town Marshal," and one "Girl in the Mountains." They have accepted a new musical piece from Matthew Ott which they will produce early next November.

Their producing rights to "A Girl of the Underworld," by Jack Gorman, expires in May. The piece will be put out next season by Gorman himself. This show has made a lot of money.

## NEW HOUSES SOUTH.

Charles A. Burt has lined up quite a number of new theatres on his Southern Theatres' Circuit. Some have opened while others will start next month.

At St. Petersburg, Fla., a new one will open about March 1 under the management of George S. Gandy. The estimated cost is \$125,000. Another new one, at Apalachicola, Fla., managed by H. L. Oliver, also starts about the same date.

Other new ones on Burt's late list are located in the following towns: Aiken, S. C. (T. C. Stone and J. W. Ashurst, managers); Waycross, Ga. (Fred Brewer, manager); Elizabeth City, N. C. (Messrs. Kramer & Nutter, managers); Eustis, Fla. (W. F. Mantey, manager); Leesburg, Fla. (D. S. Perry, manager); Logan, West Va. (H. R. Callaway, manager); Pineville, Ky. (J. A. Needham, manager); Bristol, Tenn. (L. Morse, manager); Commerce, Ga. (M. G. Elliott, manager).

## PERRY IS BROKE.

John H. Brown, known professionally as John H. Perry, comedian with "The Cherry Blossoms," is a bankrupt. Among his creditors are Maurice Jacobs, \$1,240 (note); Henry Morris, \$1,161 (money loaned); and Billy Watson ("Beef Trust"), \$1,042.

## STRICT BAR AT GARDEN.

There is a strict barring edict up at the Winter Garden. It will prevent almost anyone not appearing in "The Honeymoon Express" getting on the stage, not even excepting house employees.

The bar went up one night last week, when a female principal of the show smuggled a young woman in with her. The couple also smuggled in three quarts of wine. Toward the middle of the performance Ned Wayburn, stage manager with the production, started a personal investigation. He found nearly all of his principals in a dressing room, imbibing from the trio of bottles.

Wayburn made some noise, threatened to put in all the understudies, escorted the young woman friend from the theatre, and told the stage door-keeper under the pain of death never to admit anyone else on the stage who did not belong there.

## "BOUGHT AND PAID FOR" MOVES.

Chicago, Feb. 27.

It was generally known early in the week that "Bought and Paid For" would leave the Princess March 8. Surprise was expressed by several on the inside over the shift.

The show had been going along to a very good run of business until last week when the slump which seemed to miss only one or two of the local show shops upset the takings.

"At Bay" with Andrew Mack and Crystal Herne will be the next attraction at Princess.

William T. Hodge in his new show, "The Road to Happiness," opened last Saturday night at Plainfield, N. J., to \$1,377. The piece will not be seen in New York this season.



WALLIE BROOKS

Who is playing the part of HIRAM GREEN in "THE COUNTRY GIRL" (tabloid musical comedy).

Now playing the WESTERN VAUDEVILLE MANAGERS' ASSOCIATION time, and featured everywhere.

Mr. Brooks is a hit in this character, and has received several offers from Chicago agents to introduce the same character in a vaudeville act.

## IMPRESARIOS MIX.

A grand mix-up of operatic impresarios is on in New York. The tangle has an international tinge through the connection of Daniel Meyer, the London concert and lyceum agent.

Mr. Meyer was the first to start anything. It happened last Friday night when Ben Atwell served him with a subpoena to appear in court Tuesday for the purpose of giving testimony in an action Atwell has brought against Max Rabinoff for an accounting. As Atwell made the service, about 10.30 p. m., when Meyer was leaving the Metropolitan Opera House, the latter swung on Atwell with a cane. Then Meyer escaped before Atwell could get to him.

Saturday night Mr. Atwell again maintained a vigilance in front of the Met until four in the morning, waiting for Meyer with a police court summons on the charge of assault. He had applied for a warrant but the judge thought a summons would cover the matter for the first try. Wednesday morning Meyers appeared at Jefferson Market, when the charge was dismissed. Atwell immediately started suit for \$1,000 personal damages and a writ of attachment was issued.

The specific testimony desired from Meyer in the Atwell-Rabinoff action is whether his knowledge extends to the transfer of the Pavlova contract for America by Rabinoff to his brother-in-law, Isadore Horween, of Chicago. Atwell alleges no consideration passed in this transaction.

A day or so before the fracas, Rabinoff, who has an apartment in the Met building (on the top floor) lettered the door with his name, underneath placing wording which suggested an affiliation with the Metropolitan Opera House Co. Some one saw it, told the bosses and they ordered Rabinoff to remove the descriptive paint.

When Rabinoff returned to New York some weeks ago an announcement followed he had formed an alliance for business with John Brown. This has since been dissolved, according to understanding, and Mr. Rabinoff is going it alone. It is said he has made an agreement with the Shuberts to place Pavlova on the road next season, the Shuberts to have 20 per cent of the net receipts, with Pavlova also playing on shares, giving Rabinoff ten per cent. of her gross, as per the terms of the original contract between them for Pavlova's tour over here. This is the contract Atwell claims an interest in.

## BURLESQUE RECEIPTS BIG.

Last week proved a record breaker for the New York houses on both burlesque wheels. In the three Miner Estate theatres the week's total was the highest in ten years according to H. Clay Miner.

Burlesque men attribute part of the big business to a capacity matinee Washington's Birthday, when rain drove the housebound people to the theatre.

The Columbia held the most money at its two Saturday shows since the house opened.

The Westbrook, Me., variety theatres have pooled.

# PHILLIP'S LYCEUM CHANGES AFTER 28 YEARS OF STOCK

**Walter J. Plimmer Installs Pop Vaudeville In "Dean" of Brooklyn's Stock Houses March 10. Five Acts and Pictures Changing Program Semi-Weekly.**

After playing continuous stock for more than 28 years, the Lyceum in Brooklyn, controlled by Louis A. Phillips, will swing into the pop vaudeville column March 10, when Walter J. Plimmer places five acts and pictures there on a percentage basis.

The deal was consummated Wednesday afternoon and the stock company was immediately notified that the present policy would close March 9.

The Lyceum has been eminently successful with its stock regime, but Phillips thinks that a change will do his house good. The stock conditions in Brooklyn have become too congested for them all to thrive profitably.

Plimmer will devote much time personally to the house and will look after its management in addition to continuing his New York booking offices.

He has arranged for a bill of five acts and five reels to play the Lyceum and will change the show each Monday and Thursday.

## FELL DOWN ELEVATOR SHAFT.

Yonkers, N. Y., Feb. 27.

Edna Earl Andrews, second woman of Carl Hunt's stock company at the Warburton, was painfully injured just before Tuesday's matinee and will be out of the cast for some time.

As Miss Andrews was leaving her apartment for the theatre she fell down the elevator shaft, three flights deep, and was removed to the hospital.

A broken arm and several fractured ribs, in addition to being severely hurt internally, resulted from the fall.

Miss Andrews remained unconscious from 1 to 6 o'clock Tuesday. An X-ray examination showed that she was in a more serious condition than imagined. She was reported as resting fairly comfortable at the hospital Wednesday afternoon.

## EMMA BUNTING IN ST. JOE.

St. Joe, Mo., Feb. 27.

Emma Bunting has resumed her stock, playing for the first time since closing in Atlanta. She headed a company which opened at Tootle's Opera House Monday with Ralph Whittaker playing opposite. The company is managed by Roy Applegate.

## MARION RUCKERT, NEW LEAD.

North Adams, Mass., Feb. 27.

Marion Ruckert came to town Monday as the new leading woman of the local stock company. She opened in "The Little Demoiselle."

## THE WADSWORTH PLAYERS.

The Wadsworth Players, headed by Richard Thornton and Jane Tyrrell, and with some of the former members of the Prospect Theatre Stock Company, will start the Wadsworth stock

regime next Monday with "Alias Jimmy Valentine."

There's no telling how the experiment at the former pop house will pan out. The stock prices will be 15-25-35 and 50c.

Frank Gersten's Prospect is now in small time vaudeville.

## CORSE BACK AT WEST END.

Arrangements have been completed for Corse Payton and Carl Hunt to inaugurate another summer season of stock at the West End theatre May 15. Claude Payton will be leading man.

## WITHOUT OPPOSITION.

New Britain, Conn., Feb. 27.

Thomas J. Lynch is best known as the president of the National Base Ball League. Incidentally he picks up some extra pin money by dabbling in theatricals.

He has installed a new stock company at the Russwin Lyceum here. Business has been very gratifying from the start. He has no stock opposition.

Anna Cleveland heads the company.

## SUMMER STOCK AT PARK.

W. W. Sargent, president of the Fitchburg & Leominster Street Railway Co., with headquarters at Fitchburg, Mass., says he is coming to New York soon to recruit a full company for an operatic summer season at Whalom Park (Fitchburg), which he expects to start some time in May.

## OPENING IN JOLIET.

Chicago, Feb. 27.

Robert Sherman has organized a stock company here which will open in Joliet next Sunday.

The first piece will be "Paid in Full." W. J. Way, Jeanette Fullerton and Fritz Adams are in the cast.

## FAY BAINTER WILL HEAD.

Fay Bainter, now in a prominent role with "The Bridal Path" at the 39th Street theatre, is slated to head the new stock company which opens a spring and summer season at Keith's, Toledo, April 14.

## ROAD SHOW KEPT OUT.

Vancouver, Feb. 27.

The "Get Rich Quick Wallingford" road show was canceled for this city, through the two local stock companies having previously presented the piece.

"Satan Sanderson," which Norman Hackett has been playing for the past two seasons, has been released for stock purposes.

Ralph Herbert has signed for a stock engagement at New Bedford. He is in line to play the role of Orme Caldare in one of A. H. Woods' road companies of "Within the Law" next season. His wife, Marion Hutchins, is also being sought for a part with the same company.

Inez Ragon, a Pacific Coast stock favorite, is returning east in June and may accept a summer stock engagement here. Her husband will remain west with one of Oliver Morosco's Los Angeles companies.

## ACTOR IN DOUBLE SHOOTING.

Covington, Ky., Feb. 27.

Rose Van Kamp, said to be the wife of William Helfer, leading man at the Colonial Stock Company, was shot by her husband, who went under the name of Jesse Van Kamp in the boarding house at 9 East Fourth street, Covington. He then turned the weapon upon himself, inflicting a mortal wound.

The police say the shooting was the result of jealousy. The woman was wounded in the side and may recover.

## TOO MUCH REHEARSING.

Newark, Feb. 27.

Cliff Stork, leading man of the Corse Payton Company is not in the cast this week. He's taking a rest but expects to be back next Monday.

The doctors say Stork's constant rehearsals and performing for the past two years have put him on the verge of a nervous breakdown.

## KELLY'S 22D WEEK.

Salt Lake, Feb. 27.

There has been no let-up in business of the William J. Kelly stock company at the Colonial. Easter week will make Kelly's 22nd week here. It is not unlikely the company will remain here throughout the summer.

Edith Lyle is the new leading woman.

## SOLD ROAD PRODUCTION.

The road production of "The Gambler" which Ed. McDowell and Will Spath had out this season and which they closed a fortnight ago, has been sold to Ed. Schiller for a stock production at his Bayonne (Broadway) theatre, scenic equipment included.

McDowell has gone with the Fritz Edwards show, "The Man Who Stood Still," while Spath is looking after the house management of "The Bridal Path." When "The Bridal Path" closes Spath will very likely be assigned to look after the road interests of Francis Wilson in his new piece, "The Spiritualist."

## "THE PROSECUTOR" RELEASED.

"The Prosecutor," the Mittenhall Bros. piece, given a try-out at the Hollis street, Boston, with William Courtleigh and Emmett Corrigan, has been placed in the stock list.

Miss Wallace, secretary to Alice Kauser, is away on a month's sick leave.

"The Confession," after playing a week each at the Grand Opera House and Phillips' theatre, Brooklyn, has been contracted for three weeks to play the B. F. Keith stock houses in the same city. Letters of commendation from Cardinal Gibbons and Mgr. LaVelle, vicar general of the New York diocese, are played up prominently in the press work.

Charles Dingle, who closed as leading man with the Prospect theatre stock Saturday night, has signed with the Northampton (Mass.) stock company, replacing Lewis J. Cody, who has gone to Gloversville to play a stock engagement there.

The Winifred Clare stock company (Earl Sipe, manager), now east, will be kept here all spring and summer. Manager Sipe plans to have a company play a permanent summer engagement in some town that is not stock-ridden and then resume its road traveling next fall.

Jean Galbreath will be the new leading woman of the Harlem Opera stock which starts a new regime uptown Monday. Horace Porter has been signed as one of the principal players.

Smythe Wallace, Will Carter, Henry Snyder and Yvette Paul are new acquisitions to the Grand stock company at Ottawa, Canada.

## RANKIN-DREW CO. STOPS.

San Francisco, Feb. 27.

The American is dark again. This house which has been offering McKee Rankin and Margaret Drew in dramatic stock, closed unexpectedly Monday night.

Just when it will reopen is a matter of conjecture. The Rankin-Drew combination failed to draw despite Rankin's legitimate prestige.

Lack of newspaper publicity and the proper boosting mitigated against the stock proposition.

## LOCAL STOCK WAR OVER.

Johnstown, Pa., Feb. 27.

The stock war is over. The Hartman-Wallace Players close at the Samuels Opera House Friday night, leaving the field clear to the Horne Company at the Lyric.

The H-W troupe slumped while the Horne company, featuring W. O. McWatters and Louise Price, is doing a turnaway business.

## SPENCER REPLACES DE DYNE.

Hoboken, Feb. 27.

Severin DeDyne, leading man of the Gayety theatre stock, has quit the company and beginning next Monday George Soule Spencer, late lead of the Harlem O. H. stock, New York, will handle DeDyne's roles.

## DAVIDSON THEATRE CO.

Milwaukee, Feb. 27.

Plans are afoot for a new stock company to be installed here by Sherman Brown at the Davidson the last of March.

## BALDWIN GOING BACK.

Buffalo, Feb. 27.

Walter S. Baldwin will in all probability return to Buffalo this summer and operate stock here.

## CAREY BACKING WEITING STOCK.

Syracuse, Feb. 27.

Arrangements are being made to plant a permanent stock in the Weiting Opera House about April 1. William J. Carey is backing the stock proposition.

## NEWARK CHARACTER DEAD.

Newark, Feb. 27.

Mike Creeley, a well-known local character, who has never missed a Monday opening at the Orpheum, died Monday of pneumonia.

Creeley's place near the theatre is a great rendezvous for the show people here.

## "BILLY-GOAT HILL" RIGHTS.

Lee Morrison has secured the producing rights to "A Romance of Billy-Goat Hill," the Alice Hegan Rice story. He will present it next season. Miss Rice is the author of "Mrs. Wiggs of the Cabbage Patch."

The Lee Morrison company in "What Happened To Mary," at the Newark theatre, Newark, this week, plays Baltimore next week and Brooklyn the week after.

Negotiations are pending for the show to open in Chicago for a run some time after Easter.

# GENERAL FILM CO. STRUGGLES TO CONTINUE MELON CUTTING

**Seeks to Show by Affidavits it Has Physical Assets in Merchandise, Accounts Receivable, Cash and Picture Reels in Stock Worth \$3,486,000. Has 100,000 Reels Worth \$25 Each. Decision in Stockholders' Injunction Suit Reserved.**

Argument was up in the Supreme Court Tuesday on an order to show cause why the General Film Co. should not be permanently restrained from further distributing net profits to the 10 licensed manufacturers of the Patents Co., as well as account for \$1,000,000 already distributed under contracts made by the directors of the General with themselves as manufacturers. The plaintiff, Richard A. Rowland, had been granted a temporary injunction pending the action.

The court reserved decision after listening to affidavits by officials of the General Co. MacDonald & Bostwick, representing Rowland and other preferred stockholders, were given leave to submit affidavits in answer to those offered Tuesday by the defendant and to submit briefs. It is not likely a decision will be arrived at within two or three weeks.

The affidavits of the General Co. were introduced in an effort to prove that the company had sufficient physical assets to satisfy all its obligations, including about \$800,000 of preferred stock outstanding and \$930,000 still due in deferred payments on the purchase price of some 50 odd exchanges throughout the United States. The argument lasted more than two hours.

The General's affidavits set forth that its physical assets included merchandise, \$125,000; accounts receivable, \$430,000; cash, \$100,000, and moving picture reels to the number of 100,000, worth \$25 each, or a total value in film of \$2,500,000. These four items total \$3,486,000.

The General Co. was engaged in a fight to convince the court that it had sufficient assets to justify the continuance of the melon cuttings for the benefit of its directors, who have already benefited to the extent of \$1,000,000 on an original investment of \$100,000 (\$10,000 contributed by each of the 10 licensed manufacturers).

Dwight MacDonald argued the case for Rowland and other stockholders; Lawyer Caldwell appeared for the General Co.; Allen & Becker represented the Vitagraph Co., and Waldo & Ball were present in behalf of the Biograph Co.

The purpose of the plaintiff Rowland (who represents many other preferred stockholders in the same position who will later join him in the action) is disclosed in paragraph 25 of the complaint which sets forth:

"That the business (General Co.) is one that peculiarly and necessarily requires the accumulation of a surplus or the provision of a sinking fund out of the receipts of the business in order to provide for the redemption of the

stock and the payment of the liabilities of the company."

The plaintiff demands that the 10 licensed manufacturers be forced to return to the General Co. the \$1,000,000 they have paid themselves under agreements made with themselves in their dual capacity of manufacturers and directors of the General Co. An effort will be made, if the manufacturers return the \$1,000,000 demanded, to create a sinking fund with it to redeem the preferred stock in case of a dissolution.

The outstanding preferred stock amounts to \$795,000, most issued in the purchase of the rental exchanges at the formation of the General Co. This stock pays a cumulative dividend of 7 per cent. In the purchase of the rental business the General Co. entered into agreements with the vendors of exchanges under which it undertook to pay a total of more than \$2,000,000 and the deferred payments in 20 quarterly payments. Of this amount there remains unpaid at this time over \$900,000. No notes were issued and the payments were provided for by contracts between the General Co. and the exchange owners who sold out. The form of this contract has not been disclosed.

Some hint of the inside deals of the amazing financial feat by which the rental business estimated to be worth \$3,500,000, was taken over by the investment of \$100,000 by the 10 licensed manufacturers and made to pay 1,000 per cent. in profits in two years, is contained in the affidavit of the plaintiff Rowland, annexed to the complaint in the action.

Rowland was a partner in the Pittsburgh Calcium Light & Film Co., with several branch offices. He alleges that in October, 1910, when he sold out to the General Co. the gross income of his business was \$1,044,000 annually, which represented a profit of \$125,000 a year. This business was taken over by the General Co. upon the payment of about \$12,000 in actual cash. The rest of the purchase price was \$92,000 in preferred stock at par and contracts calling for the payment of about \$232,000 in 20 deferred quarterly payments.

Upon the formation of the General Co. the directors, who were also the licensed manufacturers who leased themselves their own films, entered into contracts by which they paid over to themselves practically the entire net profits of the business after paying 7 per cent. on the preferred stock and 12 per cent. on the common stock. Some of the amounts paid by the directors to themselves as licensed manufacturers are as follows:

Pathe Freres .....\$131,972  
Vitagraph ..... 119,935

## CUTTING FILM PRICE.

It was reported this week that the General Film Co. had begun to cut the standard price of film to exhibitors. This move is an extreme one, resorted to as a last measure to offset the sudden successful opposition of the Kinetograph Co.

The Kennedy-Walters concern has declined to meet the reduction and been steadily pushing its campaign against the trust subsidiary and encroaching on its preserves.

This is the first change in the set rental price of film since the organization of the general co.

## ALLEGED "MIRACLE" PIRACY.

Argument was set for Wednesday and postponed to yesterday on the application of Al. H. Woods to restrain the New York Film Company from renting and showing a film advertised under the name of the Reinhardt spectacle, and alleged to be a piracy.

In its complaint "The Miracle Co. recited the A. H. Woods film was taken in Vienna with the same cast appearing at the Olympia, that the original production of the spectacle had been made at a cost of \$250,000 the picture version cost \$50,000.

Max Reinhart and Karl Vollmoeller together with Hugo Bock, agent for Humperdinck, disposed of the foreign rights to the film to Joseph Menchen and he in turn, upon an initial payment of \$25,000 gave the exclusive rights to Woods for reproduction in the United States and Canada.

In December the New York Film Co. made the announcement it would shortly release "The Miracle," the \$1,000,000 spectacular production, played in London for more than a year. A subsequent announcement set forth that the reels had arrived in care of a special messenger from the Continental Kunst Film Co. of Berlin. Finally, on Dec. 15, the spectacle was shown at the Hyperion, New Haven, and the advertisements in the local newspapers made it appear that the feature was the original Reinhart film taken in Austria. Woods asks also for an accounting of profits and demands damages.

The defendants named by The Miracle Co. are Abraham J. Danziger, A. B. Levy and H. O. Schultz, trading as the New York Film Co.

## SCOTT'S SOUTH POLE FILM.

Walter Rosenberg has a "feature" film of Capt. R. F. Scott's late South Pole expedition, which will be shown at Hammerstein's next week. They will be exhibited here thirty days ahead of a more elaborate film, which is being imported from Europe.

|                          |           |
|--------------------------|-----------|
| Edison Co. ....          | 98,217    |
| Selig Polyscope Co. .... | 87,762    |
| Biograph .....           | 83,926    |
| Essanay .....            | 81,853    |
| Lubin .....              | 81,096    |
| Kalem .....              | 72,666    |
| George Kleine .....      | 61,846    |
| Melies .....             | 25,186    |
|                          | \$844,463 |

These were payments of profit up to November, 1912, on an original investment by the manufacturers of \$10,000 each. In the case of Pathe Freres it represented 1,300 per cent. in addition to the regular 12 per cent.

## SALOME

The first American presentation in motion views of "Salome," made by the European Feature Film Co., was given at Wonderland this week. It was posed for by a distinguished company of Italian players in Turin, Italy, with a Frenchwoman, Mlle. Susanne de Laarboy, in the role of Salome. It is a beautiful picture throughout, in two parts, running 87 minutes, magnificently acted, artistically stage directed, with an accuracy of detail and a careful selection of types and make-ups, even to the supernumeraries, that is sure to command one's admiration. The film is accompanied by a lecturer, which isn't at all necessary as the captions are sufficiently lucid and explanatory to give one a clear idea of the story as it is unfolded. There is a wealth of dramatic action leading up to the famous dance of Salome and the beheading of John the Baptist. It can readily be seen that a genuine dancer was selected for the role of Salome for she presented for the delectation of Herod and his guests a "cooch" that is a pipkin. It's a pity that only matches of it are shown on the screen, merely suggesting what Mr. Herod really was regaled with. While the whole thing is most artistically done, there is nothing in the reels to create sufficient excitement to call out the police—or anybody else. It is a most excellent specimen of the "celuloid drama" nothing more. Any effort to create the impression it is "indecent" or "suggestive" would be foolish press work. Jolo.

## SIEGE OF MEXICO FILM.

It looks like the movies were in for a deluge of Mexican films both dramatic and otherwise according to the plans of some of the film manufacturers. Several uptown houses have been playing up Mexican dramas for several weeks. The Lubin Co. releases "The Mexican Spy" in two reels March 9.

With the dailies running columns about the Mexican revolution the pictures will get all the publicity the managers want.

## CENSORS WOULDN'T PASS.

It was reported Monday the National Board of Censors had refused to pass the foreign black and white picture of "Salome," a feature film in three reels, shown at the Wonderland theatre that day.

Wonderland put on the picture Tuesday, notwithstanding the decision of the Board. A "wiggly" by Salome at the finish of the subject is what voided it before the censors.

## LILLIAN RUSSELL SHOWS.

Chicago, Feb. 27.

Lillian Russell opened her series of illustrated lectures on "How To Live 100 Years" in Orchestra Hall Monday night, and was greeted by many women and a few men. The lecture is illustrated with Kinemacolor pictures, and when her bag punching exhibition came on, the men gave her a hearty greeting.

## ROUND THE WORLD CO.

The "Round the World" Vitagraph Co. left Yokohama last week and is now headed for Egypt, where it will remain some time filming some long Biblical subjects. Staging the pictures is done by William Ranous, and the business affairs are looked after by C. Smith.

The principal players are Maurice Costello, Georgia Maurice, Clara Kimball Young, and the Costello children, Helen and Dolores. With the party are Harry Keepers, camera man, and Eugene Mullen, scenario writer. Mrs. Ranous is also with the company, making a pleasure trip out of it.

J. Gunnla Davis, whose grandfather was the first manager of the late Sir Henry Irving, is one of the new members of the Eclair Co. In the same firm's employ are Lamar Johnston, Julia Street, Will E. Sheerer, Barbara Tennant, Fred Truesdell, J. W. Johnston, Alex. Francis, Guy Hedlund, Helen Marten, Will Thompson.

## FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

Editor VARIETY:

Keith's, Boston, Feb. 23.

I notice in last week's VARIETY that Joe Keaton and myself had words, week Feb. 10, when I accused Mr. Keaton of taking the pull in by the back of the neck from me in Europe. I did not say Europe, it may have been in this country.

You also state on my telling Keaton this, that Keaton broke loose. I'll give you my word of honor Mr. Keaton did not put one finger on me. If he had there would have been no more Joe Keaton.

The satisfaction that I, Joe Boganny, got was the manager kept them off the stage during my act.

I also met Mr. Keaton in a saloon outside the stage door one day whilst I was having a glass of beer there, and there was none of that boisterous stuff anywhere.

Now you have the true version of the whole affair.

Joe Boganny.

Editor VARIETY:

I want to thank Mrs. Victor Jerome (Lottie Fremont) and my brothers and sisters of the profession in "The New Century Girls" for their kind donations after my appeal for aid.

May God bless each and every one of them, and especially Mrs. Jerome, whose kindness to me I shall never forget.

Edith Harvey.

Editor VARIETY:

Acts playing Montreal should see, when signing contracts, that their contracts read one week (six days), instead of one week (seven days). If the latter, you are liable to work a park Sunday. The Fidelity Booking Office of New York book you there and put in the contracts that the manager has the option of playing you at the park Sunday.

Quinn and Quinn.

Editor VARIETY:

Please correct a review on me in VARIETY. There is certainly some mistake in the identity, as I have not played New York for nearly six weeks. Besides, I am not a soubrette.

I do not dance a step and am not plump of figure, etc., as *Rush* said. It is likely some theatre used my name or an old card.

As a matter of fact I am considered beyond a fair turn.

Reve Plske.

## SPORTS

The most lurid sporting event of the year took place at Recreation Park, Fresno, Cal., Feb. 17. The "Naughty Marietta" Baseball Club met the Fresno Firemen All-Stars in mortal combat, before an enthusiastic audience of various rank. The first four innings were close, and the Firemen fielded desperately, but in the fifth things went to pieces, and several balls were ruined. The game ended a draw, as

the scorer was not able to keep up with the play. Captain Bob Ritchey, of the actors, was in fine trim, while his battery, "Chi" Farrell and Ryan, were at their best. Farrell's pitching was the feature of the game. Anderson was arrayed in a suit of overalls, loaned by Stage Manager Ferguson, of the Barton, and his coaching furnished ample comedy for the occasion. Edward Beck, baritone, swung vainly at the spheroid during the first eight innings. In the ninth he hit it a mighty crash. Not realizing his good fortune, it took much coaching to induce him to run the bases. He got to second, on what might have been a home run. The "Naughty Marietta" outfit hope to land a game in Los Angeles this week.

While Frank Chance is with the Americans, practising down in Bermuda, Mike Bentham, the vaudeville agent, is working over him night and day in an attempt to induce Chance to accept vaudeville engagements next fall. Chance has partly fallen. A novel idea in a variety turn has been laid out for the white hope of the local American leaguers.

Few ball players become enamored of the stage. There have been exceptions, like Mike Donlin, but others balk. Mathewson said once was enough for him. This season's entrants Hughey Jennings and John J. McGraw, are both decided disciples of baseball hereafter. Mr. Jennings said the other evening the strain, wear and tear on his nervous system going before an audience twice a day were becoming more than he can stand. McGraw felt the same way, and has mentioned that he would rather go into a double header on the diamond any time than to play a matinee in vaudeville.

Jess Willard, the big prize fighter from Kansas, looked upon by some as the real "white hope"; Johnny Coulon, the bantamweight champion and Howard Carr, the fight promoter, were motion pictured recently.

William C. Miller, on John Cort's payroll, is something of a ball player. In fact young William is good enough at the diamond trick to pick up extra money during the summer months. His home is in Lakewood, N. J., and he has been on the Lakewood team for three years during which time it was considered the best amateur nine in New Jersey. Miller is both a twirler and a second baseman, shining more particularly in the latter position. He played last summer in the Eastern Carolina League. His work attracted the attention of some of the big league managers. Miller's fielding average is .945 and his batting over .300.

## OBITUARY

San Francisco, Feb. 27.

Lotus Moore, some years ago a favorite here with the patrons of the old Tivoli theatre, where she was known as a clever juvenile actress, but of late a cabaret entertainer at the Black Cat cafe on Eddy street, this city, ended her life Feb. 21 in her apartments at 1149 Devisadero street by taking a dose of cresoline. She was rushed to the Central Emergency Hospital in an ambulance, but died shortly after her arrival there. About three weeks ago Miss Moore was severely burned about her face by the explosion of a chemical preparation that she was heating as an application for throat trouble, and considerable fear was subsequently entertained that her injuries would leave a scarred visage. This, added to slight decline of her vocal powers, together with an accompanying nervousness, is thought to have developed the idea of self-destruction, if suicide it actually was, and which theory is discredited by the most intimate friends of the deceased. Miss Moore was a Tivoli favorite in the old days before the earthquake and fire, and was married at the age of 16. A three-year-old daughter is the result of that union. The child is in charge of the grandparents at Sixth and Mission streets, this city. Three years ago Miss Moore was divorced, and the whereabouts of her ex-husband are not known here. Previous to her cabaret engagement she was in the chorus of the Jim Post Musical Comedy Company at Pantages' theatre, Sacramento.

Los Angeles, Feb. 27.

Florence Barker, an actress, died in this city (her home) of pneumonia.

Thanking all our friends for attending the funeral of

**ELLEN DONEGAN**

our beloved mother

**NELLIE DONEGAN  
JIMMY DUNEDIN  
MAUDE DUNEDIN**

Linden Beckwith, a singer in vaudeville, died suddenly at her home in Columbus Feb. 24. She was about 32 years of age.

Boston, Feb. 27.

Claude R. Buffington, a member of a vaudeville team playing a sketch at the Olympic theatre, in Lynn, and who was injured in a fall on the stage on Christmas Day, died at the Union Hospital there Feb. 21. Buffington was playing the role of a plumber. His partner in the sketch shook a ladder on which Buffington was standing, which was part of the business. This was Buffington's cue to jump, and he was supposed to catch a chandelier suspended from the stage. He missed the

chandelier and grabbed at a piece of rope dangling in the air. The rope broke with his weight and he fell to the stage, a distance of 20 feet, landing on some vases. He sat up and smiled at the audience. They, thinking it was a funny bit of stage business, applauded wildly. Every artery in his right arm had been severed on the broken glass and he was rushed to the hospital in an automobile. Just as he died a suit was filed in the Essex Superior Court against the Olympic Amusement Company asking \$15,000 as damages. Buffington was the plaintiff. He is survived by his mother, Mrs. Albert Buffington, of Chicago; his widow, Virginia Buffington, and a five-year-old son, Donald. The body was sent to Chicago.

Sardet, a well-known tenor in Paris, who appeared recently at the Gaité, died at Monte Carlo, Feb. 13, from ptomaine poisoning.

San Francisco, Feb. 27.

Marie Darling Collins, wife of Seawell Collins, the noted playwright and artist, died here recently. A year ago Mrs. Collins came to this city to join her mother. A short time ago Mrs. Collins was stricken with heart disease, which subsequently caused her demise in a local hospital. She was buried from St. Mary's Catholic Church in this city by the Paulist Fathers, an order to which she had been devoted from her youth.

As the result of an accident Christmas Day and a subsequent hospital operation, R. C. Barry, husband of Virginia Barry (Barry and Johnson) died Feb. 19. A chandelier broke during their act and knocked Barry down, cutting arteries and muscles in his arm. The arm was amputated Feb. 14 and his death followed five days later.

Frank Faggiani, father of Bella Doyle (Goforth and Doyle) and Rita Redmond, died at his home, Lynnbrook, N. Y., Feb. 15. A widow, two sons, three daughters and four grandchildren survive.

Oscar Metenier, author of many, sensational short plays, and founder of the famous Grand Guignol, Paris, died in this city Feb. 7, after a long illness, at the age of 55.

Grenet Dancourt, author of several farces, died in Paris, Feb. 10, aged 54 years.

Alexander Wilson, known professionally as Colin Stuart, died at Yarmouth, Nova Scotia, where he had lived for a quarter of a century.

Chicago, Feb. 27.

Charles Dickerson and Robert Irving, actors of the "old school," were found dead together Feb. 20 in a room filled with gas in a North Side lodging house.



London, Feb. 19.

**Ragtime** as a money-maker seems to be working both ways now here in England. Anyone with money and who formerly had ideas of producing acts will be swept up with this sudden gust from America. Myron Gilday, of a Hebrew patter act, always had ideas. This latest one of his was expounded at the Surrey last week when he produced his show, "The Ragtime Revue." One American was used in the act. He was Baum, of the one time Melville Gideon Four. Baum sang one song and made good with it, but the others were not strong enough to hold the act up, and it died a horrible death.

In order to produce an act with American ideas when working with new ones, one must be there twice as strong as if working with American people. The average English chorus girl has not yet acquired the rag idea nor have the men, therefore the flop. On the other hand, Ernest C. Rolls, an English producer, framed up a pretty show in "Ragmania" at the Oxford last week. While far from the American thing, the numbers are done prettily and with good effect. Also he was wise enough to engage a special chorus of good voices. All the numbers (American songs) are done on a darkened stage. It grows rather tiresome, but the one fault can easily be remedied. Rolls has an act that should please English audiences all over the country. "The Ragtime Jubilee" opened at the New Cross Empire this week instead of Finsbury Park last week, where it was first slated for. The act is now called "The Ragtime Revue." Five scenes are used. All the way the bigness of the production is bound to impress. The numbers are well distributed among a pleasing cast. The comedian is William C. Strong, who can be funny only when singing, and the other attempts may easily be eliminated. Outside of this, however, the Revue should prove a likable attraction anywhere in England. Fern Andree has looks that have not been distanced up to now by any of the new arrivals from the States and does her numbers all very prettily in a manner that is sure to always make her friendly with her audiences. The others, Kenneth Darrell, Hettie Trexel, Clara Cooper and Derrek Hudson—all help in their own way.

**Brangrove and Slaughter** will produce a few of the fairly late West End successes twice nightly around the Gibbons Circuit. One of the latest Gibbons Circuit ideas is the production of three Grand Guignol weird sketches for a full program at a few of their outside halls. They will start this entertainment at the Ealing Hippodrome.

The bookings of the Three Rubes now extend over a period of 22 months with seven more months booked but not confirmed. This is laid out over England and the Continent.

The King's Palace, Preston, is the name of a new Broadhead hall opened in this town, the Hippodrome, and

# LONDON

## VARIETY'S LONDON OFFICE

18 CHARING CROSS ROAD (CABLE "JESSFREE, LONDON.")

**JESSE FREEMAN**, Representative.

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

there is also the Empire, booked by Alan Young. This town is probably the champion of England for theatres. There is one to every 5,000 persons.

**Hughie Meeghan**, the Australian lightweight, will leave England after his coming fight with Wells to go to his native land, where he is to receive \$5,000, besides 20 per cent. of the gross takings of ten fights he is booked for. Hughie is doing almost as well as if he were a ragtime singer.

"The City of Yesterday" has been booked to play two weeks, commencing March 24, at the Olympia, Liverpool.

An interesting case is on the calendar to be heard some time this month. Jock Whiteford is suing the Variety Controlling Co. for spoiling his reputation as a vaudeville act by placing him first turn on one of its bills. Whiteford claims that first turn is too early for an act of his calibre. The managers dispute the calibre.

From time to time rumors slip out concerning the closing of the Tivoli for repairs. The latest one says the hall in the Strand will be partly demolished some time in April.

The Palace, Manchester, will close late in the spring for repairs costing \$100,000. About three months will be the time required.

**Bransby Williams** has been carrying a ragtime drama, with rag melodies, around in his vest pocket for the past week or two trying to make up his mind to produce it. Bransby has already produced a successful one-man revue for himself, and even outside of this is a great producer.

When **Ethel Levey** was placed in the dramatic scene in the Hippodrome Revue it was meant to be pure burlesque. But Miss Levey in this bit brought herself to the notice of several legit managers for she has received many offers, the most persistent perhaps from Sutro. There is nothing definitely settled as to what Miss Levey will do after the Hipp Revue.

**Baby Helen** has been booked for the Moss Empires for next year by the Marinelli office.

**Ida Phillips** (Phillips Sisters) is engaged to be married to Seifis Sultana, who is a Persian prince. The "sister act" has been away from America for two years playing on the Continent and in South Africa.

**Charles Bornhaupt**, now of Brussels, was in town last week in search of talent for Luna Park, Brussels, for

which he is booking vaudeville attractions. Bornhaupt expects to sail for the States in the summer.

33 Indians will be brought over here for a circus produced by Sarrasini in Dresden April 1. The Indian deal was put through by Billie Burke and the Marinelli office. The show will tour Europe. J. C. Miller of "101" Ranch will secure the red-skins.

**Stoddard and Hynes** are sailing for the States next week under interesting circumstances. Mr. and Mrs. Hynes expect an addition to the family and also want it to be an American, so they are travelling to Syracuse, N. Y., for this big event. (Lucky there is some place somebody likes less than Syracuse.)

**Bertram Wallis**, formerly a musical comedy actor, is working with five others now in a vaudeville act called The Musketeers. The turn is one of songs and comedy. Nelson Keys takes care of the comedy end. The men are all dressed as Musketeers and their voices are splendid. The comedy is fair. It is what generally makes musical comedy audiences laugh loudly. The act is good for an item on a bill, but it isn't framed strongly enough for a draw anywhere. The Musketeers are playing the Tivoli for a few weeks.

**Archie Parnell**, booking manager of the DeFrees Circuit, has for the third time in two and a half years received the congratulations of his friends on the arrival of a new Parnell. It is not known whether Archie intends framing for a Parnell ragtime octet or a championship football eleven, but he is some kid.



LAWRENCE JOHNSTON

The Morning Albertan, Calgary, Friday, February 21, 1913 (page 8, column 3, says): "A ventriloquist, Lawrence Johnston, follows with some exhibitions of his art which eclipse anything of the kind seen here for some time, and there have been some classy exhibitions of the art along this way within the last few months."

One of the Three Rascals threw himself out of joint last week doing his George Cohan dance. The act did not appear for one night on account of this.

**Onaip**, the piano mystery, will open in Glasgow at the Empire March 3, booked by Will Collins.

**W. Buchanan Taylor** (known mostly as "Buckie") has relinquished partly his connection with newspaper work and has been appointed managing director of the Vaudeville Booking Agency which he will immediately associate himself with. "Buckie" gained fame as a newspaper man, first in Manchester (where he wrote for years under the nom de plume of "Bayard" in the Sunday Chronicle). Later he moved to London where he has been for the past two years.

**Fred Kitchen** will make a start as his own boss Feb. 24 at the Hippodrome, Bedminster. When he opens there he will have in front of him \$150,000 worth of booking, extending over a period of 120 weeks. The first sketch the comedian will place himself in will be entitled "Bungle's Luck."

The Ring, a boxing establishment, is to be torn down and a larger building put up shortly. At present Dick Burge, the once clever lightweight, runs fights in this place about three nights weekly. The new building will be built to accommodate a picture show besides a boxing arena.

**Harry M. Vernon** has a sketch in preparation of the American detective type in which James Carew will appear. Mr. Carew is the husband of Ellen Terry.

**Jack De Frece**, at present booking the Olympia, Glasgow, will also book for two other halls in Scotland. Names are at present withheld. Besides booking the Olympia, Mr. De Frece is a part proprietor.

#### FISCHER'S PARTY GETS AWAY.

The Majestic sailed last Saturday morning with all of the principals and choristers engaged for the new London Opera House revue. Most of them went aboard Friday night. With their friends, the boat held a jolly bunch.

Clifford C. Fischer was there, with his financial sponsor, E. A. V. Stanley, who came over here with the foreign agent. Fischer did most of the booking for the new venture.

Mr. Stanley is an Englishman, said to be worth \$2,500,000, and a Master of the Hunt at home. He looked like money. Some Americans having business dealings with Messrs. Fischer and Stanley investigated Stanley's credit, receiving word he had 500,000 pounds in English coin.

As a slight token he was accustomed to mix with coin, just before leaving for the boat Friday afternoon Mr. Stanley ordered \$400 worth of fruit from a Putnam Building dealer for the steamer.

## NEW ACTS NEXT WEEK

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

Bud and Nellie Heim, Hammerstein's.  
"The Squealer," Hammerstein's.  
Hermine, Shone & Co., Bronx.  
Max Welson Troupe, Bronx.  
"Peter," Orpheum, Brooklyn.  
Four Florimonds, Bushwick.  
"The Song Birds," Colonial.  
Johnny Stanley and Millership Sisters,  
Union Square.  
Amy Butler and Boys, 5th Ave.  
Muriel and Francis, 5th Ave.  
Jas. Leonard and Co., 5th Ave.

Fay Templeton.

Songs.

18 Mins.; Full Stage.

Hammerstein's.

Once an artist—always; nevertheless it is once more emphasized that even artists must have material. To the accompaniment of a tremendous reception Fay Templeton appeared upon the stage of the Victoria Monday night shortly after 10 o'clock and in her famous widow's gown from Weber & Fields old music hall, sang "Fishing." In a brief monolog, consisting mainly of the phrase in both French and German "Isn't she large?" she leads up to the song "Though I'm Stouter Than I Have Been, Still I'm Thinner Than I Was," finishing it with comedy trills and high notes, a contrast to her rich contralto tones, which she makes use of immediately afterward with one verse of "Poor Little Buttercup." Here a change of costume is resorted to for "So Long Mary" from "45 Minutes from Broadway," in which she employs five boys and five girls to go through the same "business" as was done in the show. There were persistent demands for an encore and her most famous ditty from Weber & Fields—"Rosey Posey"—came in for a single verse. Somehow or other, the whole thing simmered at the finish. Miss Templeton was not accorded the full homage due so great an old-time favorite—and artist. *Jolo.*

Chung Hwa Comedy Four.

Chinese Quartet (Songs).

One.

Fifth Avenue.

The four Chinese boys get over about equally, on singing and comedy. One of the quartet is a comedian. Three speak very good English. They came from the Coast and probably spent some of their youth in school out there. The boys are much better and more civilized looking than the Chinamen met with on the eastern streets. Perhaps at home they are of the upper strata. First garbed in native dress, they afterward change to American clothes, minus all "pigtales" or paper packages. On appearance one could almost say a couple were Indian boys, another a Jap with only one genuine Chinaman, but it is said they are real Chinese without a doubt. Anyhow they do a nice little singing act by itself and are protected in their nationality for success in vaudeville. But where they picked up all the showmanship of jockeying for bows, which they secure, is a mystery. If these boys have the aptitude for that, China needs native sons of their stamp. *Stmo.*

Owen McGiveney.

"Bill Sykes" (Protean).

21 Mins.; Full Stage (Special Set).  
Colonial.

Owen McGiveney's protean production of the familiar Dickens' story of "Oliver Twist" was reviewed in VARIETY last August, when McGiveney made his initial American appearance at the Majestic, Chicago. This week the young English actor is showing for the first time in New York. For some unexplained reason or other he was allowed to slip into New York unheralded, unannounced and with very little billing. For probably the same identical reason he was sandwiched into a bill at the Colonial, which is headlined by a diving seal. However, the apparent handicaps were without avail, for McGiveney landed with the same wallop in New York he did in Chicago, and his Chicago opening developed into quite an important event. McGiveney could have followed the picture of the King's funeral and shared the stage with the diving seal, and the result would have been just the same. In "Bill Sykes" McGiveney introduces five characters, his two strongest being Nancy and Bill. To offset the tension, he trots in the Artful Dodger with a comedy bit. The story is too well known to stand repeating, but one could ramble on for hours about his changes which seem almost too fast to be true. During his brief stay in America McGiveney has accumulated a few new ideas of stage craft. At one time after an exit he has some one behind the set protrude an arm from the room within, while he is going through speed to another character. The arm is jerked back just in time to allow him to enter from the other side. It's a good legitimate piece of deception and brands McGiveney as a student. The same idea is worked in another way during a later change. "Bill Sykes" is surrounded with a heavy set depicting the garret of the Sykes home. The story ends with the murder of Nancy and Bill's escape. Every character is excellently portrayed, the actor having exceptionally good control over his voice. Now that McGiveney has been tried and found worthy, he will probably remain here for awhile. He should, for the powers that control American vaudeville very seldom locate a McGiveney for importation. He looks in New York exactly as he did in Chicago, the best of his kind ever brought over. He was easily the big number on the Colonial 12-act program Monday. *Wynn.*

Mijares.

Wire Walker.

5 Mins.; Full Stage.

Fifth Avenue.

Mijares last appeared in New York the week ending March 9, 1909, with Ringling Brothers Circus at the Madison Square Garden. The review printed under New Acts in VARIETY of that date still applies. As a balancer on the wire tight or slack, he is a marvel. *Stmo.*

Alexander Carr and Co. (2)

"Diversion."

29 Mins.; Full Stage (Interior).  
Palace, Chicago.

Alexander Carr, late of "Louisiana Lou" and a favorite in Chicago for some time back, opened at the Palace Monday afternoon before a nearly capacity audience. The talking pictures are generally given credit for drawing much of the business but there seems to be no doubt Carr had something to do with the large outturn. The comedian who has always been identified with character work is endeavoring to get away from his Hebrew and is doing sort of a light comedian. The idea of the piece which simply serves to introduce Carr in songs or song-readings is very neat. The star plays himself in the skit, a popular actor who is never overlooked when a party of any description is in order. Having taken to writing music he decides to spend a quiet evening at home. His valet announces a friend who enters and tries to induce the star to go over to the Hotel Sherman, where a little party is in progress; Carr demurs and tells why a man should not waste his life in all night sessions, etc. The talk is bright and entertaining and very well handled although it might be quickened just a trifle. The conversation leads into a song which is one of the best numbers vaudeville has heard in many a day. It is a satire on songwriters who have stolen Mendelssohn's "Spring Song" and have written hits around it. It carries the air of the "Spring Song" and introduces a few bars of eight or ten popular numbers that have been direct steals. The number is a gem and so strong it doesn't appear as though it should be given first although a good arrangement would be a difficult matter to lay out. "Snooky Okums," "Belle of the Ghetto" (a number with which Carr has become identified) and "Since I Lost You," were the other songs all introduced during the dialogue. Walter Blaufauss, director of the orchestra at the College Inn, is leading the orchestra for Carr. Walter is certainly there. He adds to the general classiness of the act and also makes the orchestra sound like a new organization. Carr has a good vehicle for vaudeville. The act Monday afternoon was played for the first time. By the end of the week with the necessary six or seven minutes cut, it should be in capital shape. If the comedian wishes to continue in vaudeville he need look no further than his present offering. *Dash.*

Dolly Julian.

Equestrienne.

5 Mins.; Full Stage.

Wonderland.

Woman in red tights, on dapple horse, goes through a bareback riding act in a circus ring, consisting of jumping over streamers, ground somersaults, jumping to horse's back while he is whirling around, collie dog jumping to horse's back and off, etc. Old style circus act. *Jolo.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York  
Theatres

Lillian Russell and Kinemacolor—Fulton (March 3).

"The American Maid" (Louise Gunning)—Broadway (March 3).

"The Ghost Breaker" (H. B. Warner)—Lyceum (March 3).

"The Painted Woman"—Playhouse (March 6).

May Tully Players (4).

"The Culprit" (Dramatic).

20 Mins.; Three (Interior).

Union Square.

May Tully is not in "The Culprit." Her name simply appears on the program as sponsor for the act. "The Culprit" is strictly dramatic. Much of the action may have been suggested by magazine stories of the current year. For instance the extinguishing of the lights and the disappearance of a money envelope from an open safe with the four members of the whist party under suspicion by the host recalls the big moment of "The Sixty First Second," a serial now running in McClure's. One Mr. Duryea (Geo. B. Miller) is entertaining Mr. Caryl (Geo. Kling) and wife (Fay Browning) at whist with the stakes pretty high for a small-time game. The Caryls have brought Mr. Savary (Arthur Hull) along who also takes a hand. The game ends with Duryea a big winner. The Caryls, counting up, find the winnings of one almost offsets the losing of the other. Savary, after paying several hundred, is still short \$1,247. He declares he can't pay it nor can he give a note. Duryea is furious and berates him soundly. Mrs. Caryl says she and her husband will make Savary's debt good as they were responsible for his presence there. Duryea has \$2,500 in an envelope in his safe which Caryl knows is there as the men have had previous dealings, Duryea having blackmailed him. As the guests are getting their wraps Duryea turns out the lights. Forms move quickly about. Duryea demands to know who's at the safe, orders everybody to remain in sight and again flashes the electric, Savary's on the couch, Mrs. Caryl standing nearby with her cloak on while Caryl is at the opposite side of the room. Duryea accuses them all and then points out why Caryl should be the guilty one. Caryl acknowledges the theft. Savary then exposes Duryea (who is the real thief) and says he's a detective whom Mrs. Caryl has hired to trap Duryea. After Duryea's full hand is shown, Savary applies the nips and phones for the wagon. The act made an impression and held close attention. There's a lot of useless explanatory dialog. Miss Tully's company did fairly well, yet the complete cast was not up to full measure. In the dark scene electric torches are used but their presence is not explained. A number of slips did not disconcert the audience. It's an act worth seeing once. *Mark.*

**Dainty Marie.**  
Songs, Talk and Rings.  
22 Mins.; One (8); Full Stage (22)  
(Special Drop).  
Hammerstein's.

Isn't it a pity that some folks, with sufficient native talent to make good without resorting to "blue" stuff, are compelled, through association, to sink to a level that is pathetic, if not degrading.

Dainty Marie, who is said to be Mabel Meeker, at one time with "The Midnight Sons" at the Broadway, has been recruited from burlesque for a week at Hammerstein's. She must rejoin her burlesque troupe at Cleveland next Monday, otherwise Willie Hammerstein would hold her over. Emerging from the folds of a green velvet drop in "one" Marie, clad in Quaker dress, sings a simple country girl song, (Lucy Weston's "Keep Your Feet Together") with a number of suggestive catch lines. Second song is in boy's dress suit, in which she deepens her voice and announces "And Now I'm Cousin John." The gist of this lyric is suggestive also. The velvet drop is raised and Marie is disclosed in full white fleshings in "physical culture" poses on a pedestal. This she follows by a few toe steps, cartwheels, somersaults and contortions, all well done. Then comes a ring act, during which she sings, talks and whistles. She says to the audience: "If I should fall, would you catch me?" Plant replies: "Yes, I'll take you home." Which nicely places the come-back: "That's awfully nice, but I'm not the 'falling' kind." She concludes with good posing in various attitudes on a perpendicular rope. Everything Marie does is so genuinely meritorious that it is ridiculous to believe it necessary to resort to the "blue" talk. And at the matinee Marie did a raw and crude bit of undressing that gave her billing of "Dainty" the most awful wallop "Dainty" ever received. *Jolo.*

**Cullen Brothers.**  
Singing and Dancing.  
7 Mins.; One.  
Hammerstein's.

Another team of young men step-dancers, opening with a brief song and eccentric dancing, then the inevitable "scarecrow" dance, finishing with wooden shoe work. About on a par with most of the others in the line. *Jolo.*

**Jock Mills.**  
Songs and Talk.  
14 Mins.; One.  
American Roof.

Jock Mills says William Morris brought him over to this country, and that Harry Lauder receives \$5,000 a week, while he only gets \$1,000. There was some other jokes Mr. Mills told on the American Roof, but the audience wouldn't believe them, so Mr. Mills might just as well stop talking in his act. Jock sang three songs. Had he left the first one out, it would have been preferable, for the final two were quite good, the Suffragette number particularly. "No. 2" on the bill left him rather high, but Jack can get over on the small time. If he will build his turn up with all songs, he may get along nicely. *Sime.*

**Mrs. Louis James & Co. (2).**  
"Holding a Husband (Comedy)."  
18 Mins.; Full Stage (Drawing Room)  
Alhambra.

"A triangular comedy by Arthur Hopkins," is the terse description on the program of a rather amusing play-let of polite comedy complexion with an occasional leaning toward farce. The story is quietly told—indeed rather too quietly, for there is little action involved, but the play of "wise" humor is swift and interesting. The cast includes three people, two women and a man, and the whole sketch is made up of conversation among the trio. The women scarcely move during the 18 minutes, and the man supplies all the movement by short dashes back and forth across the stage. The interest arises from the character relations developed. One James Kendall (Ellwood Bostwick) who is married, amuses himself by a violent flirtation with Carolyn Hall, a visitor in his home. He is in love with his wife, but imagines himself madly enamoured of Carolyn. They plan an elopement and are caught by the wife (Mrs. James) while in an embrace. The wife takes the matter coolly and pretends to fall in with the couple's plans. Such an attitude shocks the husband into the realization of his love for the wife and a reconciliation is immediately effected. The story is accomplished with a capital by-play of witty dialog and the basic situation is extremely amusing. If there is any weakness in the offering it is the fact that the humor is a bit quiet and keen for universal appreciation by vaudeville audiences in the mass. The Alhambra audience received it with attention and laughed heartily at its bright points. *Rush.*

**Seven Bracks.**  
"Risley" Act.  
14 Mins.; One.  
Alhambra.

The Seven Bracks substituted on the Alhambra bill for Eddie Leonard and Mabel Russell, who retired on account of illness. They have an acrobatic specialty second to none that has appeared in the United States. The series of feats performed by the seven men is one startling surprise after another. The septet, all splendidly proportioned, good looking men, dress in a distinctive costume, an original adaptation of full tights. They are salmon in color and trimmed with a black stripe down the side of the leg and black braid trimming over a breast pocket. A linen collar and black tie complete the dress. One trick will serve as a sample of their routine. Two "Risley" jugglers lie in cradles facing in the same direction. The first throws one of the workers into a sitting position on the feet of the other. In turn he throws three more men from a somersault into a sitting position on the lap of the first man. The second pedal juggler then throws all four men through a somersault to the mat without disturbing the alignment. Another is the pinwheel trick first shown over here by the Joe Boganny troupe. Besides the "Risley" work, the seven workers are capital tumblers, and keep the stage alive with motion, with fast,

**Wilson Brothers (2).**  
"Go Out" (Songs and Talk).  
One.  
Fifth Avenue.

There is an acrobatic team called the Wilson Bros. The turn at the Fifth Avenue this week is from the west. Their surnames are Frank and Joe. German comedians, without facial adornment excepting heavy make ups, the Wilson Brothers seem to possess that something that gets them over regardless of material. About two or three years ago, at the Kedzie, a big small timer on the West Side of Chicago, these same Wilson Brothers really knocked them off the seats. A howl such as they created in that theatre had never been heard before. They nearly did as well at the Fifth Avenue Monday night, before a crowded house that paid all the way from one dollar down to see the only performance of the evening. (Kedzie gives two shows nightly.) The title of the act is "Go Out," a catch phrase used by the heavyweight comedian. Each time upon hearing a laugh, he says, "You go out" or "Go out" (or "oud"). This seemed to be excruciatingly funny to the vaudeville patrons of the Fifth Avenue. When the comedian, pointing out in the orchestra, remarked "I know you, Laura Lutz," the house yelled. It was the same remark that emptied the seats through people laughing themselves weak at the Kedzie. But for New York's big time, the Wilson Brothers are not there yet. They need better talk and more modern pop songs. Still singing "Mysterious Rag" may give the idea of how far out of the stream they have been swimming. The trouble with the Wilson boys may be that they have come east with their western act. *Sime.*

**Two Jonleys.**  
Equilibrists.  
8 Mins.; Full Stage.  
Colonial.

The Jonleys were selected to open the Colonial show this week in a routine of equilibrium that surpasses with ease anything of its kind seen hereabouts this season. They have original ideas and do little stalling. The turn differs from the conventional two-man act of this nature, any one of their several tricks being sufficiently strong to be used for a feature. The finish and best thing offered was a head-to-head trick with a bar between, the underlander carrying his partner up and down a flight of steps. The same thing was done with a chair between. It's a thriller and served to bring the men over to a big hit. They work fast, walking to music between tricks. The Jonleys are strong enough to fit the other end of any big time bill, and with a little printer's ink spread the right way might eventually find themselves working in the center of a big time show. *Wynn.*

graceful routines of ground tumbling, all of it worked in the best of gymnastic style. The Seven Bracks can take feature position on the best bills of the big time and make good. They created a young riot at the Alhambra second after intermission. The act has appeared at the Hippodrome. *Rush.*

**Edith Clifford.**  
Songs.  
12 Mins.; One.  
American Roof.

Edith Clifford is a "single" once again. Monday night at the American she cleaned up the show in the next to closing position. It's the first time in some weeks that spot there has been ably taken care of. A marked improvement in bearing, dress and work may be noted now, since Miss Clifford dallied with the big time for a while as a part of a two-act, with Harry Tighe the other half. But somehow the temporary elevation has not added to the personal charm of the girl from the days when she was a single with blue songs. The blueness has gone. In its place are mostly Yiddish numbers. Perhaps Miss Clifford has grown too dressy, or it may be she changed her style of head-dress and with that altered her appearance. Whatever it may be, Edith might throw those two wavy question marks sticking out of her hair into the ash can, although the ornaments probably interested the women of the small time audience. Opening with a "Bamboozle" song, she then gave "The Yiddish Cabaret," a mixed number for the third (one verse Irish and one Yiddish), closing with "I Want to Dance." The centre two songs may be restricted. Neither had been heard before. No one has anything on Edith Clifford singing a Yiddish song. And no one has anything on her in taking bows. The latter was probably picked up on the big time also. With the act at the American she is a small time feature turn. If Miss Clifford wants to make the big time (something she can and should do), stronger material in selections will land her there. She might divide the numbers between Yiddish and Irish, leaving all straight and other character songs alone, unless running across a corking comic lyric. But corking comic lyrics are not around, loose to be run over. *Sime.*

**Alice Hollander.**  
Songs.  
14 Mins.; One.  
Alhambra.

Miss Hollander does not lack impressive billing. "Europe's Royal Court Favorite, having sung by request before King Edward VII, King George V, King of Spain, Czar of Russia, Duke of Connaught, and also toured in concerts with Paderewski, Kubelik, Caruso and Patti," says the program. And all this for a rather light concert number. The Alhambra audience Tuesday night declined to trail with European royalty with any showing of enthusiasm. Miss Hollander has some very sweet, round notes in the lower register, but her three numbers were not picked to exploit her contralto voice. She opened with a rather pretty ballad, sang "I Hear You Calling Me" and finished with "Annie Laurie." There was just enough applause to warrant two bows and then Miss Hollander departed from there. *Rush.*

## WIDOW BY PROXY

May Irwin scored a success at George M. Cohan's theatre Monday evening in a new farcical comedy by Catherine Chisholm Cushing. This result is to be ascribed entirely to Miss Irwin and those little arts of spontaneous humor which have gathered to her a host of grateful friends, grateful because the blonde and ample comedienne has these many years been following her mission of brightening an all too dull and weary theatrical world.

"Widow by Proxy" is a tenuous affair. It must have been a dull auditor who failed to pierce its transparencies from the first. Such of humor as was contained in its lines and situations was obvious and labored even to the limit of atrocious puns, but the late "Mrs. Black" triumphed over all handicaps. There were moments in the first act when the halting, stuttering play outweighed with its crudeness, the most heroic efforts of the star, and for a while the issue hung in the balance.

Miss Irwin in this emergency was forced to a bit of buffoonery, a sailor's hornpipe, that lightened the interval and bridged over a dangerous spot.

In the second act (there are three) the proceedings brightened up and from then to the last curtain the laughter was real. It was not at first the easiest thing in the world to reconcile Miss Irwin to the role of a bachelor girl. And there seemed some incongruity in her name of Gloria Gray, which does not suggest the unctuous May either in front elevation, horizontal cross-section or ground plan. Only a lady playwright could have selected so inept a moniker. But when Gloria, in her self-assumed role of the widow of a Boston blue book notable, plunged herself in a paroxysm of tears, all such bothersome details were forgotten.

Gloria (Miss Irwin) undertakes on behalf of an invalid woman friend to impersonate her in order to collect a legacy which the friend is too proud to demand from the Boston Back Bay relatives of her late husband, two spinsters who had refused to receive her on the score of her unpretentious family tree. Gloria goes to the home of the spinster aunts determined to win her way into their regard, or club them into submission. Anyone who has ever seen the breezy May will immediately perceive the possibilities. Gloria falls in love with Capt. Pennington (Orlando Daly), a nephew of the maiden aunts. Just as the spurious "widow" and the Captain bring their romance to a climax, the supposedly dead husband appears on the scene, a stage device more useful than ingenious. Third act straightens out the complications.

Unhappily Miss Irwin has no swinging "coon" songs. In the second act she devotes some ten minutes to warbling at the piano, one capital comic number, "She Was Sweet Sixteen When Lincoln Was President," the published comic song, "Don't Leave Your Wife Alone" and a sentimental ballad. This latter was given a funny twist by reason of the situation which introduced it, and some effective by-play, but Miss Irwin's forte is not sentimental ballads.

Eight other principals are concerned. Alice Johnson in the role of a dunning dressmaker wore two startling gowns.

Rush.

## BIG REVIEW

There isn't much change in Henry P. Dixon's "Big Review" from previous seasons, but that does not affect the performance nor attendance. The Casino, Brooklyn, last Friday afternoon, held nearly a capacity audience with orchestra seats as high as fifty cents. It was a very pleasant afternoon, not "good show weather."

There are three big items surrounding "The Big Review" that no show on either Wheel can claim altogether. They are a performance as clean as a whistle, thoroughly enjoyable, and the best casted burlesque show that has ever played New York City. The last is not the least. It means something to see a well balanced group of players in burlesque with two featured principals. That is why "The Big Review" can repeat its pieces of other seasons, including "imitations" (even at this late day) and do the business.

The story winds around the robbery of the post office and the rain coat. Carrying out the theme are Francis Bradon, who does an excellent repressed ham actor; Charles Saxton as the fop Englishman (he can give cards and spades to a whole lot of the same type in the legit); Florence Brook, with a bit as a souse that is worth while all by itself; George Howard, a real rube; George Saunders, as the Sheriff, who doesn't b'gosh all over the stage and Harry Lorraine in a sort of grouchily villainous role that he makes cringing, stealthy and almost repulsive.

It isn't often a reviewer can go down the program of a burlesque entertainment and find them running that way. In addition to these are Frankie Heath and Harry Le Van. That the women of the show do not compare with the men may be attributed to Miss Heath filling all needs. She's a pretty clean wholesome young woman, doesn't wear tights nor French soubret gowns, but is a likeable girl.

Le Van is a fortunate boy. He has ability and personality. Either is sufficient. When Le Van is working both, he has but to make a move or speak for laughs. Le Van comes under the classification of a good performer. His points are made without fighting with himself, the remainder of the company or the audience.

A bit on "The Girl from the Golden West" was nicely handled by Miss Heath and Mr. Bradon as the principals. Mr. Bradon followed E. J. Connelly rather closely in make up and did very well, while Miss Heath could be said to have proven herself competent to rise to something better than burlesque can ever tender her.

Among the other women as principals were Clara Devine, not paying enough attention to her work to even watch her makeup; Evelyn Knowles, who may have been a chorus girl last season, and Ada Berkely, stepping in for a minor part. The choristers are plenty, fat, chunky, mostly all of the pony size, and not so fair, but they work well.

Mr. Dixon has a good show in "The Big Review," better this year than last and a genuine credit to the Western Wheel and burlesque. A few more shows like it would chase all the dirt off the Wheel circuits. Sime.

## MARIE DRESSLER SHOW

If Marie Dressler contemplates a road tour with her own company of players, there will have to be some large and immediate changes to insure any degree of success for the venture. Her present aggregation, while apparently passable individually, doesn't look so good collectively. The arrangement has been badly constructed, lack of scenery, poor stage arrangement, etc., giving the performance an amateurish polish that doesn't speak well for the future.

As presented at the West End this week the Dressler Players have but one or two redeeming features, the strongest being the star herself. It was Miss Dressler who pulled the evening out of the gloom when it began to look impossible. Her single specialty of three numbers, one a burlesque recitation, was the big hit of the show, and then near the finale she jumped into the breach with Jeff De Angelis and with a burlesque on "Camille" carried the comedy honors off without an effort.

Otherwise there is little to be said about the show. With the exception of "All At Sea" the comedy vehicle offered by De Angelis, the bill was given in the same set. This took the edge away from the individual numbers and for a small fee could have been remedied.

De Angelis is supported this time by a picked company of players. During his vaudeville tour the sketch was never considered a possibility and with his present cast it looks worse. Arthur Row as the captain of the boat was badly cast. Mina Schall was the bright spot of the act, but there is such a small spot of brightness in "All At Sea" that Miss Schall was almost invisible. A few scattered laughs resulted from the hokum routine, but on the whole it suffered a painless death.

Frederick Hastings opened the program in "one" with a few operatic numbers. A full stage act should have started the ball rolling. Hastings, an accomplished and talented baritone, made a mild impression.

Mme. Yorska, supported by Robert Drouet, Miss Dressler and a company offered two acts from "Camille." Poor stage setting handicapped it, although the small audience present got to an excited pitch. The same scene is used for both acts, one a gambling parlor and the other Camille's boudoir. Aside from the three principals, the support was of the mediocre brand.

Weber and Wilson, credited with being the originators of the "Texas Tommy Dance" were a very bright spot on the program, their routine calling for applause aplenty. Miss Wilson is pretty as well as being a nimble stepper. They also scored in "The Symposium of Terpsichore," a series of dances from the period of Greek posing to the present day rag. M'lle Tancita who interpreted the Spanish dance in this number left a favorable impression also.

Mary Desmond, direct from Covent Garden, a contralto of pleasing appearance and personality, kept things moving during her stay and was encored for three extra numbers.

An annoying feature was the back

## HAMMERSTEIN'S.

(Estimated Cost of Show, \$5,500.)

Fay Templeton, the \$2,500 headliner at Hammerstein's this week, is not the sensation looked for and confidently expected. She is undoubtedly a "draw," but Monday night's house was not capacity. It's a pity that the once popular favorite should be so readily passed up by those who worshipped her in the old Weber & Fields days and for a generation prior to that. The only one around the house of "the old crowd" was Edgar Smith, who came in with Lee Shubert to give her a welcome.

Of course the regulars accorded her a reception, but had so popular an artiste occupied a similar position in a London music hall the house would have been filled with dress-suited Johnnies yelling "bravos" at the top of their voices. Miss Templeton's turn is under New Acts as is also Dainty Marie, a clever little woman.

It was an oddly "cold" and unresponsive house, not at all inclined to applause. The greatest sufferer from this lack of enthusiasm was Cliff Gordon, on in fifth position, with an almost entirely new routine of stories. He had the first whack at the comedy, but is not yet easy with the new monolog and stumbled occasionally.

Cullen Brothers, dancers (New Acts) opened, followed by Musical Johnstons, xylophonists, who scored with a lively medley of 1913 popular songs. Adonis, contortionist, and his dog assistant, with a fine setting, did well, as did also the Primrose Four. "1,000 Pounds of Harmony" is ideal billing for this quartet of heavyweight singers.

Kenny, Nobody and Platt, opening the second half, were the first big comedy hit, going very strong with their sidewalk conversation and coon singing. Joe Jackson had the audience screaming with laughter over his incomparable comedy pantomiming, overplaying a bit at the finish. It is so very easy to overdo that kind of a turn. Smith, Voelk and Cronin, ratskeller trio, were not strong enough for the spot. They should have changed places with Gordon, which would have been better for both. A ballad in the centre of a ratskeller turn at that hour, unless by a very well known trio, has a tendency to slow things up entirely too much.

French and Eis, with their "Dance of Fortune," drove the audience out by the hundreds, leaving it very hard for the Heyn Brothers, equilibrists, who closed at 11.05. It was a short show for Hammerstein's, beginning at 8.15.

Jolo.

stage peepers who succeeded in keeping the audience's attention from those on the stage. The blue cyclorama drop is a mistake. The usual stage dressing is preferable and would help the Dressler show considerably.

Business was discouraging early in the week and helped put a damper on an otherwise chilly show, which could be strengthened with proper attention and doctoring and possibly developed into a winner, although Miss Dressler, as a star attraction, is admittedly a drawing card, more so on the road than in the suburbs of New York on a week stand.

Wynn.



## QUEENS OF PARIS

Jacobs & Jermon's "Queens of Paris" is just one of those old fashioned 20th Century burlesque shows that occasionally flash up along the wheel despite the certified statements of universal reformation, etc., but at that, it's a good show.

The comedians commede according to their own ideas and incidentally do very well. Occasionally they walked into a snag, but the ever-ready art picture was thrown into the breech and, with a tighted chorister of good form and pretty face inside a gilded frame, what burlesque patron could feel dissatisfied? There is much "art" in "The Queens of Paris," too much in fact.

The opener is called "We-U and Co.," and the scene is laid in Paris, where ninety per cent. of all burlesque stories are centered, for Paris is generally coupled with the risqué, and there is plenty of the latter in "The Queens of Paris." What suggestiveness the piece contains is fairly well handled however and might be classed as "ginger" by a generous checker.

There are three male principals in the cast, every one a good one and thoroughly capable. Harry I. Kolker heads and proved worthy of the selection, but Harry Morton in an Irish role managed to squeeze more comedy out of his part than both Kolker and A. K. Hall together. Hall was the third, the eccentric chap, whose dancing gathered its usual amount of applause.

Klara Hendrix, Alice Maud Poole, Ada Ayres and Pam Lawrence were the female principals, none overburdened with work. Miss Hendrix does not seem to go ahead any, but during her Columbia engagement last week she was slightly handicapped with a cold. The others held down unimportant parts to satisfaction.

The olio is the weakest part of the show. Al K. Hall was selected for opening spot, something difficult for an act of his kind. He talked through his routine with no results, the dancing holding him up.

Sig and Edyth Franz with their familiar unicycle offering have a poor idea of time limit. They do some good things, but spoil early results by an overdose. Evans and Lawrence (principally Lawrence) hold the banner spot. With the conventional song and dance offering they held up their end nicely. The girl is pretty, dances gracefully and makes a good appearance. The chap is valuable for the contrast he creates.

June Mills closed the ordeal with a ragtime specialty. Formerly a big time vaudevillienne (Besnah and Miller) she has all the earmarks of the seasoned professional and takes advantage of every opening. Her vaudeville experience makes her a sure thing for a show of this kind. Her specialty was quite the best thing in the show.

The costuming is of the average, nothing flashy nor approaching class. It jibes nicely with the show in general.

Wynn.

## FIFTH AVENUE.

(Estimated Cost of Show, \$3,100.)

The Fifth Avenue had a hard program of 12 acts to handle Monday. Shifting around at night failed to help it much, for the bill was too short of comedy. Dooley and Sales were taken out of the "No. 3" spot and placed next to closing in the evening performance, where they did very big. All the acts moved up one or around, excepting Gus Edwards' "Kid Kabaret" which closed the performance.

The feature of the bill remained the Edison Talkers in pictures. An almost capacity house will probably be claimed for credit to the talkers, but it was rather the 12-acts that drew, and if signs count for anything, the Edwards turn brought in most of the people, who waited intact for it until 11 o'clock, the slow show winding up at 11.20.

Hardly any applause greeted the talkers. Edison's name when mentioned in the same opening speech as last week's picture had, received a few handclaps, but the second half of the film (quarrel scene from "Julius Caesar") passed through without noise. A whirring behind the sheet indicated a phonographic apparatus of some kind in close proximity to the screen, but not well placed, as the voices were distinctly off-side to the two figures. This talker is not different from others that have been shown (in private) as far as the general effect goes. Toward the finish of the film, the voices became guttural. They were always obviously mechanical. The house could not enthuse over any "novelty" that did not become apparent. After seeing the talkers the first time they amount to no more than the usual picture portion a vaudeville program always has. At the very best the Edison Talker is but an imperfect illusion of no extraordinary value to the stage.

The program was opened by the Ramsdell Trio, a boy and two girls who compose a pretty act, with toe dancing and "clothes" featured. It runs too long and the song by the young woman in purple might be dropped or placed earlier. Even so, however, opening the show was wasting a nice turn. Cunningham and Marion comedied in acrobatics, closing nicely. Mijares (New Acts) gave a short but fast act on the wire. Lowe and Devere have gotten away from the customary two-boys-in-sack-suits dancing turns. They change three times, making character dances of their numbers. If they would stop talking and singing, the couple could go along much better. Especially they should not talk. Then came the Talkers and after, Wilson Brothers (New Acts).

"The Apple of Paris" with Minnie Amato held attention. It is a holding Parisian dance number. A second Gaby Deslys has been missed in Miss Amato. It would be worth while taking this girl off the stage for a year, sending her to Paris to study dress and style, then returning her under another name for a sensation.

Donovan and McDonald were placed early, to help the action, which they did. They have worked the Irish comedy act out very well, including make-ups, and with a "plant" for the finish, furnish laughs to the very end, besides

## UNION SQUARE.

(Estimated Cost of Show, \$3,250.)

If the new Edison talking pictures stay at the house long enough it's very likely the people will get so they can look at them without laughing. With the minstrel pictures relegated to the background and a "singing single" and a talkfest between two deep-voiced legitis substituted, the synchronizing was much better and by the records running in closer harmony with the picture animation, the results were more pronounced.

It doesn't seem likely an audience will keep their eyes glued on the curtain and let that phonographic, grating sound keep everlastingly at it. It's bound to wear in time. Business continued good Monday. With all due credit to the Edison feature, E. F. Rogers has been giving them much entertainment at the Square.

The bill was varied. There was nothing great about the show and it ran provokingly slow at times. The Polzin Brothers did not show much ginger in the opening spot. They worked as though they hated the position, the audience and everybody around the place. Some of their tricks brought out some quick applause. Mollie and Nellie King also went along quietly until a "turkey trot" flash was made and the Square regulars demanded the encore. The three Keatons had too early a tough spot. No one realized that better than Young Man Joe and Old Boy Buster. Joe singled out a friend in the audience and kept his first name buzzing.

Albert G. Cutler did well with billiard shots. Reidy and Currier were "fifth." The most appreciated number was "Lola In My Gondola" which has not been done to death in that house. After "The Culprit" (New Acts) came the talk and sound pictures. The phonograph ran Truly Shattuck a close race but the finish was more even in the gabfest from "Julius Caesar."

The comedy laughs came fast and thick in the Murphy-Nichols act. Dolly Connolly and Percy Wenrich were next to closing and a hit. The sweet-voiced youth no longer sings alone. Maxim's Models closed. The lighting effects caused considerable applause. A pretty act all the way. They should close the show with the talking pictures.

Mark.

sentiment that appeals to the native sons. Walter Law and Co. gave "The Seal of Silence." It's bringing the confessional before the footlights. The best thing in the sketch is the setting, and when a producer does as well as has been done with this, a ceiling might have been added to the Priest's study in the Parish house. Mr. Law and Yvonne Marvin are the real principals of the four players. Edwin Caldwell has an important role he fails to convince in. The piece seems strong enough in its revelations of the confessional to be termed sacrilegious and it is certainly not a wholesome lesson that says the Confessional will give absolution for murder. In the smaller towns the sketch might stir up considerable feeling. But why bring the church at all into a variety program whether the Catholic, Hebrew or that of any faith?

Simé.

## COLONIAL.

(Estimated Cost of Show, \$3,150.)

The way the Colonial bill played Monday evening gave one the impression it was put together with a meat axe. The entire first section went the funeral route without an exception. This takes in Gallagher and Fields and Carroll and Fields. The former were a howling hit in comparison to the others in that end, but for Ed Gallagher and his "Battle of Bay Rum" it was something unusual. Gallagher has picked a winner in Joe Fields, and with a few more weeks the comedy sketch will outshine its past records. Fields can work into his part a bit better and no doubt will.

The bill carries two acts new to New York: Owen McGivney and The Jonleys (New Acts). McGivney was placed in the second half, and with no apparent effort carried off all the evening's honors. The Jonleys opened the show.

Madge Maitland held second position and wisely left out her talk. She evidently realized her inability to overcome the handicap after the opening number. They wouldn't enthuse, so Madge didn't coax them. With four numbers, she evoked a little applause, but the Colonial is undoubtedly the most disastrous week she has played around the city.

Harry Gilfoil followed Miss Maitland with his "Baron Sands" character, using the entire stage. This is a reappearance for Gilfoil. He had lost the combination also, and except for an occasional giggle and a few hands far between, "Baron Sands" found little favor. Gilfoil retains his personality, and this engagement is no criterion to judge him by.

Carroll and Fields, a team that usually stops proceedings, warmed the house up when almost through and landed enough calls to warrant the rendition of one of the season's best ballads.

"Arcadia," pretentious and blessed with some good instrumental work by the company, not to mention the excellent work of the team who handled the numbers, was a sure thing, although the stragglers menaced them.

McKay and Cantwell, in a good spot near the finish, were their usual selves, the dancing alone guaranteeing their safety.

The Diving Seal, with the Three Travilla Brothers, headlined and closed the show. It's a novelty and creates comment, but hardly looks strong enough to feature a big time bill. The setting, too, might be improved. Pretentiously arranged and with a larger tank, it would look much better than it does at present. To close the bill with the headline was heady booking work, also.

The talking pictures "flivved" nicely, as expected. The announcement of last week was repeated. The quarrel scene from "Julius Caesar" was added. It's a poor convincer, the talk at times recording a squeaky sound, that led one to believe that the horn was on the bias when the record was manufactured. Talkers should come stronger to warrant "a spot" on a big time bill.

Wynn.

# BILLS NEXT WEEK (March 3)

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-Consigne 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-Consigne 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 (Miles, Sheedy, Moss & Brill, Cunningham & Fliegelman Circuits).

**New York**  
**HAMMERSTEIN'S** (ubo)  
Fay Templeton  
Genaro & Bailey  
Charlie Chase  
Bird Millman 3  
"The Squealer"  
Blason City 4  
Bud & Nellie Helm  
Sharp & Turk  
Merlin  
Nelson & Dean  
Henry & Frank  
The Deans  
5TH AVE (ubo)  
Robt T Haines Co  
Frank Fogarty  
Amy Butler & Boys  
Lambert & Ball  
The Brackens  
Marah Montgomery  
Kirksmith & Sis  
Jas Leonard Co  
Muriel & Francis  
3 Keatons  
Du Callion  
Talking Pictures  
COLONIAL (ubo)  
"The Songbirds"  
William H Thompson  
Gould & Ashlyn  
Talking Pictures  
Moaher Hayes & M  
Frosini  
Leonard & Louie  
(Others to fill)

**UNION SQ** (ubo)  
Rush Ling Toy  
Talking Pictures  
Dooley & Sayles  
Brown Harris & B  
Stanley & Millerships  
7 Bracks  
Henry Horton Co  
Linton & Lawrence  
4 Londons  
Bendix Players  
Jas Dutton Co  
ALHAMBRA (ubo)  
Sidney Drew Co  
Mile Amato Co  
Penfold & Marshall  
Ashley & Lee  
McMahon & Chapelle  
Wright & Dietrich  
Kluting's Animals  
Ellis Nowlan Co  
Dooley's Minstrels  
Marie Trio  
Talking Pictures  
BRONX (ubo)  
Hermine Shone Co  
Rosallind Coghlan  
Willard Simms Co  
McKay & Cantwell  
Thurber & Madison  
Berlisch  
Max Welson Troupe  
Artie Mehlinger  
Haydn Dunbar & H  
Talking Pictures  
WONDERLAND  
(Full Week)  
Kendall's Doll  
Webb & Burns  
May Yobe  
Gordon & Desmond  
Nina Payne  
Robinson's Elephants  
(One to fill)

**AMERICAN** (loew)  
Rose Berry  
"Rising Generation"  
Guy Bartlett Trio  
Middleton-Spell Co  
Craig Overholt  
Felix Adler  
Geo Richards Co  
The Lelandas  
2d half  
Roeder & Lester  
Willis Trio  
Moffett-Clare Trio  
The Stantons  
Mr & Mrs P Fisher  
Bandy & Fields  
"Disillusioned"  
Felix Adler  
Reddington & Grant  
SEVENTH AVENUE  
(loew)  
Capitola  
"Fun Delicatessen"  
Chas Gibbs  
Johnson Howard & L  
(Two to fill)

2d half  
Mile Tina  
Jerge & Hamilton  
Josephine Sabel  
Kathryn Chaloner Co  
(Clark & Verdi)  
Dixon Bros  
WORRILLE (loew)  
Willis Trio  
Bandy & Fields  
"Devil & Tom Walker"  
Clayton-Drew Players  
Josephine Sabel  
Reddington & Grant

2d half  
Wood's Dancing Dolls  
Maurice Wood  
Middleton-Spell Co  
The Lelandas  
(Two to fill)  
AVENUE "B" (loew)  
Shaw & Lee  
Jerge & Hamilton  
Gertrude Van Dyck  
American Comedy 4  
The Stantons  
Mile Tina  
(One to fill)  
2d half  
Valentine's Dogs  
Craig & Overholt  
Marie Dorr  
Guy Bartlett Trio  
Wm F Powell Co  
Violinsky  
Mason Wilbur & J  
DELANEY (loew)  
Anna Bernard  
McDermott & Wallace  
Watson's Farmyard  
Marville  
"As It May Be"  
Spiegel & Dunne  
Weber Family  
(One to fill)

2d half  
Willard Hutchinson Co  
Sandberg & Lee  
G Molasso Co  
Cory O'Neill  
4 Rivers  
(Three to fill)  
NATIONAL (loew)  
Lillian Doone Co  
Hilton & Hughes  
Moffett-Clare Trio  
Marie Dorr  
Eddie Herron Co  
Olivetti Troubadours  
Sig & Edith Frans  
(Two to fill)  
Garden Trio  
Helen Page Co  
"Fun Delicatessen"  
Nelson Waring  
Leonard & Louis  
(Two to fill)  
GREETLEY (loew)  
McMahon's Dogs  
Kelly & Galvin  
Violinsky  
"Disillusioned"  
Maurice Wood  
Wood's Dancing Dolls  
(Two to fill)

2d half  
Corey & Riley  
Marville  
Watson's Farmyard  
American Comedy 4  
Clayton-Drew Players  
Chas Gibbs  
Sig & Edith Frans  
(One to fill)  
LINCOLN (loew)  
La Wana Trio  
Sandberg & Lee  
Kathryn Chaloner Co  
"Village Choir"  
Diving Dolphins  
(One to fill)  
2d half  
McDermott & Wallace  
"Gypsy Countess"  
Eddie Herron Co  
Harry Thomson  
Diving Dolphins  
(One to fill)  
GRAND (loew)  
Little Robert  
Harrigan & Gilles  
Estelle Rose  
Ed Jose Co  
Arlington 4  
Rawson & June  
2d half  
Hall & Hall  
Abe Marks Co  
Brown Delmore & B  
Bloomquest Players  
Norton & Earle  
Barton & La Vera  
MT. MORRIS (loew)  
Cory & Riley  
"His Father's Son"  
George Armstrong  
Pringle & Allen  
Norton & Earle  
Anderson Trio  
(One to fill)

2d half  
Hymen Adler Co  
Sampson & Douglas  
Rawson & June  
Brooklyn  
ORPHEUM (ubo)  
Amelia Bingham Co  
Ben Deely Co  
Gallagher & Fields  
Van & Schenck  
Minnie Allen  
Fleurette  
Crouch & Welch  
La Toy Bros  
Talking Pictures  
BUSHWICK (ubo)  
Diving Seal  
Connolly & Wenrich  
Felix & Calre  
Rube Dickerson  
Macart & Bradford  
"Court by Girls"  
Davis & Von Kaufman  
Hickey Bros  
4 Florimonds  
Reisner & Gores  
"Athletic Girls"  
Talking Pictures  
SHUBERT (loew)  
Haywood Sisters  
Garden Trio  
Helen Page Co  
Nelson Waring  
G Molasso Co  
5 Merry Youngsters  
Leonard & Louis

2d half  
Lawrence & Tanner  
Piano Bugs  
Harry Thomson  
Mr & Mrs P Fisher  
Emma O'Neill  
Nelson Wilbur & J  
2d half  
Haywood Sisters  
Rose Berry  
Anderson & Evans  
"Village Choir"  
Anderson & Goines  
Bennett Sisters  
(One to fill)  
Alton, Pa.  
HIPPODROME (wva)  
Sherman & McNaugh-  
ton  
Earl Wilson Trio  
2d half  
Nichol Sisters  
(One to fill)  
Ann Arbor, Mich  
MAJESTIC (wva)  
3 Baltus Bros  
Halligan & Sykes  
Harry Hayward Co  
Alman & Nevins  
E J Moore Co  
2d half  
Heras Family  
Hodge & Lowell  
Joe Kettler Co  
Jackson & Margaret  
McNamee

**PUBLIC DENIAL**  
Whether a mistake in the name, or the  
idle prattle of trouble making gossip, I  
wish to PUBLICLY DENY any idea of  
forming a co-partnership with Dave Ler-  
ner (Bixley and Lerner) as stated in last  
week's issue.  
My association with MR. BOB MAT-  
THEWS is most congenial, satisfactory and  
highly successful and we are booked solid  
to Jan., 1914.  
(Signed)  
**AL SHAYNE**  
(of Bob Matthews and Al Shayne).

2d half  
Kelly & Galvin  
"His Father's Son"  
Olivetti Troubadours  
Dan Mason Co  
Capitola  
Weber Family  
(One to fill)  
FULTON (loew)  
Whyte Pelzer & W  
"Gypsy Countess"  
Wm F Powell Co  
Anderson & Goines  
Bennett Trio  
(One to fill)  
2d half  
Gertrude Van Dyck  
Brierre & King  
"Devil & Tom Walker"  
George Armstrong  
"Rising Generation"  
(One to fill)  
JONES (loew)  
Happy Stone  
Alice Hanson Co  
Berzack's Circus  
(One to fill)  
The Belford  
Bijou Russell  
Maurice Samuels Co  
LIBERTY (loew)  
Hall & Hall  
Livingston & Fields  
Bloomquest Players  
Alexander Great  
(One to fill)

2d half  
Grace Dixon  
Harrigan & Gilles  
Ed Jose Co  
Hurst Watts & H  
Luola Blaisdell  
COLUMBIA (loew)  
Jussling Barretts  
Bunny Gray  
"Nerve"  
Hurst Watts & H  
Barton & La Vera  
(One to fill)  
2d half  
La Maize & Mack  
Estelle Rose  
3 Musketeers  
Richards & Montrose  
Great Rago  
(One to fill)  
BIJOU (loew)  
Roeder & Lester

Atlantic City  
SAVOY (ubo)  
Irene Franklin  
John P Wade Co  
Van Haven  
Pen & Clous  
Goldsmith & Hoppe  
Brown & Newman  
Delmore & Onelda  
Baltimore  
VICTORIA (n-n)  
Wilton & Merrick  
Elliot & West  
"Babes a la Carte"  
Muller & Muller  
Ethel Whitesides  
Thompson's Horos  
BATTLE CREEK, Mich.  
BIJOU (wva)  
(Open Sun. Mat.)  
Brindamour  
Cal Stewart  
Quigg & Nickerson  
Connolly Sis  
The Levoles  
Bay City, Mich.  
BIJOU (wva)  
(Open Sun. Mat.)  
"Mother Goose Girls"  
Thomas Potter Dunne  
Brown & Barrow  
Elcota  
Aerial Macks  
Billings, Mont.  
ACME (sc)  
(S-6)  
The Tauberts  
Black & White  
"Mayor & Manicure"  
3 Creighton Sis  
"My Lady's Fan"

2d half  
The Tauberts  
Black & White  
"Mayor & Manicure"  
3 Creighton Sis  
"My Lady's Fan"  
Boston  
KEITH'S (ubo)  
"Kid Kabaret"  
Lillian Shaw  
Murphy & Nichols  
Herzog's Stallions  
Primrose 4  
Barto & Clark  
Cortis & Florence  
La Vier  
Talking Pictures  
ST JAMES (loew)  
Bessie's Cockatoos  
Johnson & Creed  
Belmont & Harl

Merritt & Douglas  
Howard Truesdell Co  
Arthur Whitelaw  
Edwards Bros  
2d half  
Belle & Mayo  
Maglin Eddy & Roy  
Marsena & Woods  
"Help Wanted"  
Jas F McDonald  
La Fella Bros  
(One to fill)  
ORPHEUM (loew)  
Belle & Mayo  
Maglin Eddy & Roy  
Marsena & Woods  
"Help Wanted"  
Jas F McDonald  
La Fella Bros  
(Two to fill)

2d half  
Bessie's Cockatoos  
Johnson & Creed  
Belmont & Harl  
Merritt & Douglas  
Howard Truesdell Co  
Edwards Bros  
(One to fill)  
Brookline, Mass.  
CITY (loew)  
Braggar Bros  
Darcy & Williams  
Estelle Whiteside Co  
2d half  
Ellen & Dale  
May Francis  
Kelso & Leighton  
Baltimore  
SHEA'S (ubo)  
Selma Brants  
Rose City 4  
Melody Maids  
Valerio Bergere  
Max's Circus  
(Two to fill)

2d half  
Braggar Bros  
Darcy & Williams  
Estelle Whiteside Co  
2d half  
Ellen & Dale  
May Francis  
Kelso & Leighton  
Baltimore  
SHEA'S (ubo)  
Selma Brants  
Rose City 4  
Melody Maids  
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Max's Circus  
(Two to fill)

2d half  
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Darcy & Williams  
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2d half  
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Darcy & Williams  
Estelle Whiteside Co  
2d half  
Ellen & Dale  
May Francis  
Kelso & Leighton  
Baltimore  
SHEA'S (ubo)  
Selma Brants  
Rose City 4  
Melody Maids  
Valerio Bergere  
Max's Circus  
(Two to fill)

DeNoyer & Danie  
Nan Aker & Co  
Rosalee Rose  
McPhee & Hill  
2d half  
Jolly Wild Co  
St. Wayne, Ind.  
TEMPLE (wva)  
Jane Courthope Co  
Dolan & Lenhart  
Har-Mi  
Harry Gilbert  
8 Weston Sis  
(One to fill)  
Grand Rapids, Mich.  
COLUMBIA (ubo)  
Charles Vance  
5 Piriscos  
Leroy Harvey Co  
Burnham & Irwin  
Robert & Robert  
Matt Keefe  
Paul Stephens Co  
Hartford, Conn.  
POL'S (ubo)  
Davis & Walker  
Henry Brooks Co  
Texas Tommy Dancers  
Adler & Arline  
Boganny Troupe  
Mullen & Coogan  
Yongman Family

2d half  
DeNoyer & Danie  
Nan Aker & Co  
Rosalee Rose  
McPhee & Hill  
2d half  
Jolly Wild Co  
St. Wayne, Ind.  
TEMPLE (wva)  
Jane Courthope Co  
Dolan & Lenhart  
Har-Mi  
Harry Gilbert  
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Robert & Robert  
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Paul Stephens Co  
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Henry Brooks Co  
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Dolan & Lenhart  
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(One to fill)  
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Burnham & Irwin  
Robert & Robert  
Matt Keefe  
Paul Stephens Co  
Hartford, Conn.  
POL'S (ubo)  
Davis & Walker  
Henry Brooks Co  
Texas Tommy Dancers  
Adler & Arline  
Boganny Troupe  
Mullen & Coogan  
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Rosalee Rose  
McPhee & Hill  
2d half  
Jolly Wild Co  
St. Wayne, Ind.  
TEMPLE (wva)  
Jane Courthope Co  
Dolan & Lenhart  
Har-Mi  
Harry Gilbert  
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(One to fill)  
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5 Piriscos  
Leroy Harvey Co  
Burnham & Irwin  
Robert & Robert  
Matt Keefe  
Paul Stephens Co  
Hartford, Conn.  
POL'S (ubo)  
Davis & Walker  
Henry Brooks Co  
Texas Tommy Dancers  
Adler & Arline  
Boganny Troupe  
Mullen & Coogan  
Yongman Family

2d half  
DeNoyer & Danie  
Nan Aker & Co  
Rosalee Rose  
McPhee & Hill  
2d half  
Jolly Wild Co  
St. Wayne, Ind.  
TEMPLE (wva)  
Jane Courthope Co  
Dolan & Lenhart  
Har-Mi  
Harry Gilbert  
8 Weston Sis  
(One to fill)  
Grand Rapids, Mich.  
COLUMBIA (ubo)  
Charles Vance  
5 Piriscos  
Leroy Harvey Co  
Burnham & Irwin  
Robert & Robert  
Matt Keefe  
Paul Stephens Co  
Hartford, Conn.  
POL'S (ubo)  
Davis & Walker  
Henry Brooks Co  
Texas Tommy Dancers  
Adler & Arline  
Boganny Troupe  
Mullen & Coogan  
Yongman Family

2d half  
DeNoyer & Danie  
Nan Aker & Co  
Rosalee Rose  
McPhee & Hill  
2d half  
Jolly Wild Co  
St. Wayne, Ind.  
TEMPLE (wva)  
Jane Courthope Co  
Dolan & Lenhart  
Har-Mi  
Harry Gilbert  
8 Weston Sis  
(One to fill)  
Grand Rapids, Mich.  
COLUMBIA (ubo)  
Charles Vance  
5 Piriscos  
Leroy Harvey Co  
Burnham & Irwin  
Robert & Robert  
Matt Keefe  
Paul Stephens Co  
Hartford, Conn.  
POL'S (ubo)  
Davis & Walker  
Henry Brooks Co  
Texas Tommy Dancers  
Adler & Arline  
Boganny Troupe  
Mullen & Coogan  
Yongman Family

(Continued on page 26.)

# ALHAMBRA.

(Cost of Show, Estimated, \$3,400.)

Five dumb acts on an 11-act bill (three acrobatic, two involving a piano placed in "one" and only four disclosing any comedy) do not make for an effective bill. In respect to its lack of comedy this week's offering at the Alhambra is the worst sample of vaudeville booking that has come to the surface in a long time. There is not a single turn on the bill calculated to work up a solid volume of laughter. Linton and Lawrence were the best of the laugh getters, but they came along toward the end of the evening, when the chance to redeem had passed.

The arrangement was badly disturbed by the failure to appear of Eddie Leonard and Mabel Russell, due to illness. A little of Eddie's swinging coon warbling would have done wonders in brightening up the evening. In his place was substituted the Seven Bracks (New Acts). Dan Quinlan and Vic Richards were also absentees, and Tom Waters deputized. A shift was made, to bring Corelli and Gillette from first after intermission to "No. 5," changing places with Linton and Lawrence. It was not easy to see where this benefited the running of the show, except that it separated two acrobatic acts, the other being the Bracks.

The feature is Edward Davis with his allegory in blank verse, "The Kingdom of Destiny." It must have taken a good deal of courage for Mr. Davis to venture a sermon in flighty vaudeville, but the result has justified him. The playlet has a real poetic idea back of it and Mr. Davis and his players give it dignity.

Stuart and Keeley, man and woman, did a very ordinary singing and dancing act. Their hard shoe work is interesting, but the rest is scarcely worth while.

Mlle. Ma-Belle and eight coryphees have a Bacchanalian dance at the finish that earned the act return in applause. Tom Waters did nicely. They even laughed at his gag about spending a week on each of the Thousand Islands. The Ioleen Sisters opened with their wire and sharpshooting specialty and Lydia and Albino made a quiet closing number.

Mrs. Louis James and Co., and Alice Hollander, New Acts.

Rush.

# 125TH STREET.

It's wonderful what a difference a little attention on the part of the management will do for a house. Proctor's 125th Street was gradually "going back" this season. Suddenly a campaign of booming was started. All Harlem was billed with stands, an orchestra of five was substituted for the pianist, shows were improved, and now the theatre is back to its former successful career.

The big feature the last half of last week was "The Ragtime Laundry," a tabloid musical offering with a good idea for such an act, but not thoroughly worked out and with no scenic equipment. This and Harry Moore and Co., a comedy-dramalet, Four Oak Tree Girls, instrumental, and Frank Palmer, cartoonist, are under New Acts.

Also on the bill are Les Valadons, man and woman wire performers, with the woman, in addition to her own specialty, acting as comedy assistant to the man; Freeman and Freeman, a two-man singing, stepping and cross-fire turn.

The whole atmosphere of the place seems to have undergone a change recently. The place doesn't look so gloomy. Jolo.

# AMERICAN.

The bill the first half at the American held nothing to rave over, not even Edith Clifford in the next to closing spot (New Acts). The closing turn was the Weber Family, acrobats, four men and two girls. They did quite well.

The opening act was as well liked as anything else, excepting Miss Clifford, who ran away with the program and seemed at one time likely to hold up the show. The openers were the Juggling Millers, three boys, who work fast with clubs, throw hard and talk, after the style of Lynch and Zeller, while they are doing it. The Millers could have opened after intermission, instead of the Olivetti Troubadours, who held that position. The Olivettis play string instruments. The troupe consists of two men. They have played about before. Earlier they would have been all right, but down too late and struggling to turn out ragtime on the instruments didn't do them nor the show any good.

The other turn in the final half was "Books," with the former Harry Tighe role played by William F. Powell. The piece is still a laugh maker for the small time, with its college and lively atmosphere. Mr. Powell goes through without snagging, though the role could stand some breezing up.

After the opening number of the bill proper (before the "ill." song affair happened) came Jock Mills, a Scotch singing comedian (New Act). Jock is trying out again. He had a go at vaudeville once before. The Scotchman looks better this time, and he did not give an imitation of Harry Lauder. "The Artist's Dream" is a singing bit, with a male singer doing the vocalizing, while Rialto (the only person mentioned on the billing) poses in a gilt frame. Miss Rialto had several poses, some exposing portions of her person, but no one was heard to object at that. Following the last "picture," the young man who sings and had fallen asleep meanwhile awoke to say "What a beautiful dream!" Then they both took a bow. It's not a bad turn at all for the early part of a small time show, but there should be no singing ahead of it.

A two-man act came fourth in Merritt and Douglas who talk, sing and dance, not much of each, but still plenty. Needing personality more than anything else, the couple might attempt to replace the loss with a written routine of talk that could carry along. Points were made, however, by the comedian and the turn did fairly well.

Closing the first half were Dan Mason and Co. in "The New Chauffeur," a return date at the American. The piece doesn't repeat overwell. Few appeared to recognize it on the Roof, though. Charlie Potsdam, the American manager, said it was a year since they were last there. But then Charlie said it was a good show. (You never know when Mr. Potsdam is kidding.)

The orchestra at the American (upstairs) is now eight pieces strong. A flute and trombone were added Monday. The music on the Roof has been much better the past two weeks. With a flute and trombone who can tell what the band may yet do. Sims.

# WONDERLAND

The policy at Wonderland—or lack of it—is radically wrong. This refers to the theatre and the show now being offered there. It is a combination of two totally divergent classes of entertainment and hence, is neither fish nor flesh.

For the first half of this week there were six small time acts that would have no popular appeal to the better class of theatre-goers who would be attracted by the calibre of moving pictures being offered there. In addition to a good run of black and white film subjects, there is the "last word in pictures" (with apologies to the press agent), in the form of Kinemacolor pictures, both educational and dramatic in the selection of subjects, augmented by the first presentation in America of a most important and interesting foreign feature motion picture, in two parts, "Salome," containing a "cooch" dance.

These motion pictures should attract the best people in New York, who would, however, be bored by the calibre of vaudeville. They would doubtless be content with nothing but pictures, but if the management feels that there should be an occasional relief, let them expend the same amount of money for talent as now, but, instead of six small turns, would probably get better results with three acts of a higher grade. The acts are all right in their place, but "their place" is not on the same bill with colored films and feature reels.

Dolly Julian, equestrienne and Kendall Brothers, club jugglers (new acts). Mlle. Bertha, a violiniste, is an artist but of lyceum calibre. Hobart and Allen, in a talking and singing act, fared poorly and acted as a "chaser." (This same act was a big hit on the American Roof). Velanche's Football Dogs scored the hit of the bill. Lawrence and Wright, two young men in Tuxedos, sang several published "contemporaneous" ditties, "acting" them vigorously in approved rathskeller fashion.

It must be the pictures that are attracting the people to Wonderland's theatre. Jolo.

# HAMILTON.

Business seems to keep up at this new uptown pop house. Friday night the management stood them up downstairs and in the balcony. The only vacant seats were in the boxes and the center mezzanine section.

As the Hamilton is no small affair it's some audience when all together like sardines in a box. If there is no slump in the receipts Moss & Brill can well afford to thank their lucky stars they built the Hamilton to accommodate over a thousand. As the stage is very large for a pop house the policy can be changed at any time. The theatre is excellently appointed for stock purposes.

The folks up that way—mostly from the avenues west—are mighty proud of the Hamilton and they show big appreciation of the shows the house is offering.

In the outside billing the Majestic Musical Comedy Co. (New Acts) was featured. It's of the tabloid form of amusement.

The Jules Levy fast opened with musical selections. Connors and Kane were a bit in the second position. "Spot" makes little difference on the usual pop bill as the people generally remain until they have seen everything any way. It's more advantageous to appear early when the audience is the thickest and ripe to enjoy anything which comes its way.

Saona, the impersonator, was the third to show. He hasn't changed his act any nor added any new characters. His repeated "You can judge for yourselves" (drawled out) always gets a laugh. Saona is a vet-

# JEFFERSON

One looking at the outside of the new Jefferson theatre on 14th street would never dream the house is as big and comfy as it is inside.

There was plenty of room Tuesday night. The audience got as close to the stage as possible considering the bigness of the house. As the acoustics are perfect one may sit in the last row and not lose a whisper.

The Jefferson may later hit it up big with pop vaudeville but that neck o' th' woods is pretty well drained with "small time" vaudeville. With Marcus Loew's Avenue B house and Delancey Street theatres besides the Academy and City where William Fox is holding forth, the Jefferson is railed in.

Although the audience was conspicuous by its absence Tuesday night the bunch present was pretty generous with its applause. Hong Fong, a genuine Chink, opened. He would improve his running average about 75 per cent. were he to carry an Oriental drop and wear anything but those dark, funeral togs. Hong Fong is a novelty, to be sure, yet he has a colossal nerve singing "Where the River Shannon Flows." He might as well wave a red flag at a bull or flaunt an orange streamer at an Irish picnic. Hong Fong might look around for a new opening song. He's been using the Chinatown number for two years.

Jarvis and Harrison laughed longer and louder than the audience. Pelham played the afternoon show and then conveniently became ill. The Reckless Recklaws were substituted. The young man on the rollers is nifty with his feet and also shows daring on the bicycle. The act was well received.

Jack McAuliffe and his pictures of former champs were next. Jack has played 14th street before and perhaps has dimmed his welcome down there. He must have had the pictures made when the other paint shops were closed. They don't add to Jack's prestige one bit. McAuliffe does better with his talk on fighters and fights.

Ed. Connors and the Sambo Girls did fairly well. Connors should stick closer to his knitting as the girls are drawing more attention. Bissett and Scott danced their way into big favor with "Hello George," handing out some new salve. The Aerial Bartlett's closed. One of the best turns of the night. Mark.

eran and all that, but he gets big returns for his impersonations just the same.

The Savannah Four is a quartet. There are no spring chickens in this act, either. The shortest is of corpulent proportions and attempts a little comedy. The boys got away nicely but on their "When I Lost You" hit some discords that must have rocked the theatre foundations. The men do their best work on the faxes and pulled up better on the "ghost" number. The quartet is yet to be found that isn't pulling some creepy song.

Jarvis and Harrison combined some tomfoolery, singing and a few dancing steps to good advantage. The squeaky, rustic bench didn't harmonize with the "palace" exterior. But it requires a "bench" in the pop sphere to bring out the idea that there's a summer resort close by.

After the Majestic outfit had worked 26 minutes the Aerial Bartlett's came on and did a lively six minutes on the trapeze bars. They don't lag a second. One of the best acts of its kind seen in the pop houses this season. Mark.



# EVA TANGUAY

Offers one of the best, if not the **best show** that has ever appeared in this city---Providence News.

THE EVENING NEWS.

PROVIDENCE, R. I.

FEB. 25, 1913.

Eva Tanguay, the much-talked about vaudeville star, opened a week's engagement at the Colonial theatre last night and a crowded house turned out to greet her at the head of her own vaudeville show. She sings the songs that have made her famous in the theatrical world and the audience applauded enthusiastically. Her original interpretation of "Salome" is one that is suitable to her natural ability and is just what one would expect from Eva Tanguay.

Her songs, witty compositions in reply to the adverse criticisms, and delivered in a style which only Col. Roosevelt could imitate and get away with, make a big hit with the audience. So great was the appreciation manifested by last night's audience that she was forced to sing that song "I Don't Care," which is generally believed to be the song, with the incident actions, that carried her to that height of fame that she now enjoys.

There were some who believed that in "Salome," Miss Tanguay would have an act that would cause an executive session of the police commission to decide whether or not they would allow it to go on, but such is far from the case. The scenery of this act is superb, and the thunder and lightning effects are exceptionally fine.

It is the same dancing, prancing, happy-go-lucky Eva, and her raps upon managers and press agents hurled in her defiant manner delight the crowds. Her recitations on "The Clam-man" and also on "Bluff" contain much of truth, and are really her reasons for being what she is, the most talked about girl on the American stage. No matter what one may think concerning her abilities, they cannot get away from the fact that she is an entertainer of the first order.

Although Miss Tanguay is the main attraction from a theatrical standpoint, the remainder of the bill is a vaudeville show in itself, and is well balanced as far as musical, comedy and novelty qualities are concerned. There is no question but that it was selected by a master mind and Miss Tanguay has no fear as to the outcome of her independent project.

So much has been said relative to Miss Tanguay and her ability, but mention must be made of her costumes for her wearing apparel is a treat for the eye. It is well worth while to see the bill at the Colonial for it is one of the best, if not the best, vaudeville show that has ever appeared in this city.

"Who Is He" is the title of the sketch offered by Mary Hampton and company, which consists of two men, names unknown. It is a one-act sketch, relative to a jewel theft and it is very well presented. One of the men portraying a professional crook, is exceedingly clever. Miss Hampton is an actress of known ability, and was at one time very much in the public eye.

Another popular act is that offered by Homer Lind and company, who were seen here not long ago. It is a good act and the baritone voice of Mr. Lind is pleasing, the playing of the young lady violinist is delightful, the work of the orchestra leader good, and the comedy of the property man is really amusing.

John Ford and company, Mr. Ford being the eccentric dancing comedian, is the best comedy on the bill. The wire act of the Seven Lorenzo troupe and the musical Hodges complete the bill. All three acts are as good as any in their respective lines and better than many others.

## The Republican

SPRINGFIELD, FRIDAY, FEB. 21, 1913.

EVA TANGUAY

Appears With Vaudeville Troupe at Court Square Theater.

Miss Eva Tanguay, daughter of the Connecticut valley, returned to this city last night after an absence of several seasons and was welcomed by a large audience at the Court Square theatre, where she presented herself as the "star" feature of a troupe of vaudeville entertainers. Miss Tanguay has two "turns" in a bill of eight, which is the customary number in a vaudeville show. It may be said that Miss Tanguay applies with complete success her celebrated principle of "I don't care." But the principle is not so simple as it seems. It is really a unique and entertaining exploitation of artistic limitations; moreover, it has the air of an hoydenish romp, which is strengthened by the shrill unsophisticated tones of a child's voice and the tomboy assertiveness of pose which are marked features of her professional personality. Take this and the frank efforts to illustrate perpetual motion and you have the secret of Miss Tanguay's equipment. The truth is she really makes it as jolly as it is monstrosous. And it is as wholesome as it is destitute of sense or grace. Even in the "Salome" dance, as soon as you hear the quivering voice, blurring out its timid prayer it seems that you have merely been watching the antics of a child.

The person who takes Miss Tanguay seriously will complain first of all that she cavorts about the stage like a crazy woman and sings melodyless dabs of song in which she describes her inability to dance, act or sing in tune. Very well, Miss Tanguay will soon enough meet such a person on his own ground. Yes, I know I do all this, she says with hearty assurance and good nature in a song whose refrain expresses her own wonder at how she "gets by." And at last you hear the exultant "I like to be crazy" and the turbulent "I don't care," which settles the matter as far as she is concerned, and by this time, in all probability, as far as you in the stalls are concerned also. She capitalizes the negation of all the arts and graces, and she does it with a quality for which the best word is "breeze"—since a breeze may be a tornado. If she is all bluff, as she finally confesses in a recitation, which she apparently delivers to make the point quite plain for any who have failed to understand her diction in song, she tells you that half of modern life is so why shouldn't she be, so long as she is getting the money? Nothing else needs to be said except that she wears a number of eccentric costumes, mostly white, wears her yellow hair in the fashion of the wild man of Borneo, and has a rich, red setting for the "Salome" dance, in which the head of John the Baptist is a quite inoffensive property.

PROVIDENCE, R. I.

EVENING BULLETIN

FEBRUARY 25, 1913.

Colonial Theatre.

We have with us this week, stationed at the Colonial theatre, Miss Eva Tanguay, doing a Harry Lauder stunt in the way of heading a company of her own in "vode." In this case, however, the tall very nearly wags the dog. That is to say, that the people appearing on the printed programme in conjunction with the unassuming Miss Tanguay provide a substantial vaudeville program by themselves.

SPRINGFIELD, DAILY NEWS.

FEBRUARY 21, 1913.

TANGUAY AS MUCH

A MAGNET AS EVER.

Is Now the Star of Her Own Company Instead of Working for Others.

Take Eva Tanguay's word for it that she is mad, crazy and a grand old bluff as she asseverated at the Court Square theatre last evening if you wish to, but if Eva is what she coyly insists, believe some of us that she is the most successful "loon" that ever came down the theatrical pike, or crossed any of its turns. For years she has been the great big drawing card of every aggregation in which she has appeared, whether she was the nominal star or not. Last evening she came to us again at the head of her own vaudeville company and when she bounded out upon the stage to tell us in her squeaky little voice how mad or crazy, or sane care she is, some believed it and others didn't. Most of us would be quite willing to be as crazy or care free as the festive Eva if by so doing we could corral a nice little lump of money like \$2,000 or \$2,500 a week.

She appeared twice in the vaudeville program which she has gathered together, making far and away the greater success in the group of songs, sung or recited or talked, as only Eva could or would do them. And when she had finished roasting herself, panning the managers who so conscientiously and charitably tell her that she "is lucky to get by" and satirizing her legion of "imitators," who fondly imagine that they are presenting an "imitation" of Eva when they chase frantically across the stage, waving their arms and shouting, "I don't care," she gave the audience the famous song of the latter title which first brought her into celebrity. After that she owned the house, so to speak. One after another of her songs—all about her own piquant self—interested or amused, but it was "I Don't Care" that clinched her hold on the audience. O, yes, she gave them "Salome," too, with an elaborate setting and an illuminated head to caress, but it was an Eva Tanguay Salome with more clothes than any of the others have worn, from Mary Garden down, and quite a circumspect Salome at that.

There are many who see in Eva Tanguay an unsolvable mystery. Maybe she is. But the chances are that she is one of the shrewdest and most calculating young women who have appeared before the footlights in this country in years.

PROVIDENCE, R. I.

EVENING TRIBUNE

FEBRUARY 25, 1913.

Colonial Theatre.

Eva Tanguay, bubbling over with mirth, showing remarkable agility and singing a list of songs in which she unmercifully roasts herself, calls herself crazy and tells her listeners that she is boss of the show, is at the Colonial theatre this week in her first annual tour of "Salome." The show is entirely "vaudeville," and George M. Cohan's proclivities toward plenty of action have nothing on the excellent program of Eva's own show. She has a fine company now, but she intends to make changes in it so that she will have one of the best travelling vaudeville shows on the road.

\$2 OR \$1.50 FOR THEATRE SEATS?

Eva Tanguay has taught the astute theatre managers of New York a lesson. They have brought to Bridgeport some of the finest attractions in their possession and resolutely charged \$2 for the best seats and barely gotten away with their expenses. Then they have growled at Bridgeport for not being a good show town. Miss Tanguay was wiser. She comes with \$1.50 for the best seats, fills every seat in the house and turns away hundreds who couldn't get in.

Isn't it far better to have a crowded, satisfied house at \$1.50 than a scattering of dissatisfied people at \$2?

We should like to see Frohman, the Shuberts, Klaw and Erlanger and the rest place their shows here for a season and never charge over \$1.50 for the best seat. We'll warrant it would be the biggest season ever known in this city. Who can remember a \$2 attraction that has filled the house? There are not many during a season.

Bridgeport is not a \$2 town and the New York theatre managers can't make it one, no matter how hard they try. It is a \$1.50 town and cheerfully \$1.50.

The local managers know this as well as we do, but they are helpless. The New York managers fix the scale of prices.

The people here are only an hour and a half from New York. They know what is going on down there and they know that only very occasionally are exactly the same performance and cast presented here. But even if it is the same cast, you can't put a metropolitan environment in a Bridgeport theatre. The orchestra, the extra comfortable seats, the carpets, the thousand and one refinements of detail possible in New York are not possible here, and there is no reason why Bridgeport theatregoers should be charged New York prices.

Cut it out, Managers, if you want Bridgeport money!

NEW LONDON TELEGRAPH.

FEB. 18, 1913.

## ATTENDANCE AT LYCEUM BROKE EVERY RECORD

All attendance records at the Lyceum were broken last night at the Eva Tanguay performance. More than 1,400 persons occupied every available foot of space, both seats and standing room. The only previous attendance which approaches this record is that at the presentation of "A Venetian Romance," by Mrs. Augustus C. Tyler and Frederick C. Wright, when 1,363 admissions were taken at the door.



# Nat Nazarro Cancelled!!

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**For the first time in the history of Show Business  
an act is cancelled because applause is so  
great nothing can follow.**

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Monday in No. 5 position, ahead of Jas. J. Morton, it was impossible for Mr. Morton to go on, the applause holding up the show for 15 minutes.

Mr. Morton was forced to resort to an unprofessional speech in which he reviled a brother artist,

**NAT NAZARRO, AN ACROBAT.**

Tuesday, Mr. Morton was content to go on ahead of the despised acrobat who was on just ahead of the TALKING PICTURES.

**TUESDAY NIGHT THE AUDIENCE AGAIN DEMANDED MORE OF NAT NAZARRO, BREAKING UP EDISON'S WONDERFUL TALKING PICTURES.**

When Nat Nazarro informed them Manager Mort Singer would not allow him to do more, the audience made such a demonstration, the management decided to pay him in full for the week and call the engagement off after Tuesday.

So insistent was the audience, the ushers were ordered to go through the house and threaten the patrons with expulsion from the theatre unless they ceased the clamor.

**THESE ARE FACTS** which anyone of the 3,000 patrons who visited the PALACE, CHICAGO, Monday and Tuesday, will testify to.

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**Nat Nazarro Claims The Distinction of Being The  
First Act Ever Cancelled For Being Too Big A Hit**

## BILLS NEXT WEEK.

(Continued from page 22.)

**Philadelphia.**  
KEITH'S (ubo)  
"Little Parisienne"  
Mrs. Louis James Co.  
Tom Davis Trio  
Reine Davis  
Wilson Bros  
Kelly & Pollock  
Lena Pantzer  
Nevis & Erwood  
PEOPLE'S (nn)  
Mexican Herman Co  
St. Jenks  
"Graft"  
Irish Colleens  
Evans & Vidocq  
Royal Tokio Japs  
NIXON (nn)  
Emma Francis & Arabi  
Piano & Bingham  
Dorothy Curtis  
Porter J. White Co  
Hibbert & Kennedy  
"Models de Luxe"  
BIJOU (ubo)  
Emmett Welch Co  
Geo C Davis  
The Torleys  
Hamilton & Dean  
(Two to fill)

**Pittsburgh.**  
HARRIS (ubo)  
La Jolie Deodima  
Beaux Brumbeals  
Lester Trio  
Van & Carrie Avery  
Seymour & Brown  
Bruno Kramer Troupe  
Kresko & Fox

**Portland, Ore.**  
PANTAGES' (m)  
Banda Roma  
Gray Trio  
Chas Loder Co  
Williams & Sterling  
Mr Quick  
Ralph Er Mey

**Providence.**  
KEITH'S (ubo)  
"Detective Keen"  
Elsa Reusser  
Anast Woodchoppers  
Julius Tannen  
Ed Reynolds Co  
Perry & White  
Madge Maitland  
Romalo & Delano  
Fuebia, Colo.  
(sc)  
(3-5)

8 Hedders  
Jack Ranshan  
Musical Lunds  
Fox & Ward  
Wallace & Mack  
"Circum Evidence"

**Rockford, Ill.**  
ORPHEUM (vva)  
DeVelle & Zelde  
Haney & Long  
Douglas & Wells  
Cracker Jack  
Vassar Girls  
2d half  
Corrigan & Vivian  
Kelley & Lafferty  
Walter McCullough Co  
Roland Carter Co  
"Cabaret Revue"

**Sacramento.**  
EMPRESS (sc)  
Nelson & Floyce  
Richard Burton  
Lawrence & Edwards  
4 Lukens  
De Michelle Bros  
"Suburban Winner"

**STOCKTON**  
Nita Allen  
Hess Sisters  
The Hennings  
Volant  
Lawlor & Daughters  
5 Mowatts  
Davy & Pony Moore  
Espe & Roth

**Saginaw, Mich.**  
JEFFERS (vva)  
(Open Sun. Mat.)  
Kelly Shuster Co

**Salem, Mass.**  
SALEM (loew)  
May Francis  
Big Jim  
Ellen & Dale  
2d half  
Darcy & Williams  
Big Jim  
(One to fill)

**Salt Lake.**  
ORPHEUM  
Mrs Langtry  
Wilson's Circus  
Chadwick Trio  
Bronson & Baldwin  
Ethel Barker  
Clara Ballerini  
Mabel Fonda & Troupe  
EMPRESS (sc)  
(Open Wed. Mat.)  
Lee Adlers  
Loia Paulisch  
Leonard & Meredith  
Marie Stoddard  
Gilbert Loose  
"Skating Girls"

**San Diego**  
EMPRESS (sc)  
(Open Sun. Mat.)  
Les Jards  
Campbell & McDonald  
Moore & Elliott  
Pierce & Mazie

**San Francisco**  
ORPHEUM  
Marquard & Seeley  
Lida McMillan Co  
Howard & Snow  
Wotpert & Paulan  
Diamond & Brennan  
"Puss in Boots"  
Apdala's Animals  
(One to fill)  
EMPRESS (sc)  
Rouble Sims  
Floyd Mack  
Hobson & Mabelle  
Haverty & Carter  
Bobby Pandur & Bro  
"Night in Park"  
PANTAGES' (m)  
(Open Sun. Mat.)  
"Rah Rah Boys"  
7 Parisian Violets  
Golding & Keating  
Mahr & Evans  
Craig Williams

**St. Louis.**  
COLUMBIA (ubo)  
Ada Reeve  
Jas J Morton  
Martineti & Sylvester  
Frank North Co  
Ota Gyl  
Woods & Woods Trio  
Tuscano Bros  
Talking Pictures  
HIPPODROME (tal)  
Rogers & McIntosh  
Shaw's Circus  
Hope Booth Co  
Hobson's Equestrians  
(Six to fill)  
EMPRESS (vva)  
Beach & Carroll  
Roland Carter Co  
Sebastian Merrill Co  
Ed Latell  
Edmond Barry Co  
ARCO (craw)  
The Howards  
Lynn Canter  
O'Rourke & O'Rourke  
CHEROKEE (craw)  
Musical Gerald  
Callahan & Cline  
Miss Scler  
PRINCESS (dshel)  
Princess Maids  
"Moonlight Party"  
Nellie Slates  
Harry Budont  
KING'S (craw)  
Great Harrah Co  
Buckley & Moore  
The Youngs  
Eddie Foyer  
Willie Zimmerman  
UNION (craw)  
Smith & Weson  
Alford & Evans  
John Adams  
Os-Ko-Mon  
SHENANDOAH  
(craw)  
Aerial Sherwoods  
Carl Randall  
Earl Wilson & Neal  
Sadie Sherman  
Cora Carson Sextette

**St. Paul**  
ORPHEUM  
Julius Steger Co  
Lydia Barry  
Harry B Lester  
Techova's Cats  
Arnaut Bros  
Warren & Blanchard  
The Rexes  
EMPRESS (sc)  
(Open Sun. Mat.)  
Major & Roy  
Holmes & Wells  
"Trap Santa Claus"  
Joe Kelsey  
Slayman's Arabs

**Seattle.**  
EMPRESS (sc)  
Smith & Gardner  
Paddock & Paddock  
3 Varsity Boys  
The Caulfields  
Neil McKinley  
"Rose of Mexico"  
PANTAGES' (m)  
Florent Troupe  
Chas Sweet  
Loia Milton Co  
Emil Subera  
Valentine & Bell  
Beth La Mar

**South Bend, Ind.**  
ORPHEUM (vva)  
Carl & L Mueller  
Sylvester & Vance  
Wm Lytell Co  
Roach & McCurdy  
Wentworth Vesta & T  
2d half  
Carroll, Keating & D  
Emelle Egamar  
Gordon Eldrid Co  
Orpheus Comedy &  
"Visions D' Art"

**Spokane**  
EMPRESS (sc)  
The Waytes  
Kenny & Hollis  
"New Leader"

**Cabaret Trio**  
"Aeroplane Ladies"  
PANTAGES' (m)  
(Open Sun. Mat.)  
Williams & Tucker  
4 Prevosts  
Ed Gray  
Leonard & Drake  
Lloyd & Black  
Willie Hale Bros  
Springfield, Ill.  
MAJESTIC (vva)  
The La Valls  
Bush & Shapiro  
Capt Geo Auger Co  
Joe Whitehead  
Altkin-Whitman Trio  
Barnes & King  
Allegro  
Earl Wilson Trio  
Ward Bros  
"Wonder Kettle"  
Springfield, Mass.  
POLI'S (ubo)  
Milton Pollock Co  
Hart's Six Steppers  
Leonard & Winchester  
Mullen & Stanley  
Burr & Hope  
Marie Fenton  
Hugo Lutgers

**Syracuse**  
GRAND (ubo)  
Eva Taylor Co  
Silvers  
Apollo Trio  
Alexander Scott  
Brown & Byles

**Tacoma**  
EMPRESS (sc)  
McConnell & Austin  
Wander & Stone  
Rita Redfield  
Halliday & Carlin  
Moore & Young  
Romany Opera Co  
PANTAGES' (m)  
"Lads & Ladies"  
Magee & Kerry  
Ollie Eaton Co  
Karl  
3 Nevartos

**Terre Haute, Ind.**  
VARIETIES (vva)  
Lopes & Lopes  
Mab & Weiss  
Bertram May Co  
3 Sinclair  
Sophia Tucker  
2d half  
Meneta & Wilbur  
Cooan & Cox  
Zeb Zarrow Troupe

**Sophia Tucker**  
(One to fill)  
Vancouver, B. C.  
ORPHEUM (sc)  
Skaters Bi Jouve  
Dow & Dow  
Jennie Fletcher  
Glendower & Manion  
Welch Mealy & M  
Alber's Bears  
PANTAGE (m)  
Julius Hale Co  
John L Sullivan  
Lewelling & Myers  
Seaman & Killian  
Prevost & Brown  
Victoria, B. C.  
EMPRESS (sc)  
Knapp & Cornalia  
Hilda Glyder  
Philippino Co  
Nat. Carr Co  
Wallace Galvin  
Washington, D. C.  
CASINO (nn)  
Kelly & Judge  
Undine Andrews  
Bannister & Bisard  
Medier Feiber & T  
Bowman Bros  
3 Arakis

**Waterloo, Ia.**  
MAJESTIC (vva)  
Lloyd Copens  
Moore Summer Girls  
Yet to fill  
Four Casters  
2d half  
Fred Morton  
Dale & Boyle  
J Albert Hall Co  
Casey & Smith  
Electra

**Winnipeg.**  
EMPRESS (sc)  
Hail & Clark  
Marie Lavarre  
Mr & Mrs M Murphy  
Vilmos Westony  
Ida Fuller Co

**Yonkers, N. Y.**  
HAMILTON (loew)  
4 Rivers  
Brierley & King  
Dan Mason Co  
Edith Clifford  
Beth Stone & Boys  
2d half  
Shaw & Lee  
Klein Bros  
Geo Richards Co  
Tighe & Prim  
Anderson Trio

## WINTER GARDEN

Considering the handicap through the police restrictions on Sunday performances, the Winter Garden turned out a very creditable bill last Sunday evening.

No acrobatics, "production numbers" or dancing was allowed, although Gaby Deslys and Harry Pilcer did a dance during their turn. On top of this as though to flaunt their bravado before the police officers present, Pilcer tore Gaby's skirt off (as she does herself behind a screen in the bedchamber undressing scene in "The Honeymoon Express"). Even if from France Gaby might have at least worn tights beneath her light underdressing. It was a very vulgar bit.

The hit of the show arrived in an emergency combination, consisting of the Dolly Sisters, Jean Schwartz and Harry Fox. As the latter remarked, they were "the whole family." Mr. Schwartz presided over the piano, playing his production songs, "My Yellow Jacket Girl" and "Raggydora." (Mr. Schwartz played the latter as he would like to have it sung in the show.) Mr. Fox came on about midway of the turn. He did a single, a two-act and a three-act with the Dolly girls, who rejoined as a team for the occasion. The Dolly Sisters did very nicely, excepting a poor imitation of the Melnotte Twins singing "Goody, Goody Good." The way the hastily constructed affair ran, it was the nearest act the Winter Garden has held on a Sunday night and went over like a shot.

About the only flop on the program was Madame Yorski. An announcer mentioned she had just escaped from the Marie Dressler show at the Broadway. Madame came on, stood near the first entrance, waved her hands and commenced to rant in tragic tones. The house wondered whether she intended to eat the scenery or jump down in the orchestra and bite one of the musicians. While they were laughing, the Madame disappeared. Right after her happened Fanny Brice, who did remarkably well.

Strangers to the Garden were Clark and Hamilton. They did the act without their closing Jap dance, and went over very big. Bert Clark worked well on the large stage. Carter DeHaven sang a couple of songs without dancing, and Harry Delson, a cabaret singer from Miller's, was too far down on the program. Harry Rose, another Cabaretter from Fleischman's was on early. The house seemed to like him. He is under a five-year contract to the Shuberts, but hasn't yet started working under it. Joe Ward opened the show. Next was Lillian Bradley, who now calls the Winter Garden "home." The Gypsy Countess with her odd musical instrument passed strongly "No. 3." Bernard and Harrison, with their former routine, followed the big 4-act. Melville Ellis and Ada Lewis repeated in their duolog, though they were foolish enough to allow a Sunday paper to print all of the dialog. The Gaby thing closed the first half. A Balalaika Orchestra opened the second part. They finally finished. Then came the others.

Sime.

## COLUMBIA.

It's an easy audience at the Columbia on a Sunday afternoon. They gather to see the vaudeville show, and they like it. Quality is negligible and class unknown to them.

Last Sunday rather a good program was set out for the particular house. It was far from a big time program, but just suited the Columbia crowd. The big hits were brought down by Barto and Clark, and Inglis and Reading, each a mixed team. Barto and Clark still suggest Rooney and Bent with their material, though Barto has put in a new bit of pulling a trunk up on the elevator, letting go the rope when the girl hands him a \$10 tip. If this were worked up with a glass crash or some other equally loud noise it would be quite funny. The couple also have a "Tommy" dance that got over very strongly.

They were on ahead of Inglis and Reading. Inglis is a "nut" comedian, with a little of his own stuff, lots of other people's and some no one would have the nerve to claim. Miss Reading changes her costume, sings two songs and is a near-soubret. The fault with these "nut acts" is that they seldom possess a particle of class. Probably the two don't go together. About the only exceptions are James J. Morton, the daddy of them all, and Harry Breen. With a simple minded audience in front, Inglis and Reading may depend upon getting over.

A big time number came forward in the persons of Girard and Gardner, who were the humorous hit of the show. Josephine Davis sang some songs, with Billy Geller at the piano. Geller had one number between Miss Davis' changes. The latter did nicely with "In My Harem" and for the finish put on "I've Got a Beau." It's a bad boy, with a twisting finishing line about a bedroom. This sort of stuff will have to be driven out from the take off or it will get a hold. Two or three of these things have been foisted on the stage since "Billy" became a hit in certain quarters. Otherwise Miss Davis looked very well and did the same, and the bad boy number is all right for England.

The closing turn was a tight wire act, named Togeaux and Geneva. The boy is a little wonder, doing all sorts of hard walking, using umbrellas to balance with, finishing with a back somersault from a standing position. Working alone is what Togeaux will have to eventually come to. The opener was Roland and Adriel, equilibrists, who did well. Anthony and Hope, a two-man dancing turn with one made up as an Italian, scored in the "No. 2" spot. The Vaniers were "3." They are an operatic quartet with a special set. The men have been seen in other singing combinations in vaudeville. The vocalizing was liked although the Columbia orchestra was at sea with their music especially in the solo by the blonde young woman.

A distinct feature of the program was Emmy's Pets. It's a dog act altogether different from any other, entertainingly worked to a "sight" finish by Karl Emmy and with clean looking animals, including a "clown" dog that is actually funny.

Sime.

## SHOWS NEXT WEEK.

New York.

"A GOOD LITTLE DEVIL"—Republic (9th week)  
"ALL FOR THE LADIES"—(Sam Bernard)—Lyric (10th week)  
"BROADWAY JONES"—(Geo. M. Cohan)—Grand O. H. (2d week)  
"FANNY'S FIRST PLAY"—Comedy (25th week)  
"FINE FEATHERS"—Astor (9th week)  
"IRISH PLAYERS"—Wallack's (4th week)  
"JOSEPH AND HIS BROTHERS"—Century (8th week)  
LILLIAN RUSSELL, with Kinemacolor—Fulton (March 3)  
"LITTLE WOMEN"—West End.  
"MILESTONES"—Liberty (25th week)  
"NEVER SAY DIE"—(Wm. Collier)—48th St. (17th week)  
"OH, OH! DELPHINE"—Amsterdam (23d week)  
"PEG O' MY HEART"—Cort (12th week)  
"ROMANCE"—Elliott (4th week)  
SPOONER STOCK—Metropolis (79th week)  
"STOP THIEF"—Gaiety (11th week)  
"THE AMERICAN MAID"—(Louise Gunning)—Broadway (March 3)  
"THE ARDYLE CASE"—(Robert Hilliard)—Criterion (11th week)  
"THE BRIDAL PATH"—30th Street (3d week)  
"THE CONSPIRACY"—Garrick (11th week)  
"THE FIREFLY"—(Emma Trentini)—Casino (14th week)  
"THE GHOST BREAKER"—(H. B. Warner)—Lycium (March 3)  
"THE HONEYMOON EXPRESS"—Winter Garden (5th week)  
"THE LADY OF THE SLIPPER"—Globe (19th week)  
"THE MAN WITH THREE WIVES"—Weber & Fields (7th week)  
"THE MASTER MIND"—(Edmund Brees)—Harris (3d week)  
"THE NEW SECRETARY"—Lycium (6th week)  
"THE PAINTED WOMAN"—Playhouse (March 3)  
"THE POOR LITTLE RICH GIRL"—Hudson (7th week)  
"THE SPY"—Empire (8th week)  
"THE SUNSHINE GIRL"—(Julia Sanderson)—Knickerbocker (5th week)  
"THE WHIP"—Manhattan (15th week)  
"UNDER MANY FLAGS"—Hippodrome (27th week)  
"WIDOW BY PROXY"—(May Irwin)—Cohan's (2d week)  
"WITHIN THE LAW"—Eltinge (28th week)  
"YEARS OF DISCRETION"—Belasco (11th week).

Ray Cox did not open at the Temple, Detroit, Monday, as billed. Illness prevented. Bernard and Weston got the vacant spot.

# NEWS OF THE CABARETS

Chicago, Feb. 27.

The Edelweiss is giving a very classy Cabaret entertainment. It is attracting business. A first rate mixed quartet singing at the table is featured, and deservedly so, for their singing is a real delight. Singers and dancers are mixed up on the stage and the whole show is run in a much better manner than is generally the case with a Cabaret show. This putting a show together for the restaurants is becoming more perplexing each day. There appears to be a set rule for placing vaudeville programs together in a theatre. This is probably one of the reasons that so many of them fall by the wayside, but there are not regulations for piecing a Cabaret. Unless judgment is used (and very often it is not) a good line of talent may go for naught.

Chicago, Feb. 28.

The Boston Oyster House has inaugurated a series of special Cabaret Nights. Each of the principals is given an evening, called after them. Special decorations, souvenirs and an extra number are given in the show. Last week when the slump which seemed to the special night drew out a large crowd, highly pleased by the entertainment.

San Francisco, Feb. 27.

The Police Commission is still busy tinkering with the "lid" that was put on the "Barbary Coast" dance hall resorts recently. A new set of resolutions was lately adopted by the former body prohibiting the presence of any female visitors in any places of this kind where liquor is sold at retail, and preventing the sale of intoxicating beverages by women on a commission basis. As this order does not prohibit women from selling drinks on salary, and females can still be permitted to patronize resorts operating with a restaurant license, the "cover" does not appear to be clamped down very tightly. In the meanwhile the denizens of the famous Pacific street resorts are understood to be raking in the shekels at a faster clip than ever.

Harry Delson, the singer and master of Cabaret ceremonies at Miller's closed the show at the Winter Garden Sunday night. He was to have appeared early in the program, but his pianist being delayed Delson asked to be placed farther down, saying he would go on any time, even to closing the bill. Jule Delmar accommodated him, and he did the final turn of the evening. If most of the audience did

not know it, Mr. Delson need not be blamed.

Adams, Shean and Schoaff, together as a trio for two years, and with a record of an 11 months' run at Shanley's, split Monday night. Glen Schoaff left. Adams and Shean will continue at Shanley's with Bert Fields from the Garden, in place of the absent one. There is said to have been a misunderstanding between Schoaff, his partners and the management of the Shanley Cabaret, which ended when Schoaff said he would retire rather than bring about any unpleasantness.

Dorothy Herman is now featured at Lane's Rose Garden (Westchester ave.). Flo Irving, Josie Wilson, Robert Parker and several others are also at the Lane cabaret.

J. Johnson, who formerly managed the Tremont, New York, is putting on the Cabaret shows at the Tremont Gardens.

Fletcher and Thompson, dubbed the "Mutt and Jeff" of Cabaretdom, are going big with their numerous dress numbers at the Hotel Dolphine. Al Meyers is the Cabaret manager.

Kelly and Cloonen, Those Ragtime Boys, and Marie Brackman, soprano (late of the "Gainsborough Girls") are big favorites at Weimann's Restaurant.

Anna Gold is one of the prime favorites of the Cabaret show at Son-tag's Garden.

Marie Barrasford and Doc Baker have become immensely popular with the devotees of the Cafe Boulevard.

Martha Adams is finishing her 12th week at the Campus.

Charles C. Grohs, who has been dancing with Miss Hoffman at Shanley's is the new partner for Ethrelle Hartla, formerly with Piatav in "The Sun Dodgers." They may open at Shanley's for a run, having turned down an offer to go to England.

Lancata Levey, aged 19 years, non-professional, and Howard Hall, manager of the Temple Quartet, eloped to Hoboken Thanksgiving Day and were married, but not until last week did the news leak out. The bride has made an impression in amateur theatricals.

## FENNESSY IN CHARGE?

While the officials of the Empire Circuit in New York declared their ignorance of any intention on the part of Col. James E. Fennessy to move his permanent residence to New York, one of the Western Wheelmen said this week the Cincinnati showman was expected in New York in a short time. He added that several of the eastern managers had for a long time been advocating the presence in the metropolis of an Empire Circuit official with sufficient weight in the affairs of the circuit to take full charge of the eastern end and sufficient leisure to devote his entire time to the conduct of the eastern houses.

As matters now stand, authority on the Western Wheel in the east is widely scattered and lies for the most part in the hands of men who are too much occupied with other personal affairs to give the management of the local houses their entire time.

This responsibility is divided among the three Miner brothers, James Curtin and Harry Martell, all of whom except H. Clay Miner (occupied with the affairs of the Miner estate) have their own shows to take care of.

The matter of securing a house near

Times Square will probably not have to await the regular June meeting of the Circuit directors. A preliminary meeting will be held in New York within two or three weeks at which this project will be settled. One of the Empire directors admitted this week that the Broadway theatre had been offered to the Empire and would be considered. The directors are understood to have another house in view, but its name has not been made public.

## \$100,000 BURLESQUE SUIT.

The damage suit brought by L. Lawrence Weber against the Columbia Amusement Co., in which the plaintiff alleges breach of contract in the cancellation of a booking agreement to play Eastern Wheel burlesque shows in the Mohawk, Schenectady, will come to trial within a short time. It has been placed on the calendar of the Supreme Court, Trial Term.

Weber demands damages in \$100,000. The Columbia Co. cancelled the Schenectady contract in June last. It is understood the defendants are prepared to confess to a breach of contract and that the suit is brought only in order that the courts may pass on the amount of damages due the offended party.

# CORRESPONDENCE

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

CHARLES J. FREEMAN  
(DASH)  
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:  
MAJESTIC THEATRE BUILDING

PALACE (Mort H. Slinger, mgr.; agent, Orpheum Circuit).—It would be hardly fair to pass judgment on the Palace show from the Monday matinee arrangement. It was just one of those things where everything went wrong. Probably by night things were smoothed out and the acts should form a very good, fast running vaudeville bill with plenty of entertainment for every one. One thing, however, must be decided by the vaudeville managers and that is whether they are going to run the talking pictures in the middle of the bill and kill the show or place them to close the program where they belong. If people come into see the talking pictures they will remain for the entire show and the talking pictures will be doing something which many acts, and good acts, have failed to do, hold them in. Alburus, The First, and Jessie Millar opened and gave the proceedings a spirited start. The club juggling and comedy with the dolls went over nicely. Jessie Millar's work on the accordion in "one" also caught on. It practically makes two acts of the turn. The sooner the team split the acts up this way the sooner they will be drawing double returns. Miss Millar plays well enough to get over with the accordion alone, and a woman playing the instrument would prove a novelty. The opening portion of the act would need a little padding and if the girl now employed could be taught to handle the clubs very little else is needed. Harry Ellis and Tom McKenna were "No. 2." The boys have but recently returned from London and their present routine needs a little changing about. The songs run too much to the high class. A popular medley would help a lot. J. C. Nugent and Co., next, did very well. Nugent has some rip-roaring comedy lines of the smarter sort and the audience got almost all of them. The talk in "one" is an act in itself. Jim Morton was billed to follow Nugent, which would have been a very poor arrangement. It was almost the same as placing two monologists to follow one another. The pictures were shifted in instead, however, and this was bad enough in itself. For no matter what it follows the pictures are bound to break up the running of a show. Nat Nazarro Troupe followed the pictures and started the show off again in capital style. The

act received a reception on its opening and at the finish and during the running gained big applause. It stood as one of the bill's biggest hits. Morton followed "No. 6," and Jim's nonsense was highly appreciated. He was the first of the "nut comedians" and he still has no trouble getting his stuff over and holding his own in the overdoing competitive field. Alexander Carr (New Acts) followed Morton. Pat Rooney and Marion Bent were called upon to hold down the next to closing position and the lively couple bolstered up the tail end of the entertainment. The usual Monday music misunderstandings were in evidence but the couple passed all of it and registered a clean cut hit. The increased Athletics (there are now four) made a very pleasing closing number. The good looks of the girls hold them up. It is not hard to sit and watch the quartette for 15 minutes. The Talking Pictures, with a scene from "Julius Caesar" and Truly Shattuck doing her vaudeville act, did not convince the audience the pictures will in any way interfere with the plain black and whites. A few weeks with the novelty worn off will make the pictures simply an item on the bill. The house Monday afternoon was nearly capacity.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—All laughing honors go to the Avon Comedy Four this week, and they had their audience in an uproar a good share of the time Monday afternoon. It was not an easy audience to interest as some of the others found to their discomfort, but when these four began their antics there was a sudden departure of illness which had been felt in the air most of the afternoon. There is not much that is new in the act, but it keeps going all the time and that is more than may be said for a good many acts that are of more recent manufacture. Ada Reeve, with her easy manner and good voice, was received with enthusiasm. The people out in front took to her at once and she was called upon to give six of her songs before she was allowed to retire. Her brisk and crisp style and her insinuating manner passed by easily on the return date. Joseph Hart's "Mein Liebling," a sketch of German flavor, with Gus C. Weinburg in the lead, won a few laughs and its

# Miss ADA REEVE

IN AMERICA

New York

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

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Address, care WILL COLLINS, Esq.  
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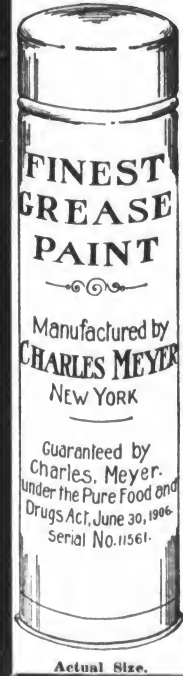
EDGAR SELDEN, Astor Theatre Building, Broadway, Cor. 45th Street, New York

deserved meed of applause. Ota Gygi, a violinist, who is billed as having been violinist to the King of Spain, offered his program, consisting of a "Faust" fantasia by Sarasate and a serenade by Ordia. He did so well he was called back for two encores. One of the high points in the bill was that made by Eddie Emerson and Jerry Baldwin, the juggling comedians. They had fourth place and kept every one on the qui vive from the time they came on until they bowed themselves into the wings. This is the first showing for this act in Chicago and it got over well. The talking motion pictures had a prominent place and went without a hitch. As last week, the pictures opened with a lecture, which was put on by request. Following this, Truly Shattuck sang a group of old songs to piano accompaniment and returned for an encore bow, as in real life. The quarrel scene from "Julius Caesar" followed. G. S. Melvin, the Scott, displayed his bare knees right after, and he worked fast and hard and finally was rewarded some little attention. He had a most difficult place to handle, but when he got to dancing he was received with an encore bow, as when he posed as a singer. Marion and Jessie Standish, second on the bill, were not received with any too much warmth, although they worked very hard. They were called back a couple of times and ended much better than they began. The Four Rotters closed the bill. They are acrobats, and their chief claim to distinction consists of spotless white tights. Pathe's Weekly had first place and it offered a comprehensive survey of different parts of the world, showing unique and interesting news events. As a whole the bill was one to cause interest without great enthusiasm. **Read.**

EMPRESS (Jake Isaacs, mgr.; agent, S-C).—The new Sullivan-Considine theatre at 63d and Halsted streets after one or two slight mishaps opened to an audience that filled every nook and corner of the new structure and there were enough people on the outside to load up again. The theatre is a model in every respect. It is of the latest design with every modern convenience. White and gold is the color scheme and the first impression gained upon entering the house is one of cheerfulness. A prettier house or a more pleasing place to spend an evening would be hard to find, and if the neighborhood doesn't turn out en masse to welcome the new Sullivan-Considine project then they don't want vaudeville. Jake Isaacs is the manager, and Jake seems to have become acquainted around the neighborhood already for many of the callers greeted him in a friendly manner.

## MEYER'S MAKE-UP 10¢

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## Cullen Brothers

SINGERS AND DANCERS

THIS WEEK (Feb. 24)  
HAMMERSTEIN'SJAS. E. PLUNKETT,  
REPRESENTATIVE.

The opening bill is in accord with everything else that goes toward a successful opening. Right from the shoulder it is the best idea of a real vaudeville bill that has been seen in Chicago for the past four weeks, and this does not exclude the bigger houses, either. It is a six-act program with plenty of go and dash to it and with the exception of the opening act every turn possessed a laugh or two at least, which is saying a great deal in these days of the laughless vaudeville shows. Mirano Bros. opened and that is about the limitation of the act. One balances a pole upon which the other performs. The balance is done from the waist. Nothing is shown that the many Jap troupes have not done in a more finished and satisfactory manner. The length of the pole is the one thing that adds a little zest to the turn. For an opening number that runs not more than 7 minutes the act does all right. Sidney Broughton and Grace Turner are playing Walter and Georgie Lawrence's "Just Landed." They are playing it mighty well. Miss Turner is a pretty girl with a sure enough Irish accent although she doesn't play the character as broadly as her predecessor. It suits her to play it as she does, however. Turner doesn't quite look the part of the big strapping Irishman but he is a clean-cut chap with a good voice and a pleasing personality and gets over in nice style. The act fitted into the bill like a glove. Germany Schaffer and Nick Altrock, assisted by Olive Carew, were the feature attraction. This is the last week of the act as the ball players are forced to start training for diamond clowning next week. The act went over very nicely. Tommy Gray has written some bright material for the ball boys and Miss Carew helps them through nicely. Frank Stafford and Co. caught the house and added the touch of class the bill needed. The act looked splendid among the bright, new surroundings. The whistling and imitations of Stafford were highly appreciated and the pretty woodland set, the good looking dogs and the little comedy fights that Stafford indulges in with Marie Stone all came in for their share of recognition. The finish was a big laugh. Al Herman was a laughing success next to closing. Herman is a good black face entertainer. When the audience doesn't come to him he just goes to them. He managed to be among them most of the time. Much of his patter is ad lib stuff and he wanders all over the place dropping a laugh here and there. His singing was handicapped a bit by a cold but that made very little difference to Al or the audience. He forgot about it and the audience didn't notice it. Bobanny's Lunatic Bakers, a "No. 2" company, closed the program. The act contains one or two of the original troupe and follows out the general idea of the No. 1 troupe. It is a fast acrobatic troupe for any bill and makes a corking closing number. "The Bakers" finished off a capitol bill in great style. **Dash.**

WILSON (Jones, Linick & Schaeffer, mgrs.; M. Licalze, house mgr.).—Butler Haviland and Alice Thornton carried off all honors Monday night with their smart patter and their fresh songs. These two work together well and they had their audience with them all the time. "The Pool Room," a lugubrious act in which the so-called evils of pool rooms were presented, had the place of honor on the bill but it did not deserve it. The piece has been revived at this time on account of the great publicity that has been attached to Webb, the bandit, who claims that he had his training in pool rooms in Chicago. It did not get over to any great extent at the first show. It is a little too heavy for the neighborhood theatre audience, although it does contain a lesson and a sermon. Coogan and Cox offered a singing and dancing act that got by fairly well. Coogan has a grotesque make-up at the opening which he would do well to keep up all the way through. He changes to a green gown and sippers through some stuff that is not at all delectable. If he would stick to his eccentric dancing and leave out the female impersonation, he would leave a much better taste in the mouth. Cox is long on steps and a little short on voice but he is lively and has an ingratiating manner with him. He appears in evening dress. The act is good for the pop house time, after it has

been pruned a little. Harry Gilbert, who has second place in the bill, was not received warmly. He needs new material. Neuss and Eldred gave their "Yaphank National Guardsmen" as the opening. Edison's "Dangers of the Street" formed the subject of the motion pictures. This was a clearly pictured series of accidents that might befall children playing in the streets and contained some wholesome advice. Last half O. C. Falls & Co., comedy jugglers; Queen Mab & Weiss; Milo Eeldon & Co.; Orpheus Comedy Four; Four Vectors. **Read.**

AMERICAN MUSIC HALL (Sam. P. Gerson, mgr.; Shuberts).—Last week of "The Sun Dodgers." Next week, "The Red Petticoat."

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Dark. BLACKSTONE (Augustus Pitou, Jr., mgr.).—Mme. Nazimova in "Bella Donna." Last week.

COHAN'S G. O. H. (Harry Ridings, mgr.; K. & E.).—"Hawthorne of the U. S. A." with Douglas Fairbanks, playing to good business. "The Escape" is to follow.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"The Rose Maid," good houses. CORT (U. J. Hermann, mgr.; Ind.).—"Our Wives." Doing moderate business.

GARRICK (Asher Levy, mgr.; Shuberts).—"Passing Show of 1912," one of the biggest hits of the past ten years.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"The Rainbow," with Henry Miller, meeting with success. One week more.

MCVICKAR'S (George Warren, mgr.; K. & E.).—"Last week of 'In Old Kentucky.'" Doing well on its 15th annual trip.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"The Top o' the Mornin'" playing to fair houses. Last week.

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—"John Drew in 'The Expelled Husband.'" Last week.

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For," still doing big business.

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue" meeting with fair success.

FINE ARTS (Arthur Bissell, mgr.; Ind.).—"Hindle Wakes," with English company. Attendance growing.

COLLEGE (T. C. Gleason, mgr.; Ind.).—"Stock company in 'The Starbuck,'" by Opie Read.

GLOBE (James A. Browne, mgr.; Ind.).—"Wrestling bouts and local productions."

CROWN (Arthur Spink, mgr.; S. & H.).—"Traveling company in 'A Fool There Was.'" VICTORY (John Barrett, mgr.; S. & H.).—"The Divorce Question" by William Anthony McGuire.

VICTORIA (Alfred Spink, mgr.; S. & H.).—"Over Night," a farce with traveling company. IMPERIAL (Kilmt & Gazzolo, mgrs.).—"Madame Sherry."

GREAT NORTHERN HIPPODROME (Fred Eberts, mgr.; Ind.).—"Circus and vaudeville acts."

John Cort will present "The Iron Door" at the Chicago Opera House March 8.

Elizabeth Murray, recently one of the big features of "Exceeding the Speed Limit," will be at the Palace Music Hall March 8.

The Hull House players will offer "Kindling" March 5-8 and 8, with the permission of Margaret Illington. Helen Silverman will play the role formerly enacted by Miss Illington. Frank Keogh will be seen as the plain clothes man.

John E. Green is planning to put out two tabloid musical comedies.

At the tryouts at the Casino last Saturday night "Hennele," an illusion act; the grand opera quintette and Frederick and Co. won honors.

Dave Hammill will pilot "The Top o' the Mornin'" on its trip to Boston.

The Linden theatre is not a vaudeville house any longer. Now playing pictures.

William Heras, of the Heras Family, who recently purchased the Victor House on the North Side, announces the act will play the Butterfield time.

Menlo Moore's "Summer Girls," the property of which was destroyed by fire in the burning of Jack Root's theatre in Burlington, Ia., Feb. 11, opened brand new Monday in Dubuque, Ia.

There is talk of transforming Sans Souci park into a resort on the order of Bismarck Garden. Edward C. Waller has purchased the park for \$450,540. A portion of the plot will be devoted to stores and flats.

Katherine Burritt, the Indian song interpreter, gave two recitals at the Whitney Opera House on Friday evening, and the other Sunday afternoon (Feb. 23) Miss Burritt appeared in Indian costume and her work created enthusiasm.

The following are the attractions for the outlying houses in Chicago for the week: "Over Night," at the Victoria; "Madame Sherry," Imperial; "The Divorce Question," National; "The Fortune Hunter," Warrington, and "The Starbuck" at the College.

Tom Mahoney will go to England June 3. He has bookings for six weeks outside of London.

Riverview Exposition, which has been re-modeled and is being put in shape, will open May 14 with four new rides, a Japanese tea garden, a Hawaiian village, a new ballroom and a new rathskellar. A. R. Hodge will have charge of the publicity and Will T. Gents will be his chief assistant.

"White City" will open this year May 10. Ralph T. Kettering has been re-engaged as publicity manager.

Blossom Robinson (of Link and Robinson) was taken to the isolation hospital last week with an attack of smallpox. The team was compelled to cancel Pittsburgh and Detroit on this account.

"The Silver Wedding" will be offered at the Cort Easter week, according to the latest plans of H. H. Frazer.

Following are some of the future bookings for the Wilson avenue theatre: Sophie Tucker, March 10; Arnold Daly and Co. March 24; Elbert Hubbard, April 1; Edna Aug. March 3, and Patricola and Kaplan, April 7.

The Victoria is now carrying on a vigorous advertising campaign and has taken space in the street cars, where the ad read "Loop Plays at one-half Loop Prices."

Morris McHugh, at one time the favorite comedian at the Bush Temple in the old days when stock was in vogue there, has been playing some comic pranks before the camera at the Selig Polyscope studios in Chicago.

"The Flower of the Ranch," one of Joseph E. Howard's musical comedies, has been reduced to tabloid form and is now in rehearsal at the Plaza theatre.

The city building department, which has begun a crusade against signs and awnings, has ordered the portico removed from the Illinois theatre.

Word has been received here that Bertha Mueller, a Chicago chorus girl who was injured in an automobile accident in Cumberland, Md., has recovered consciousness and will probably recover. Her mother, brother and two sisters live in Chicago.

Sophie Tucker was held over for a second week at the Willard after her showing Monday night. All records of the house were broken for the first day. It seemed almost a certainty she will take the high water mark for the week also.

"The Honeymoon Trail," a Boyle Woolfolk tabloid, started out at Memphis Monday on a 41-weeks' route. The show will play south and then travel over the Cort northwestern routes.

Jolly and Wild, who are now playing their tabloid over the Butterfield time, will go into the tabloid producing business in earnest at the end of the present season. Ed. Jolly will direct the productions. He has three manuscripts ready and is now engaging people for next season.

"Miss Nobody from Starland" closes March 9. The piece will be immediately set down for the boiling process and will be ready for production as a tabloid a fortnight following. The piece will be the property of the Western Extravaganza Co. It will carry several principals from the original show and the chorus also will be taken from the present production.

When answering advertisements kindly mention VARIETY.



# ADONIS

## "THE ACT BEAUTIFUL"

**FOURTH RETURN DATE since April at HAMMERSTEIN'S**  
**Keith's Houses in Greater New York to follow.**  
**MORRIS & FEIL . . . Representatives**

Sydney Harrison, formerly treasurer at the Grand Opera House, Syracuse, is now holding a similar position at the Howland theatre, Pontiac, Mich., a W. S. Butterfield house.

May Tully has been routed over the Interstate time by Celia Bloom. After playing the circuit Miss Tully will journey to California to spend six months in rest.

"White City" is slated to open May 10. The same general policy will be followed in the running with an innovation or two added to brighten things up a bit.

The following players and entertainers are programmed for the annual Actor's Fund Benefit Friday (Feb. 28): John Drew, Henry Miller, Nazimova, Mizzi Hajos, Charles J. Ross, Trixie Friganza, Douglas Fairbanks, Helen Lackaye, Ada Reeve, George W. Monroe, Harry Fisher, Gertrude Quinlan, James J. Morton, Marie Walnwright, Cooper Cliffe, Howard Brothers, Avon Comedy company, Pat Rooney and Mabel Bent. The benefit is under the auspices of the Chicago Theatre Managers' Association and is held in the Auditorium.

Alexander Carr, playing a new act at the Palace this week, has been offered a route over the Orpheum Circuit. The late star of "Louisiana Lou," however, may jump east to show the turn in New York before accepting the western time.

Carl Randall has been engaged for "The Stubborn Cinderella" tabloid, another output of the Western Extravaganza Co.

Sam Liebert has been booked over the W. V. M. A. time in "Tobitsky." Johnnie Simons made the arrangements. Edwin Ford also received the time through Simons. He is now playing the Interstate Circuit.

Sophie Tucker will play ten weeks for the W. V. M. A. after going over the Orpheum Circuit.

helped, and as usual the preliminary advertising was clouded in the proverbial Grauman mystery. They help business. The Four Lukens and De Michelle Brothers showed class and divided the hit honors of the bill. Lawrence and Edwards were well liked. Richard Burton made himself at home and chalked up a big score. Nelson and Floye were on to open the bill and despite the handicap for an act of this nature, pleased.

PANTAGES (Chas. L. Cole, mgr.; Alex. Pantages, agent, direct).—Nellie Schmidt, known as the "Alameda Mermaid," and her diving act, closed the show. Miss Schmidt showed marked improvement over her last appearance here and her aquatic tricks were enjoyed. Walter Montague offered "Convict 2634 and the Warden" with its story of prison life. The playlet proved gripping and entertaining. The piece is dramatically strong and was splendidly acted. The Four Solis performed excellently on the marimbaphone. Tom Kelly was in good voice and a big favorite. Dave Rafael and Co., with a ventriloquist offering, were successful in the opening position. The Valerie Sisters and their "show girl stuff" did moderately well.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—Wm. H. Crane ("The Senator Keeps House").

CORT (Homer F. Curran, mgr.; Shuberts).—"Bunty Pulls the Strings" (second and last week).

SAVOY (Chas. Muehlman, mgr.; Ind.).—Kolb & Dill (first week).

ALCAZAR (Balsco & Mayers, mgrs.).—Vaughan-Lytell (stock; tenth week).

AMERICAN (Jas. M. Goewey & Co., lessees and mgrs.).—Dark.

VALENCIA (Will L. Greenebaum, mgr.).—Adeline Genee.

IMPERIAL (D. J. Grauman, mgr.).—Vaudeville.

Peter McCourt, the Denver magnate, has been visiting at San Diego and marveling at the beauties of the new Spreckles theatre, of that city, which is under the management

of the authors, played the chief part in the Burbank production. John Cort wants the farce for a New York production. Hey you, Mr. Cain!

The country at large will shortly be afforded an opportunity to witness the business activities of Fruitvale, where the late poet, Joaquin Miller, spent his last days, through the medium of motion photographs taken there Feb. 23 by the Cinematograph Co.

"A Kaintuck Feud" is the title of this week's play at the American, where the McKee Rankin Players are holding the boards. In addition to Margaret Drew, the present supporting company includes Maud Monroe, Robert Lawlor, Frank Kelton, Lloyd Ingraham, William Raymond, Frederick Winters, Frederick Knight, Frank Bonner, and Marshall Zeno. Fifty cents is the top price of admission and a satisfactory class of entertainment is being given for the money.

W. P. Reese, managing representative here for Sullivan and Considine, has been confined to his home with a severe attack of grip, but is now rapidly convalescing.

The French Alliance of San Francisco, one of the oldest institutions in the city, was the beneficiary of a dramatic entertainment given Feb. 19 in Scottish Rite Hall on which occasion Paul Gavault's popular Parisienne play, "La Petite Chocolatiere," was produced. Madame De Tessan, described as "the Parisian mondaine" (whatever that is), and wife of an eminent French journalist, essayed the leading role of Benjamin Lapietolle, while Mons. Andre Ferrier, of the French theatre, played Paul Normand. The French colony turned out in full force to witness the performance.

An unconfirmed rumor has it that an impresario by the name of Feat, who managed the old National before it ceased to be a variety resort, is negotiating for it again with a view of reviving vaudeville at pop prices. This policy

may conclude to join his wife, Nana Bryant in Tacoma, where she is playing leads with the Mitchell Stock Company.

During the last week or ten days the attention of State Labor Commissioner and his aides have been focused pretty strongly on the operations of a pair of impresarios who have seen fit to team under the label of Haskins & Well. A few weeks ago want ads were inserted in the columns of the local Sunday newspapers for chorus girls of more or less experience. Rehearsals for a girl show were subsequently found to be in progress at 222 Van Ness avenue. Everything appears to have gone along swimmingly until last week when it seems the ghost failed to walk for a Miss Schiesinger, the pianiste of the outfit, and who straightway presented her grievances before the Commissioner. An investigation of the "turkey" frame-up was instituted with the result Haskins & Well absolutely denied the obligation alleged by their pianiste, who they claimed had simply been rehearsing with the other members of the aggregation. The troupe is understood to have been scheduled for a tour of the "tanks" adjacent to this point and was to open on Washington's Birthday. Manager Haskins does not appear to be very generally known among the promoters hereabouts, but his team mate and the reported "angel" of the combination is booked as N. Well, and is said to be a local dealer in oriental rugs.

Mrs. Valerie Allison, listed in the local vocabulary of the stage as "the heroine of two silken nighties," was arraigned before Judge Dunn of the Superior Court Feb. 20 and pleaded not guilty to the charge of grand larceny preferred against her recently by a local female costumer. It has developed that the evidence against her is regarded as being weak and flimsy, and the prosecuting attorney joined the counsel for the defense in a motion to dismiss the case, which appears to be the probable conclusion of the affair. The two weeks of publicity, although not altogether as desirable conclusion of the affair. The two weeks

# DEMAND

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The time is here when big houses can derive a profit fifty-two (52) weeks in the year. Don't think of closing your house at any season. Moving Pictures are always in season.

Talk it over with us. We can give you some ideas.

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### SAN FRANCISCO

By HARRY BONNELL  
 VARIETY'S  
 SAN FRANCISCO OFFICE  
 PANTAGES' THEATRE BLDG.  
 Phone, Douglas 2213

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Minnie Dupree and Co. presented Alfred Sutro's "The Man in Front." Unquestionably away from the ordinary run of dramatic pieces and daringly bold the Sutro playlet was relished. Miss Dupree and supporting players gave a capable interpretation of their roles and subsequently scored. Will J. Kennedy and "Puss in Boots" proved quite pre-tentious and the musical piece was greatly enjoyed. Volant was more sensational than anything else. He's less mystifying than Onalp. Diamond and Brennan put over a hit and were generously rewarded with applause. Edwards, Ryan and Tierney gave satisfaction and demonstrated that Cabaret acts of ability still enjoy popularity here. Five Juggling Mowatts held the starting spot successfully. Apdale's Circus was last on the bill and held everybody in. John and Winnie Hennings repeated their hit of the preceding week.

EMPRESS (Sid. Grauman, mgr.; agent, S.C. direct).—A horse race was one of the promised features in "The Suburban Winner," which received much advance publicity. The act closed the show and did well. The leads were handled by George Hoy and Helen Bellew. Manager Grauman pulled an "extra" which he billed in big type on various stands throughout the city as "The Girl from the Mission." She proved to be Nellie Curley, who was fairly well received. The fact that she was a local girl

of Jack Dodge and Harry Hayward. Mr. McCourt will visit a number of California towns before he returns to his Colorado residence.

In Houston, Texas, after "Everywoman" had been played five nights, a committee of 10 prominent citizens approached Manager Bill Wright and offered one thousand dollars in cash for an extra performance of the modern morality play, to be given on Sunday, and to be free to all working girls of the Texas town. Railroad connections make an acceptance of the offer out of the question, and Wright has been grouchy ever since. In Dallas, "Everywoman" played to \$13,400 on the week. Some business, even for Texas!

Charlie Muehlman, manager of the Savoy, San Francisco, accompanied the Kolb & Dill company on their two weeks' tour of California, during which time the Savoy was given over to Gus Hill's Mutt and Jeff company. The K. & D. troupe re-opens at the Savoy in "Holly Toity," the old Weber & Fields' piece.

John Cort made a hurry-up trip to Los Angeles last week to get a view of "The Ellixir of Youth," a new farce by Zillah Covington and Jules Simonson. The piece hit 'em hard at the Los Angeles Burbank and the house advertising was to the effect that the new farce is as funny as "Baby Mine" and "Charley's Aunt," combined—all of which might have been true had it been produced before either of the successful laugh makers named had known what a spotlight was used for. "The Ellixir of Youth" evidently is from a French source. It is essentially Gaelic in theme, treatment and suggestiveness. The first act drags frightfully, the second act is a scream and the fun runs on the intermediate gear during almost the entire third act. Zillah Covington, one of

looks to be about the only practical proposition for this historical old playhouse, which compared with its more modern looking and constructed neighbors, is akin to a relic of antiquity. That the office of Labor Commissioner McLaughlin is investigating the grievances of the McCall Musical Comedy Company against the management of the National is considerable more than a rumor and after placing the responsibility where it rightly belongs, some one will be officially requested to make good to the McCall management for alleged losses claimed to have been sustained when the theatre was not opened for public entertainment Feb. 10, as advertised, and after the company had come on here from Los Angeles in anticipation of a lucrative engagement. Charles Baxter was the nominal head of the house at the time, but it is generally believed that the financial responsibility is more likely to be settled upon the shoulders of J. C. Wilson, owner of the property, and for whom Baxter is said to have been acting in the capacity of resident business manager. More National gossip has it that Raymond Whittaker, late leading man there in melodramatic stock, has practically waived his claim for three weeks' salary that he thought was due him on an unexpired contract signed by a female booking agent in New York City before he left there for the coast. Owner Wilson is quoted for declaring that he never authorized the agreement to be signed, or something to that effect, and the amount of net cash that might be realized in the event of a court litigation probably does not impress Actor Whittaker as being at all worth the battle.

Ted McLain closed a 27-weeks' engagement as producer and actor of tabloids for the Western States Vaudeville Association, Feb. 22, at the Majestic in the Mission district. While his future plans are not in what might be termed a definite shape, it is probable that McLain

the box office receipts at Pantages' theatres in this city and Oakland, and ultimately attained the particular object most desired.

S. S. Hutchinson, president of the American Film Manufacturing Co., the studios of which are at Santa Barbara, spent several days in this city last week, in company with a representative of the Chamber of Commerce, and while here engaged in the work of taking "movie" views of the most attractive parts of the city and the most notable points of interest hereabouts. Two separate films contain the pictures which will be shown all over the world as far as the American Company's service extends.

The recent demand of the Janitors' Union has been taken under advisement by the Allied Theatre Managers' Association and will be acted upon at the next regular meeting of that organization. It is understood from reliable sources that the chances of the Association conceding the janitors a day off a week with full pay are remotely slim.

Director of Concessions Frank Burt announces that Jacob, Adolph and Mervyn Gundorfer have just recently been granted the right to produce at the Panama-Pacific Exposition what is claimed to be their original aquatic spectacle, "The Submarine." The estimated total cost of the concession is placed at \$150,000 and it is to occupy a ground space of 200 by 300 feet.

Ralph Herz gave his successful return engagement here at the Orpheum a sentimental climax by playing the principal role of bridegroom in a midnight marriage that took place in Oakland. The new Mrs. Herz was Mrs. Leah Harden, originally a native of Augusta, Ga., but more recently from New York City. The nuptial knot was tied by an Oakland judge and conspicuous as a witness was Mrs. Lang-

# The HEYN Brothers

## HAND JUMPERS AND EQUILIBRISTS

**THIS WEEK (Feb. 24)**  
**HAMMERSTEIN'S**  
**PAUL DURAND, Rep.**

# ISABEL D'ARMOND AND CARTER FRANK

("THE ACT THAT MADE GEORGE FOSTER FAMOUS")

(He also books Harry Lauder)

THIS WEEK (Feb. 24), VICTORIA PALACE, LONDON

try (Lady de Bathe). The wedding was the sequel of a short and romantic courtship that dates back to the beginning of Mr. Herz's first engagement here at the Orpheum a few weeks ago. Mrs. Herz will accompany her husband eastward on his present Orpheum tour. Herz's first wife was Lulu Glaser.

Lovell and Williams have parted company and now the act is labeled Lovell and Lovell. The new other half of the team is Pearl Lovell, wife of Billy Lovell.

Ben Westland, a late arrival here from Seattle, has associated himself with the local theatrical enterprises of Arthur Don.

Clara Howard's engagement at the Portola-Louvre has been extended to March 1, when she will leave for Portland to open at the Multnomah Hotel.

The engagement of Creatore and his Band came to a close Feb. 22 at the Odeon cafe, where the former policy of a straight cabaret show has since been revived.

The engagement of Evelyn Vaughan and Hertram Lytell, extended two weeks beyond the original ten weeks' booking, will come to a close March 15. The names of their successors have not yet been announced.

Cameron and O'Connor are understood to be scheduled to sail April 22 for Honolulu, where they are to play three weeks at one of the principal vaudeville theatres.

With one exception, prosperity is reported to be hovering in and about the box offices of the houses of the Western States Vaudeville Association these days. The only semblance of a bloomer is in their Fresno house, where the tendency of the patronage is inclined toward the girls shows as the probable result of education by previous attractions with choruses. Notwithstanding the inactivity that has been in evidence for several months past at Mason and Eddy streets, where the proposed California theatre is to be constructed, it is believed that the litigation between the owners of the property and the lessees and builders will be satisfactorily adjusted in time for the house to be opened early next fall. The lease of the Garrick, formerly Orpheum, on Ellis street, near Fillmore, and adjoining the Princess, will in all probability revert back to the W. S. V. A. by the first of next year and then this concern will have a total of six of the very best pop vaudeville theatres in the city. The splendid business now being done in their several houses can be attributed more than anything else to the excellent quality of the attractions which comprise not only the acts of the incoming Sullivan-Considine road shows, but also the cream of the bills on Pantages' circuit, following the latter's closing on that time at San Diego.

Bert Levey, the coast booking agent, is planning a trip east some time next month. New York City will be the objective point, with a probable stop off of a few days in Chicago en route. The purpose of the journey will be a combination of business and pleasure.

"The Redemption," the new vaudeville offering in which Dorothy Davis Allen and Norman Fusler, late principals at the National theatre, are playing leads, is being given a thorough workout this week at the Majestic under the personal direction of Sam Harris, vice-president of the Western States Vaudeville Association, who is probably the most interested financially in the act. The skit is interpreted by seven principals and nine supernumeraries that include a six-piece Salvation Army band. A special setting characteristic of one of the best known dance halls on the "Barbary Coast" is employed in the production. The act is described as opening with a special moving picture film, showing a country girl alighting from the ferry at the foot of Market street and wandering up that thoroughfare to Kearney street, and over to Pacific street into the resort of one Spider Kelly. After the incidents of the play as depicted in the dance hall are played, another film shows the timely rescue of the girl by the Salvation Army people and her subsequent redemption. The sketch is said to be intensely dramatic.

La Estrellita, the dancer, is scheduled to begin a return engagement of from four to six weeks at the Portola-Louvre March 9.

Since disposing of his interest in the Portola-Louvre, Herbert Meyerfeld, Jr., has embarked in the real estate business. San Carlos Park, near Redwood, this State, is the scene of his present activities.

Lester J. Fountain, amusement manager at

the Portola-Louvre, has lately arranged to take out a booking license for that resort and hereafter all booking will be done with him direct, except in an occasional emergency case, where it is found necessary to get some especially desired attraction through the medium of an agent.

C. O. Swanberg, general manager of the Portola-Louvre, is away on a business trip to Portland, Tacoma and Seattle.

## LOS ANGELES

By BUNNY

MASON.—"The Concert," with Leo Ditrichstein artistic success, lauded by critics.

BURBANK.—"The Elfin of Youth" continues big laughing hit.

MOROSCO.—"Oliver Twist," with Nat Goodwin as Fagan, second week. Big business.

MAJESTIC.—"Naughty Marietta" opened fairly well. Florence Weber in title role boosts production above mediocrity.

Advance sale for Bernhardt's Orpheum engagement, opening Monday, has been tremendous. Although first of week witnessed heaviest rains in 23 years all houses enjoying healthy business.

## PHILADELPHIA

By GEORGE M. YOUNG

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Speculators handling tickets, outside and a capacity audience testified that the Kinetophone pictures shown here for the first time Monday were proving a draw. The talking pictures have been extensively advertised. The descriptive lecture and the "minstrel first part" pictures were shown and created interest. The synchronization was almost perfect, but the talking machine was far from clear toned and at times it was impossible to hear what was sounded. The principal point for fault finding, however, is in the selection of subjects, even allowing for this being a "tryout," the subjects have been poorly chosen and the "minstrels" drew snickers. Whoever dressed up the "minstrel first part" had a poor idea of matter for a stage picture. But as a "first run" here, the pictures made good. The hit did not hit the smooth running gait of last week's show, but there were several nicely placed hits which held up the pace to a fairly good average. "In the Barracks," the newest Jesse L. Lasky act offered here, is about the poorest of the lot. There is no depth or meaning to it and the best that can be said of it that the setting and costumes were pretty. What credit there was to be distributed went to Myles McCarthy, who made as much of his part as possible. The last five minutes of the sketch helped to pull it out of a bad rut, but the early portion is worthless. When a sextet of men and "show" girls are unable to put over a simple "turkey-trot" number nowadays, they must be a pretty poor bunch of choristers. The Lasky sketch was sandwiched in between two very well liked acts so that the average was not so bad. First Van Hoven worked the house into a "dippy" crowd of laughter-workers by his mad antics and comedy magic. His road was uncertain at first, but he managed to get them going right and had no trouble finishing strong. Next to closing and following the Lasky act came Billy Gould and Belle Ashlyn with their snappy singing and talking skit. A few of Billy's stories are too well known for him to keep in use, but he got good results with them, and his clever partner helped pull the act into the hit class. They finished very well on Miss Ashlyn's clowning, which Gould "fed" to a nicety. John F. Wade and Co. in "Marse Sheik's Chicken Dinner" scored solidly. The early half of the bill hit an unusually high average and ran on an even balance. Bert Levey was on rather early—third position—but his act bears the stamp of originality with an artistic touch which commands recognition, and it was freely given by a well-pleased audience. Ralph Smalley was generously applauded for his "cello" solos. Brown and Blyler won warm favor for their piano offering, the finishing number being a big help to them. There is a noticeable sameness in the first two numbers which might be improved upon. The acts at both ends of the bill had pretty rough sledding. The Alpine Troupe with a very showy and well-handled wire act played to the crowds coming in, while LeRoy, Wilson and Tom, in the closing spot tumbled about the floor to the accompaniment of departing throngs. Under the conditions, both did all that could be expected. As was predicted, Kelly is getting to be a matinee idol. He got a reception every time he appeared Monday, but missed getting his laugh when one of Van Hoven's "prop" paper bags refused to explode.

PALACE (E. L. Perry, mgr.; booked direct).—Perry's Minstrel Girls came very near blossoming into a burlesque show this week. Even

# DAINTY MARIE

FIRST APPEARANCE AT HAMMERSTEIN'S

THIS WEEK (FEB. 24)

BIG HIT (Seventh on the Bill)

BEGINNING OUR 8th SUCCESSFUL WEEK

HOLDING AND BREAKING OUR FORMER RECORDS

"ORIGINAL"

# JACK KING'S QUARTETTE

George Puget, Andy Mylotte and Harry Cressy

Assisting JACK KING

"THE GOLDEN VOICE TENOR"

THE BEST OF ENTERTAINERS—  
ENTERTAINING THE BEST

NOW AT COLLEGE INN HOTEL SHERMAN CHICAGO

When answering advertisements kindly mention VARIETY

the "Coocher" was there, not very strong, but there just the same, and it proved the applause hit of the act. Dottie Claire led the number with "Bumerun," nattily attired in white tights and a little Chinese jacket. The "wiggler" came from the chorus line and her name was not announced, but the girl looked as if she might pull a pretty fair "cooch" number if given a chance. Claire Perl sang a number and her costume was a cross between a hobbled night-gown and a trapeze artist's slip robe. Amanda Gilbert had a real chance this week and made good with it, putting over three songs in good style. Josie Flynn was not so much in evidence as last week and when she did get going she was a small sized riot all by herself, clowning for good laughs and doing an "audience" stunt while carrying a little "pick" which proved a hit. Emma Krouse and Margaret Crouse also had numbers. It is a much better act this week than last and still looks good enough to carry along for awhile with a few changes each week. Passeri's Band, which was a featured act here several weeks ago, is back again with a musical act mounted with a special set. The music seemed to suit those in front. Charles Thompson, a juggler, was well liked. Lida Cotter and Co. offered "A Misfit Army" to some scattered laughs. Miss Cotter is quite some blonde and a figure that was made to lead an Amazonian march. Miss Cotter sang a ballad about "Say Good-bye to Muther-eh" which got over, but the comedy efforts of the two comedians were very weak. The dancing finish did a lot for the act of Conroy and Grimley. They need to brush up the talk. Flying Waldo pleased with his aerial and contortion tricks as an opener.

VICTORIA (Jay Maasbaum, mgr.; booked direct).—Bill reached only a fair average of merit. "A Day in Junglesland," presented by Mlle. De Lore and Co., was the featured act and drew liberal favor. It is a big looking and well staged act for the small time and the acrobatics will carry it through. The singing could be improved. It was well liked. Ethel Dumond offered a series of straight songs which pleased. Owley and Randall have not made any change in their old comedy juggling turn, but it went over in good shape. The Brietel Brothers are of the ordinary two-men dancing teams. Blondell and Tucker won warm favor for the varied offering. The musical number for the finish could be spared. The parodies scored solidly. Saronaki held attention with his violin solos, mixing up the classical and pop stuff to advantage. The Chamberline did stunts with ropes and a whip. A strong claim for originality is made in a speech by the man, but the act developed nothing to warrant it. Undine Andrews, a cut looking girl in kid's dresses told some stories and sang a couple of "kid" songs which won liberal applause. Miss Andrews dresses neatly and is a clever handler of "baby" talk. There is no improvement in the comedy of the McGrath and Yeoman act since last seen. Until this is done the act cannot get into the "good" class even on the small time. Singing will help this pair and they should do more of it and less attempts at comedy.

# BOSTON

BY J. COOCHER.

80 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Bert Fitzgibbon, crazy riot; Boganny's Royal Luntic Bakers, immense; Elin Ruegger, dandy cellist; Tom Nawn & Co. scream; Rosalind Coghlan & Richard Pitman, pleased; White & Perry, good; Rich & Lenore, pleased; Charles & Anna Glocker, opened with novelty; Watson's Farmyard Circus, closed well. Talking pictures do well, first week.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.).—"The Yellow Jacket." Started with a rush. Fine Lenten business.

COLONIAL (Charles J. Rich, res. mgr.; K. & E.).—"The Miracle," only fair.

PARK (Charles J. Rich, res. mgr.; K. & E.).—"The Woman." Next week last. One of the season's successes.

BOSTON (Al Levering, mgr.; K. & E.).—"The Garden of Allah." Big business.

SHUBERT (E. D. Smith, res. mgr.; Shubert).—"The Red Petticoat." Last week of fair business. "Ready Money" next week.

MAJESTIC (E. D. Smith, res. mgr.; K. & E.).—"Buntz" will close run this week. Business dropped off. Four matinees this week for a clean up. Gilbert & Sullivan Opera Company next week.

PLYMOUTH (Fred Wright, res. mgr.; Lieber).—"Opening of 'The Cradle Snatcher,'" with Robert Loraine, postponed to Thursday night. More time for rehearsals needed.

TREMONT (John B. Schoeffel, res. mgr.; K. & E.).—"The Yellow Jacket." Started well.

BOSTON OPERA HOUSE (Henry Russell, managing director).—Grand opera.

# HERE'S THE ONE BIG HIT OF THE YEAR

By SEYMOUR BROWN

"YOU'RE A GREAT BIG BLUE EYED BABY"

"YOU'RE A GREAT BIG BLUE EYED BABY"

PUBLISHED BY

J. H. REMICK & CO.  
WHERE the HITS COME FROM

NEW YORK  
219 West 46th Street  
CHICAGO  
Majestic Theatre Building  
DETROIT  
68 Library Avenue  
SAN FRANCISCO  
906 A Market Street  
BOSTON  
12 Tremont Row

CASTLE SQUARE (John Craig, mgr.).—Stock: "Believe Me Xantippe." Sixth week. Continual changes being made to bring it to perfection. New York people interested.

GAILETY (George T. Batchelor, mgr.).—"Robinson Crusoe Girls."

CASINO (Charles Waldron, mgr.).—"Taxi Girls Burlesquers."

HOWARD (G. Lothrop, mgr.).—"Gay Widows."

GRAND OPERA HOUSE (G. Lothrop, mgr.).—"Cherry Blossoms."

"The Pink Lady" will return to the Colonial March 10.

"Officer 666" comes to the Park March 10.

The return of the "Irish Players" to the Plymouth, where they made their first American appearance, is scheduled for March 24.

No date has been set for the close of the "Garden of Allah" at the Boston, but when this does happen, the old standby, "The Round-Up," will follow.

For the next three weeks "Milestones," which closed at the Tremont last Saturday night, will make a tour of one-nighters through New England.

Wilson Melrose has left the cast at the

Castle Square theatre. His place as the detective in "Believe Me Xantippe" is being played by Donald Meek, whose place is filled by Frederick Ormonde. Meek formerly played the part of the criminal.

Only three more weeks for "The Garden of Allah" in addition to this one.

# ATLANTIC CITY

By I. B. FULAKKI.

SAVOY (Grant Laferty, mgr.; agent, U. B. O.).—Simon and Osterman in "A Persian Garden," the most delightful musical comedy offering in vaudeville. Is an ideal tabloid that is solid entertainment from start to finish with all the credit due to the comical Louis Simon and clever Kathryn Osterman. Conly and Webb, big hit; Apollo Trio, really wonderful; Van Brothers, very big; Hilda Hawthorne, earned big applause; Great Baisden, unusually funny.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Francis Wilson in "The Spiritualist" (premiere) (24-26); "The White Slave" (27-1).

MILLION DOLLAR PIER (J. L. Young, mgr.; Walter Grooten, bus. mgr.).—M. P.

CRITERION (I. Notes, mgr.).—M. P.

BIJOU DREAM (H. J. Elliott, mgr.).—M. P.

ARCADIA (Hall & Mason, mgrs.).—M. P.

CITY SQUARE (E. O'Keefe, mgr.).—M. P.

ROYAL (W. R. Brown, mgr.).—M. P.

CENTRAL (Jacoby & Goldman, mgrs.).—M. P.

Next week at the Apollo J. H. Dudley appears for the first five days in "Dr. Bean from Boston." Mrs. Fiske plays Saturday in "The High-Road."

This week will see in course of construction still another theatre. It will, however, be located on Atlantic avenue and will be devoted to pictures. The site is the one for the proposed pop house that William Miller obtained an option on some time ago and is in the block midway from New York and Kentucky avenues. It is said that Mr. Miller lost \$2,000 (option) on the proposed deal. The new theatre will have but one floor and will seat 1,700. The Temple Realities Co. is back of the venture, Isaac Bacharach, a well-known real estate operator, being at the head of that concern. Six stores are included in the plans, three each being on either side of the entrance. When completed the new house will be the third picture house in the block.

Ben Harris gave the Boardwalk a treat by appearing there for the first time in two years. He arrived Friday and left Sunday. Ben looked over the theatre on the old pier but it did not seem to please him much for there is no provision for a stage, and to put in one and a gridiron would cost several thousands of dollars. Ben said, in talking of the new thea-

# HARRY M. VERNON

ENGLAND'S PREMIER PRODUCER OF SKETCHES

"A writer with a following as great as any of our popular comedians." "THE WINNING POST," "THE SUSPECT," "CANADA," "DON'T YOU BELIEVE IT," "SAVING SILVER CITY" and "THE CASE OF JOHNNY WALKER." ALL STANDARD PRODUCTIONS.

Are prepared to negotiate for PROVEN successes, Tabloid Musical Comedy or Dramatic. Bankers, London County and Westminster and Lloyds.

Solicitors, MESSRS. ARTHUR PYKE, LINCOLN'S INN FIELDS.

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Everything booked with the substantial tours only.

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# The American Queen of Comedy

# Jeanette Dupre

OPENING FEB. 24

TIVOLI, STRAND, LONDON

tres now building, that if any more new ones are put up the lessees will have to pay the audiences to come into them.

The Isleworth Cafe is giving a cabaret with five entertainers on the job, the big "show" probably being given because of the stiff opposition encountered. The "bill" includes Marion Conway, a clever character singer; Freida Klemm, an old favorite; the team of Poff Jones and Elsie Davidson, and Paul Brown. Leo Kohles has charge of the orchestra, which is increased on Saturday nights. At Barnay's entertainers are George Kreer and Bert Miller. At the Wiltshire are May Mack and Lena Townsend.

A record-breaking crowd of visitors was in town over the week end, and as usual many theatrical folk were on hand. Many of the "Broadway to Paris" show came down Saturday night from Philadelphia after the show. Baron Max and Gertrude Hoffman arriving with Mr. and Mrs. Morris Gest, Ethel Hopkins and "Sunshine."

Skigle, Variety's sometime kld critic, is with us after a long absence, which he says is no fault of his. The lad is growing bigger

HIPPODROME.—Ernestine Lombardi, ordinary; William Marquis, liked; Von Jerome, comports conventionally; Seymour & Laverne, well received; Lee Kiare Co., held attention; Leonard & Haley, scored decisively; Brengk's Models, same pretty number.

## ST. LOUIS

by JOHN S. BERNST.

COLUMBIA (H. D. Buckley, mgr.).—Nat. M. Wills, scored as headliner; Melville & Higgins, entertaining; Lester, decided hit; Claude & Fannie Usher, excellent; Herbert's Canine's, well trained; Ameta, beautiful; Mr. & Mrs. Gordon Wilde, went big; Talking Movies.

HIPPODROME (Frank Talbot, mgr.).—Thos. Q. Seabrooke, very big headliner; Lottie Williams, scored; Eckhoff & Gordon, much applause; Salvatore, fine; Benos, very clever; Van Horn & Jackson, did nicely; Rogers Kids, entertaining; Three Ravens, very good; Charlotte, well received; Manley & Walsh, heartily endorsed; Hobson Equestrians & Schuman's Stallions, conclude a long meritorious bill to crowded houses.

PRINCESS (Dan Fishell, mgr.).—Princess

created a sensation in "Maggie Pepper" before a large audience, and is duplicating her "Chorus Lady" success.

SHUBERT (Melville Stolz, mgr.).—The Blue Bird returns more beautiful than ever. Burford Hampden and Editha Kelly drew honors.

GARRICK (Mat Smith, mgr.).—"Alibi Bill" the latest of the underworld study made its initial appearance here to a fair house. While the play is not as strong as others that have gone before, it draws a vivid picture.

AMERICAN (H. R. Wallace, mgr.).—Ward & Vokes in "A Run on the Bank," featuring Lucy Daly, received round after round of merited applause. Miss Daly is the life of the place. Crowded house greeted opening performance.

GAUITY (Chas. Walters, mgr.).—"Bowery Burlesquers" opened to an overflowing gathering.

STANDARD (Leo. Reichenbach, mgr.).—"Dante's Daughters," featuring J. Theodore Murphy and Gladys Sears, with La Marche, a dancer, as added attraction, drew large crowd.

Eddy Foger told Earl Gillihan he was funny. He opened at the King's Monday night.

many changes made it has been whipped into a fairly enjoyable performance.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"Busy Izzy" here before; present edition pleased.

KEITH'S (J. J. Murdock, mgr.; agent, U. B. O.; rehearsal Sunday 10).—Winslow & Stryker, opened; Claudius & Scarlet, refused to go on, account of place on bill; Howard, hit; Geo. Rolland & Co., scream; Three Wonderful Singers, hit; "Dinkelspiel's Christmas," featured; Hawthorne & Burt, hit; Forrer & Egdirettu, closed.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sunday 10).—Van Cleve, Denton & Pete, knockout; "Broomstick" Elliott, hit; Gilmore Corbin, very good; Hal Stephens, featured; Four Melody Monarchs, hit; Maf-fat-La Reine Co., very funny.

STANDARD (Thos. Corby, mgr.).—"The Columbia Burlesquers."

PEOPLE'S (Jas. E. Fennessy, mgr.).—"Queens of the Follies Bergeres."

Harry Scheck and Thomas Abel, performers, were locked up and charged with disorderly conduct, having engaged in a fight with a bartender on the street.

# Three Sinclairs

AMERICA'S FOREMOST ACROBATS

THIS WEEK (Feb. 24), PALACE, CHICAGO

Direction, WALTER J. MEAKIN (A. E. Meyers' Office)

and his hair is changing from brick color to red brown (or auburn) and he is thankful for both.

Steeplechase Pier will open March 15.

## NEW ORLEANS

by O. M. SAMUEL.

DAUPHINE.—Walker, Whitesides in "The Typhoon" masterful play excellently enacted. Excellent business.

TULANE.—Fritz Scheff in "The Love Wager." Star supported by mediocre company in irrelevant trite operetta, drawing well.

ORPHEUM.—Laveen-Cross Co., conventional; Ferguson & Northlane, fair; Williams & Warner, entertaining; Billy K. Wells, crudely humorous; "Sign of the Rose," mawkishly sentimental playlet, valuable only for George Heban's Italian portraiture; Nellie Nichols, hit; Gautier's Toyshop, 1913 annual act.

Maids in "Jones' Mishaps," scored completely as headliner; Zalaya, excellent; Don Billiken Barclay, amused.

EMPRESS (C. B. Helb, mgr.).—Milo Bel-den & Co., featured; Gordon Bros., unique; Tom Mahoney, scored success; De Marest & Chabot, well liked; Frawley & Hunt, marvelous.

KING'S (F. C. Melnhardt, mgr.).—Great Harrah & Co., honors; Buckley & Moore, above average; Eddie Foyer, amused; Mr. & Mrs. Young, good; Willie Zimmerman, exceptionally good.

SHENANDOAH (W. J. Flynn, mgr.).—Cora Corson Sextette, headlined; Carl Randall, successful; Earl Wilson & Neal, original; Sadie Sherman, very entertaining; Aerial Sher-woods, darling.

OLYMPIC (Walter Sanford, mgr.).—Kitty Gordon in "The Enchantress" drew a well-filled house.

CENTURY (Wm. Kaye, mgr.).—Rose Stahl

Willie Zimmerman is playing the Crawford time. Six hours to set up the stuff.

The Great Harrah Co., classy roller skaters, are playing the King's. No wonder, he is selling watches, he certainly goes some.

Geo. Bentley, one of the agents in Gillihan's office, is nick-named "Martin Beck."

Emily Beckman, the typist in Crawford's office, is running close to Bentley.

## CINCINNATI

by HARRY HESS.

GRAND O. H. (John H. Hawlin, mgr.; agent, K. & E.).—"Pink Lady" made favorable impression.

LYRIC (Jas. E. Fennessy, mgr.; agent, Schuberts).—"The American Lady," John Phillip Sousa led the production. With the

Leo H. Brooks, president of the Coney Island Company, died here aged 72 years.

## AKRON, O.

February 24, 1913.

COLONIAL (Felber & Shea, agents; E. M. Stanley, mgr.; rehearsals, Mon. & Thurs. 10).—21-22, Chas. Ledegar, fine; The Clipper Comedy Four, good; Brent Hayes, entertaining; Eva Taylor & Co., took well; Lewis & Dody, great; Cheyenne Days, immense; 20, Raymond Hitchcock, exceptionally good to capacity house; 24-26, Harry Tate's, Motoring, a laugh; Gretta Mack, fair; Laberger & Doks, good; Laverie Trio, fine dancers; The Four Knozer Brothers, great; Leo Car-nillo, funny.

GRAND O. H. (O. L. Elsler, mgr.).—20-22, Moulin Rouge Girls, pleased well filled houses; 26, Al. H. Wilson, It Happened in Potadam; 27-28, Wine, Woman and Song; 1, Little Boy Blue; 2-5, The Third Degree.

HEADLINER NEXT WEEK (March 3), KEITH'S UNION SQUARE, NEW YORK

The Eminent Chinese Mystifier

# RUSH LING TOY

PRESENTING WITH LIGHTNING RAPIDITY THE  
MOST ELABORATE ILLUSION ACT IN AMERICA

When answering advertisements kindly mention VARIETY.



GROTTO (C. N. Norris, mgr.).—Louise Sterling, good; Varin & Varin, fine.  
MUSIC HALL (L. Clark Miller, mgr.).—Letter Carriers' Minstrels, direction Fred W. Work, pleased three large audiences, 21-22.

I. W. W. heading large Rubber Worker's Strike, which looked like a repetition of Lawrence, Mass., strike, is about over. Great east downfall of business reported by all merchants during past week. Show shops doing nicely considering conditions.

TOM HARRIS.

#### ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsals, Mon. & Thurs. 2).—24-26, The Levolas, fine; Morgan & Thompson, clever; Quig & Mickerson, scream; Cal Stewart, went big; Lloyd Childs' "An Evening in Honolulu," well received; 27-1, Kelley-Shuster Co.'s "Frisky France," MELTON.

#### ASHLAND, KY.

ASHLAND (F. H. Mundy, mgr.; agent, Ind.).—11, The Roary, fine business; 25, Keene, the magician.  
COLUMBIA (Dick Martin, mgr.; agent, Sun).—17-18, Lexington & Lewis, fine; 19-20, Wheelock & Hayes, bicycle acrobats, very fine; 21-22, Griffs & Doris, fair.  
SCENIC (Dan Norton, mgr.).—Dunlap pony contest proving quite an attraction. JACK.

#### BUFFALO, N.Y.

STAR (P. C. Cornell, mgr.; K. & E.).—Raymond Hitchcock again demonstrated the fact that he is one of Buffalo's favorites. He drew a capacity house. March 3d, The Round Up.  
TECK (John R. O'Shel, mgr.; Shuberts).—At Bay is a new play by George Scarborough, featuring Andrew Mack and Crystal Hearne. March 3, The Road to Happiness.  
SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsals, Mon. 10).—Edison's talking moving pictures was the feature. Hardeen, king of handclaps, feats difficult and mysterious; John E. Hazard, monologist, had the house in a roar; Gerlie Vanderbilt and George Moore have a new dancing and singing act that met with great favor; Flying Wards, aerialists, who open the show, have one of the best acts of the kind seen here this season; Flanagan & Edwards, Off and on, excellent; Charles Mack & Co., Come Back to Erin, most attractive; Wilfred Clark & Co., always good for a laugh; Coombs & Arden, fine singers.

MAJESTIC (John Laughlin, mgr.; S. & H.).—Thomas E. Shea drew a crowded house.  
LAFAYETTE (C. M. B. mgr.; Empire Circuit).—Burlesque with just the proper tang is the quality of the "Stars of Stage-land" which are glittering here this week and drawing crowds.  
GARDEN (M. T. Middleton, mgr.; Columbia Circuit).—The Dazzlers, with Pete Curley, is up to the Garden standard.  
FAMILY (A. R. Sherry, mgr.; Loew; rehearsals, Mon. 10).—Monahan, clever; Mary Keough, child impressions, petite; Anderson Twins, singing and dancing, good; Premier Duo, banjo and violin, entertaining; Gertrude Dudley & Co., Prima Donna's Try-out, classy; Harry Tuda, darling.  
ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsals, Mon. 10).—Zito, novelty musician, encored; May Hendrick, neat; Five Licorice Sticks, Plantation Days, amused; Paris Green, comedy talks, many laughs; The DeBour Sisters, French Novelty Act, mysterious; Kinka and the Dogs did nicely; Alton & Arliss, vocal harmonists, versatile; Gibson & Ranney, "A Cowboy's Courtship," thrilling; Grace Leonard & Tom Dempsey very classy; Kelt & DeMont, comedy acrobats, great. THAYER.

#### CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—"The Gingerbread Man."  
TEMPLE (Fred W. Falkner, mgr.).—Temple Players, in "Shore Acres."

Contractors have begun on the new picture house at Broadway and Newton avenue. The theatre will seat 700, and is in the heart of the town.

DANIEL P. McCONNELL.

#### CANTON, O.

ORPHEUM (E. R. Rutter, mgr.; agent, Sun).—Corn's Dogs, big; Geo. Hillman, good; J. A. Murray, riley artist; Peaslee Murphy, biggest kind of hit; Gotham City Trio, good; Great Lutz & Co., sensation here. Capacity opening.

LYCEUM (Abrams & Bender; Family time; U. B. O.).—Gene Muller Trio, fair; Mills & Moulton, pleased; Caroline Nelson & Co., good; Keystone Comedy Four, hit; Richards & Grover, fair. Business only fair.

GRAND (Fleher & Shea).—Raymond Hitchcock, capacity. 21; DeKoven Opera Co., March 4.

AUDITORIUM.—G. A. R. Band Minstrels, 27-28; Bonch, March 10.

Elmer R. Rutter, three years manager of the Grand, took management of Orpheum Theatre, 24.

#### CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.; rehearsals, Mon. 10).—Three Mari Brothers, clever; Japanese riley artists; Peaslee Goldie, pleased; Kate Ellmore & Sam Williams, uproar; Don Fulano, a well trained

#### VAUDEVILLE MANAGER WANTED

For finest Vaudeville Theatre in America, near N. Y. City—must be A1 press man. Write full particulars. Address B. M. VARIETY, New York.

#### A TRIO NOW

**THE GREAT HARRAH AND CO.**  
Great Northern Hippodrome, Chicago.  
Next Week (March 3).

horse; Caesar Neal, good voice; Henry Woodruff & Co., "A Regular Business Man," very good; Lillian Shaw, dialect songs which were a feature of the bill; Four Riancos, novelty act. The Edison talking picture put on for the first time in Cleveland.

GRAND (J. H. Michaels, gen. mgr.; rehearsals, Mon. & Thurs. 10).—The Waitons, good; Ned Woodley, good line; Gardner, West & Sunshine, won favor; Arthur Bordelle, musical novelty; Bessie Babb, songs; Wood & Callan, jugglers; The American Quartette, pleased; Rose Reynolds & Young Sharkey, clever bag punching.

PRISCILLA (Inspector E. Seas, mgr.; rehearsals, Mon. 10).—The Boys in Blue, difficult military maneuvers, headline; Marie Kinzie & Co., sketch, feature; Vassar & Arken, singing and talking; The Tanakas, novelty; Dudley & Parsons, comedy; The Bowers Trio, harmony; Harvard & Cornell, singing and talking.

STAR (Drew & Campbell, mgrs.).—Billy Watson and His Beef Trust, with Billy Spencer, Sadie Hucated and Margaret Sheridan, principals.

EMPIRE (E. A. McArdel, mgr.).—Jack Singer's Big Behman Show; Lew Kelly, the Watson Sisters, Fred Wyckoff, Lon Hascall, Vic Casarete and others featured.

COLONIAL (R. H. McLaughlin, mgr.; Shuberts).—"Ready Money," took a strong hold on the Monday night audience.

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—Maude Adams, "Peter Pan," is sold out for the entire week and an extra matinee will be given Friday afternoon.

PROSPECT (Geo. Todd, mgr.; Stairs).—Fiske O'Hara, "The Rose of Kildare."  
DUCHESSE (W. B. Gyrar, mgr.).—Vaughan Glaser Stock Co., "The Man From Home."

CLEVELAND.—Holden Stock Co., "Beverly of Graustark."  
GORDON SQUARE.—Sunny South Minstrels.  
WALTER D. HOLCOMB.

#### COLUMBUS, OHIO.

KEITH'S (Wm. Prosser, mgr.; agent, U. B. O.).—Marshall P. Wilder, headline; Milton Pollock & Co., in "Speaking to Father"; Rae Fenton & Her Yankee Lads; International Polo Teams; Jack Campbell & Percy Pollock; Caron & Herbert; Kelly & Pollock; Mr. & Mrs. Stuart Darrow.

BROADWAY (Wm. James, mgr.).—Malvern Troupe, feature; Eddy Adair & Edith Henry; Harris & Randall; Lesson & Sargent; Mile Silverado; Kinnacolor.

SOUTHERN (J. F. Luff, mgr.; Shuberts).—Mrs. Leslie Carter in repertoire, 24-25; "Her First Love" (Yiddish), 26; "A Butterfly on the Wheel," 27-1.

HARTMAN (Lee Bods, mgr.; K. & E.).—"The Girl at the Gate," 24-26; The Great Raymond (magician), 27-1; "The Daughter of Heaven," with Viola Allen, March 3-5, "The Quaker Girl," with Ina Claire and Percival Knight, 10-15.

HIGH ST. (Chas. Harper, mgr.; S. & H.).—"One Day," 24-1; "Mutt and Jeff," 2-8.  
MEMORIAL HALL.—Leopold Godowsky, 25; Mme. Lina Cavalieri, 26; Cincinnati Symphony Orchestra, 5.

Kitty Gordon in "The Enchantress" is a March booking at the Hartman.

Mile Dazie, after several performances at Keith's last week, was forced to go East again, owing to a severely sprained knee, sustained three weeks ago during a performance in New York. Her dancing partner, Signor Bonfiglio, and the eight dancing girls quickly rehearsed a new act and finished the week. Mile Dazie was the headline, and her appearance here was the first since the injury was first sustained. Her knee was placed in a cast before leaving for New York. The Four Riancos were hurriedly sent here to augment the bill.

"The Daughter of Heaven" will come here from Chicago, where it had a three weeks' run.

Will Deming was unable to play the leading part at several performances of "The Future Hunter" at the High Street last week, owing to illness. His part was taken by Joseph Foley, who ordinarily plays Roland Barrett, the bank clerk.

Rose Stahl pleased audiences in "Maggie Pepper" last week at the Hartman.

The Minneapolis Symphony Orchestra gave two concerts at Memorial Hall the 17th.

Thomas A. Edison's kinetophone is promised at Keith's soon.

A rehearsal of Viola Allen in "The Daughter of Heaven" was shown in Kinnacolor at the Broadway Sunday.

#### CRAWFORDSVILLE, IND.

MUSIC HALL (Geo. R. White, mgr.).—19, "Passing Show," poor show, fair business; 20-21, Pictures.  
JOY (Oscar Lambotte, mgr.).—17-22, Pictures.

THEATREUM (Alburt Miller, mgr.).—17-22, Pictures.  
MUSIC HALL.—25, "Littlest Rebel"; 4, "Girl At Gate." GEO. A. ROSS.

#### DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; agent, Inter.; rehearsals, Mon. 10).—Week 17, The Kumas very good; Al Carlton, pleased; Ruth Roche-Frances Co., good; Marks & Rosa, pleased; "In 1938," hit; Fisher & Green, fair; Paul Spadoni, excellent.

GARDEN (Stinnott & Brown, mgrs.; agents Keith & Miller; rehearsals, Sun. 6).—Gypsy Wilson, pleased; Nadell & Kane, good; Gilroy & Correll, good; Billy Van, fair; Great Rapoll & Co., excellent. GEO. B. WALKER.

#### DAVENTPORT, IA.

GRAND (David L. Hughes, mgr.; Orpheum).—16, Eldora & Co., strong act, well

## IONA HAMMER TALKS TO HIS BROTHER ARTISTS

Tells Them Why They Are Not All Headliners and Suggests a Remedy.  
Speaks "Direct From The Shoulder" Without Mincing Words.

There are thousands and thousands of performers in the World. YOU are one of them.

To every thousand there is ONE at the top of the bill. YOU are NOT one of them! Why is it?

To every "Headliner" there are a thousand "Tailenders." Where are you?

Either drifting in the middle or anchored at the bottom. You gain recognition by crawling instead of by jumps. You gain prominence by inches instead of by miles. Your salary, like the sun, is standing still!

Why are YOU—WHERE you are?

Because you don't THINK. Because you are not SERIOUS. BECAUSE YOU DON'T CONCENTRATE!

Who were on the bill with you this time last year? How many are ahead of you now? They passed you like a broken flush. They used their noodle. They concentrated. Concentrated on their act. And that's their secret.

Concentration is the escalator on the Stairs of Success! It always takes you up! Think—then Get Aboard!

How many business men would succeed if they gave as little attention to their work as you do?

ACTING IS A BUSINESS!

The sooner you realize that—the sooner you will realize success!

Your business is entertaining. Your rating is in the manager's office. But your credit isn't high!

You are hired to make good, but you haven't good makings! You're a weak spot on every week's bill.

Run a fine-comb through your material. Concentrate on it. Strengthen it.

Your talk, your songs, your act are your line of goods. You've got to believe in them to sell them!

Get out the acid. Test every line you speak. Make every word worth a dollar! If the best is ever too good for you, you'll never be as good as the best!

Napoleon cleaned the world until his enemies concentrated. Then they cleaned him!

Think! Don't kid yourself. Let the Nannies do that. Rivet the facts!

Put your songs through the wringer. Squeeze out the water. It puts out the fire in your act! Pick your songs like you would your physician. They can both kill you! Study them. Dream them. Eat them. And then SING them like you never sang before!

I went to Hammerstein's lately. The headliner was a singer. She was like an earthquake! I studied her like I would my contract. Here is the secret of her success.

Every song she sang was a masterpiece. She knew it! She was sure, and so was I!

One song was called "Then I'll Stop Loving You." Oh, what thought! What concentration—was in that song! It breathed a new idea with every breath. I had to applaud. The song alone commanded it! I would have encored a phonograph singing it!

I went out to buy it. I was forced to! I had to OWN a copy of "Then I'll Stop Loving You."

I couldn't purchase it at the stores. It was TOO NEW! Again my admiration soared for that headliner. She was on the ground first.

Finally I was told that it was issued by Leo. Feist, the publisher on Thirty-seventh Street. I got it! If you are alive—so will you!

With that song she stopped the show!

You are a Green Light. You couldn't stop anything! You are always passed unnoticed.

Brighten up the color of your act. Throw in some red!

If you unseat all of the knocks, you'll knock some of them off their seats!

Concentrate on your work. Make it worth while. Make yourself toe the mark! Make your hand grasp success!

Think in Dollars—not in Dimes.

Make your aim high! Concentrate and reach it!

IONA HAMMER.

# TRAVILLA BROS.

AND THEIR **DIVING SEAL "WINKS"**

BOOKED SOLID UNTIL SUMMER

OPEN ALHAMBRA, LONDON, JUNE 9

**ALF T. WILTON, Representative**

liked; Keene & White, clean and clever; Marvelous Millers, enthusiasm; Carrie Reynolds, hit on style and class; Jessie Busley & Co., fine reception; Doc O'Neil, big laugh; Mechan's Caninos, closed show, many encore.

AMERICAN (Chas. E. Berkell, mgr.; Pantages; rehearsal, Mon. 1.30).—17, Walter Percival & Co., fine results; Zeb Zarow Troupe, fine; Otto Bros., got results; Those Three Girls, favorites; Carmen & Clifton, please.

LYRIC (J. H. Blanchard, mgr.).—16, Marion's Dreamland opened new idea of burlesque locally; fine production; excellent criticisms. SHARON.

## DENVER.

ORPHEUM (Martin Beck, gen. mgr.; direct).—17, Stella Mayhew & Billy Taylor, headlined, scored big hit; Galloway, Kaufman Co., went big; Mile Lucille, liked; Henry Lewis, good; Chris Richards, fine; The Hazans, fair; Seeley & West, excellent.

EMPRESS (Geo. A. Boyer, mgr.; S. & C.).—17, "Fun in a Cabaret," feature, pleased; Pauline Fletcher & Co., ordinary; Devere & Lewis, fair; Jacobs Dogs, amusing; Virginia Grant, very good; Don Carney, hit.

PANTAGES (Nat Darling, mgr.; direct).—Geo. Rowley, fair opener; York & King, scored; Hilliar, held interest; Eckert & Francis, many laughs; Six Castillions, feature, good impression.

BROADWAY (Peter McCourt, mgr.).—The Merry Widow.

TABOR GRAND (Peter McCourt, mgr.).—Gaucho.

HARRISON E. HALLAM.

## DES MOINES.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sun. 10).—Week 16, headliner "Little Billy," scored; Chas. & Fannie Van, laughs; Felix & Barry Girls, went big; Jore Grady; Frankie Carpenter & Co., fair; Teschow's Entertainers, pleased; Warren & Blanchard, good; Loretta & Bud, pleasing.

PRINCESS (Elbert & Getchell, mgrs.).—Stock, good business.

BERCHEL (Elbert & Getchell, mgrs.).—The Trail of the Lonesome Pine. 19-20, "Monte Carlo Girls"; 22, Field's Minstrels.

MAJESTIC (Elbert & Getchell, mgrs.).—S-C vaudeville.

## DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—St. Onge Trio, opened; Frank Morell, well liked; Bryan & Sumner, pleased; Charles Leonard Fletcher, very good; Ofedo's Manon Opera Co., excellent; Providence Players, good; Bernard & Weston, big; Four Cliftons, splendid.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Harry Bulger, hit; Lillian Mortimer, third week; Weston & Young, good; LaFeydia, good; Edith Haney, very pleasing; Jewell & Jordan, clever.

BROADWAY (J. M. Ward, mgr.; S-C; rehearsal Sun. 10).—Willie Ritchie, applause; John T. Doyle, good; Nathaniel Trio, pleased; Ernest A. Rackett, very good; Barnes & Robinson, endorsed; Wheeler & Co., good.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Neil Fluke & Co.; Madam Derosa; Carroll Gillette Trio; Huasted & Omsstead; Joe Flynn; Nichols & Croix Sisters; Seymour & Brown; Kresco & Fox.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Sidney Shepard & Co.; St. Gaudens & Remington; Logan & Ferris; Great LaVarre; Royal Hawaiian Duo; Roco N. Liuzzi & Co.; Marion & Deane.

GARRICK (Richard H. Lawrence, mgr.).—"Wedding."

DETROIT (Harry Parent, mgr.).—"Quaker Girl."

GAYETY (William Roche, mgr.).—"Golden Crook."

AVENUE (Frank Drew, mgr.).—"Auto Girl."

FOLLY (H. W. Shutt, mgr.).—"French Beauties."

JACOB SMITH.

LYCEUM (D. & O. Co.).—Von Dell, impersonations; Palfrey, Barton & Brown, cyclists, comedians and novelty artists; Schriener & Richards, vaudevillians of quality; Watson & Little in "A Matrimonial Bargain"; George Yeomans in monolog; Mile. Paula, queen of the trapeze. Change of bill on Thursdays of each week. JOE O'BRYAN.

## ELMIRA, N. Y.

LYCEUM (G. H. Von Demark, mgr.).—24-26, Banta Bros., excellent; Van Dille Sisters, ordinary; The Marshalls, fair; The Alvaras, fair.

MOZART (Folber & Shea, mgrs.).—24-26, Nina Esphay, pleased; Marshall & Tribie,

fair; Dalvanie & Co., good; Clipper Quartet, excellent.

MAJESTIC (M. D. Gibson, mgr.).—24-26, George & Mack, good; Dison Sisters, good.

COLONIAL (G. H. Van Demark, mgr.).—22, Annie Russell, good house, delighted; Mar. 1, Sheehan Opera Co.; 3, "High Road." J. M. BEERS.

## ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.).—25-26, Sheehan Opera Co.; 3-5, "Rebecca."

COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; Gus Sun & U. B. O. agents; rehearsals Mon. 10).—Ronald & Delano, clever; Pennell & Tyson, good; Muriel & Francis, hit; Bruce Duffett & Co., clever; Eva Fay, feature hit; Bernivici Bros., excellent.

HAPPY HOURS.—Back to vaudeville, Otto Cortelle, The Shorts, Grace Farnam, Ralph Gordon. M. H. MIZENER.

## FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Malley-Denison Stock Co. in "The Man from Home"; business good.

ACADEMY OF MUSIC (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—24-26, Baptiste & Francini, a hit; Livingston & Fields, very good; Sharp & Turek, good; Eddie Heron & Co., very good. 27-29, Johnson & Creed; Marie Dorr; "The Way Out"; Hilton & Hughes.

BIJOU (L. H. Goodhue, mgr.; agent, Church; rehearsal Mon. 10).—24-26, Rosa & Shaw, very good; Goodhue-Lutinger Stock Co., good (all week); Gertie LeClair & Her Picks, very good. 27-29, Kruada & Joab; Paul Perry. EDW. F. RAFFERTY.

## FRESNO, CAL.

EMPIRE (Frank L. Heese, mgr.; agent Bert Lloyd).—Five Altons, hit; Doc Dell & Francis, excellent; Otis Mitchell, knows how; Black & Leslie, appreciated; Charles & Grace Van, went well; Second half; Jane Madison & Co., best sketch in many moons; The Holman Brothers, hit; Eul & Lavigne Sisters, pleased; Jenkins & Fric, good; Frances & Mercedes, melodies. Business good.

TEALS (Roy E. Turner, mgr.).—Bell-Onslow Musical Comedy Co. in burlesque, indefinite. Good business.

BARTON O. H. (R. G. Barton, mgr.; Cort).—"Bunny Pulls the Strings" to big business. 15, "Naughty Marietta," 16-17, good business, deserved better; Mormonism Films, 20-24; Bernhardt, March 2.

Local critics designate "Naughty Marietta" as the cleanest and most melodious musical comedy of the season.

With the Stadium Four are Winfred Burns, manager; Mr. and Mrs. Marvin Victorine, and Leo Ecklund.

Roster of the Bell Onslow Co. at Teal's: Herb Bell, Billie Onslow, Dee Loretta, Flo Sherlock, Larry Weaver, Dora Gardiner, Frank Lloyd and chorus.

Frank Heese is proceeding to make Barney Oldfield look like a hole in the back drop. He hasn't time to worry.

Mike Athens will probably install a camera, for use in the Gaumont Weeklies. He is manager of the Wigwag, picture house on I Street.

The Electric theatre, Fowler, is now under the management of McNight & Antes. They are using four reels of independent films, and independent vaudeville on percentage. The only remaining opposition is a Japanese house.

The Rex is rejoicing in a new Storey & Clark piano, which is the main delight in life of Miss Ruby Ralston.

## GALVESTON, TEX.

CRYSTAL MAJESTIC (C. K. Jorgenson, owner and mgr.).—Week 17, Rex Circus, good; Warren & Brockway, so well; Fiscary, good; Howard & Lawrence, in a poor sketch; Neal Abel, fair. B. SPROULE.

## HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—23, "Mutt & Jeff," pleased; 25, Orpheum Concert; 28, "Bohemian Girl."

GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsals, Sun. & Thurs. 11.30).—

23-26, "White Eagle; Venetian Musicians; Lowell Drew Co.; Florence Barr Evans; Fields & Cobba. QUAD.

## HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal, Mon. 10).—Mad-den & Fitzpatrick, good; Nickells & Wealy, pleasing; Bison City Four, fair; Mile Martha Trio, excellent; Musical Lammies, hit; Baker Troupe, laughs; Bud Fisher, entertained.

MAJESTIC (N. C. Myrick, local rep. Rele Co.).—18, Watson's "Beef Trust"; 20, Amundsen's lecture; 22, "The Rosary," fair houses; 25, "Yankee Doodle Girls"; 27, "The Great Divide"; 28, "Robin Hood"; 1, "Mutt & Jeff"; 3, Francis Wilson in "The Spiritualist." J. P. J.

## HARTFORD, CONN.

POL'S (W. D. Ascoug, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Tim McMahon & Edythe Chappelle, hit; Grace Wilson, went big; Buckley's Animals, entertaining; Lina Pantzer, clever; Three Hickey Bros., good; Wright & Dietrich, liked; Stewart Sisters & Escorts, went well.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Mon. & Thurs. 11).—24-26, El Ray Sisters, clever; Hoey & Mosar, good; Eldon & Clifton, liked; Lee Tung Foo, novel; Six Musical Spillers, big. 27-1, Bros. Byrne, Smedley, Leightner & Jordan; Gordon & Warren; Bell Boy Trio.

The Princess, a picture theatre, opened to big business 15. Independent pictures are shown.

The T. M. A. is planning for a big country fair at the Park Casino March 27-29. R. W. OLMSTED.

## HOOFSTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—20-22, Florence Rayfield, very good; Rich & Galvin, pleased. 24-26, Kane, ventriloquist; Melroy Sisters. RIGGS.

## JACKSONVILLE, FLA.

DUVAL.—"Newlyweds," with fair company, 23, good audience; "Bunny Pulls the Strings," 24-25, received good support and scored.

ORPHEUM (Chas. A. Leach, Jr., mgr.).—Frederick Ireland and his Dancing Casino Girls, in a miniature musical comedy, well received; Vera Berliner, violinist, excellent; Blacknell & Gibney; John B. Vincent and the Tambo Duo concluded one amongst best shows of season.

GRAND.—After turning them away with the feature film, "From Manger to Cross," at advanced prices, will repeat, with Sarah Bernhardt, as Queen Elizabeth, introducing several vaudeville features this week. JOHN S. ERNEST.

## JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.).—Horne Stock Co. in "Lovers' Lane."

SAMUELS (C. W. Lawford, mgr.).—Hartman-Wallace Players in "The Woman in the Case." This is the last week of stock. Mar. 1, "Excuse Me"; 3, "The Rose Maid." LAWRENCE T. BERLINER.

## KANSAS CITY, MO.

CENTURY (J. R. Donegan, mgr.).—"Girls from Joyland," well named.

GAYETY (Burt McPhail, mgr.).—"Gay Masqueraders," strictly up-to-date burlesque.

EMPRESS (S-C).—Macy's Models; Girl in the Mask; Three Loretas; Picchiani Troupe; Gaylord & Herron; Milt Arnsman; Gertrude Gehst.

ORPHEUM (Martin Lehman, mgr.; agent, U. B. O.).—Gus Edwards' Song Revue, one of best of the season; Winona Winter, entertaining; Keane & White, fair; Chas. & Adelaide Wilson, hit; Delmar & Delmar, fair; Barnes & Crawford, very clever; Raynor's Bull Dogs, well trained.

SHUBERT (Earl Stewart, mgr.).—Wm. Faversham in "Julius Caesar." 24. The house is sold out for the week. PHIL McMAHON.

## LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal 6 p. m.).—Gus Edwards

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Song Revue, packing the house; Barrett & Stanton, did nicely; Ball & West, scored; Chas. & Adelaide Wilson, fine; McCormack & Wallace, very good; Kramer & Morton, numerous recalls. Attendance big.

**LYRIC (W. V. A.).**—Seymour & Robinson, good; Martin & Tablin, pleased; Moore & Towle, clever; Byam, Matter & Faye, solid hit.

**LEE LOGAN.**

**LYNCHBURG, VA.**  
**TRENTON (Trent Bros., mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10).**—24-26. Mimic Four in "The Day After," entertaining; Lou Wells, fair; Taylor & Brown, entertaining; Ralph & Joe, clever act.

**ACADEMY (Charles E. Keasnick, mgr.; K. & E.).**—28, Aborn Grand Opera Co., matinee, "Madame Butterfly"; night, "Il Trovatore"; 5, Blanche Ring in "The Wall Street Girl."

**TREVELYAN BABER.**

**MACON, GA.**  
**GRAND (Jake Wells, mgr.).**—Week 17, "Girl Question," good houses; 22, "Bunty," good house; 24, Blanche Ring; 25, "Spring Maid."

**PALACE (J. B. Melton, mgr.).**—Quartette, good; pictures.

**MAJESTIC (J. B. Melton, mgr.).**—Musical Comedies, pictures, large houses.

**LYRIC (H. P. Diggs, mgr.).**—Vaudeville and pictures.

**ALAMO (Joe Wilson, mgr.).**—Pictures. Fair business.

**ANDREW ORR.**

**MERIDEN, CONN.**  
**POLIT'S (R. B. Royce, mgr.; agent, Church).**—25-27, The Lucados, good; Hammond & Forrester, pleased; Five Dunbar, pleased; All Rajah & Co., excellent. 28-30, Rehlender's Pigs; Detorelli & Glissando; Sparkes, Keane & Straus; Fuller & Fullerton Sisters.

**MONTREAL, QUE.**  
**ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).**—Howard & McCane, decided hit; Empire Comedy Co., continued laugh; Mabelle Adams Co., good; Berg Bros., clever act; The Kemps, good entertainers; Zertho's Dogs, amusing; Sharp & Turck, good; Billy (Swede) Hall, clever and funny; Hall & Co., clever and funny, the film of local fishermen in action was the big feature at the Francais.

Amundsen lecture and film to turn-away business.

The all-star Gilbert-Sullivan Festival Co. opened to capacity business. **SHANNON.**

**MUNCIE, IND.**  
**STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Mon. 10.30).**—Little Albright, Japanese novelty act, clever; Mr. & Mrs. Thornton Friel, character comedy; Frankie St. John, character comedienne, distinct hit; Markwith Bros.; Kerns & Hughes, comedy musical artists, featuring saxophone and dancing, big.

**GEO. FIFER.**

**NASHVILLE, TENN.**  
**BIJOU (George H. Hickman, mgr.; S. & H.).**—The Newlyweds and Their Baby," with Countess Von Hatsfeldt. Opened to good business. "The Rosary" underlined.

**ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).**—"The Honey-moon Trail," one of the cleverest tabloid musical shows at the Orpheum, hit. Capacity business.

The Fifth Ave. theatre has been completed at a cost of \$30,000 and the opening was given on Thursday Feb. 20. It is one of the finest motion picture theatres in the state.

Lenten services have been conducted at the Princess theatre during the past week.

On account of the sudden illness of the leading lady in "Lower Berth 13," which was to have been presented at the Princess this week, the engagement was cancelled Saturday night. Manager Sudekum got busy and booked a complete specialty show.

Mgr. Geo. H. Hickman, who has been confined to his hotel since being removed from the City Hospital, is now recovered. Oscar Altman, of the Orpheum, proved to be an able substitute during his illness.

**NEWARK, N. J.**  
**PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).**—Frank Fogarty, big hit; Marshall Montgomery, repeats former success; Whiting & Burt, classy duo; Amy Butler & Boys, some cabaretists; Cart-mell & Harris, can dance; Pauline Moran, songs, hit; Blanche Sloan, clever aerialist; Edgar Berger, equilibrist, did nicely; Charles & Ada Latham & Co., in "Nobody's Kid," well done; Frances Stevens & Co., very clever playlet; Ellis Nowlan Troupe, novelty; the kinemacolor pictures a pleasing innovation.

**LYRIC (Proctor's).**—W. J. O'Hearn & Co., in "Sweet Innisfallen," proved worthy; The Break-Away Barlows, thrilled; Burke De Rohm, good musician; "Creole," magic, entertained; "Setron," charmed; Harry Ladell & Cabaret Girls, hit.

**WASHINGTON (O. R. Neu, mgr.; agent, Fox).**—Wilson & Pierson, very good; The Belmont Troupe, dance well; Segnia & Parmelee, clever acro-comiques; Richard Molloy & Co., scored; The Dancing Maddens, more dancing; Florence Elton, classy songstress; Louise Mayo, pleasing pianologue.

**SHUBERT (Lee Ottelegui, mgr.).**—Annie Russell & Co., big, in "She Stoops to Conquer" and "The Rivals."

**NEWARK (George Robbins, mgr.).**—Olive Wyndham & Co., in "What Happened to Mary," promises to be a big success.

**ORPHEUM (M. S. Schlesinger, mgr.).**—"The Rosary" again successfully played.

**JACOBS (George Jacobs, mgr.).**—"St. Elmo," by the stock company drawing well.

**MINER'S (Frank Abbott, mgr.).**—"The Girls From Missouri," are showing them.

**GAYETY (Leon Evans, mgr.).**—"The Merry Whirl," revolving nicely.

**ROSA (Mr. Rosa, mgr.).**—Royal Italian Grand Opera Co., in "Carmen," pleasing the music lovers.

**JOE O'BRYAN.**

**OKLAHOMA CITY.**  
**OVERHOLSER (Fred E. Wells, lessee, mgr.).**—18-19, Adelaide Thurston, "The Love Affair," fine performance; business fair.

**FOLLY (E. C. Mills, mgr.; Inter.).**—16, Harry Berensford & Co., comedy sketch, hit; F. O'Malley, J. J. J. & Edna Dorman, fair; Paul Floriss, xylophone good; Three Bremens, well received; Flo & Allie Walters, good; business fair.

**METROPOLITAN (Frank Raleigh, mgr.; permanent stock).**—"The Girl Question." Good performance for stock; well received all week.

**H.**

**OMAHA.**  
**ORPHEUM (Wm. Byrnes, mgr.; rehearsal Sun. 10).**—Week Feb. 16, Arnaut Brothers, opened; O'Neill & Walmsey, pleased; Top O' the World Dancers, feature; Elizabeth Otto, liked; Florentine Singers, applause hit; Barnes & Crawford, scream; Rayno's Bull Dog, good closer. All round good bill to big houses.

**HIPPOTRONE (E. L. Johnson, mgr.; agent, T. B. C.; rehearsal Sun. 10).**—Swain's Cockatoos; Jack Burdette; Sadie Sherman, pleased; Lewis & Evans, hit; Lillian Sisters, entertained; Russell's Minstrels, closed good program.

**EMERSON (Frank Harris, mgr.; W. V. M. A.).**—Davies & Allen, hit; Melbourne McDowell, good; Mabel Harper, liked; Marion's Model's, pretty.

**GAYETY (E. L. Johnson, mgr.).**—"Crack-cracks."

**KRUG (Chas. Franke, mgr.).**—"Girls from Joyland."

**BRANDEIS C. W. Turner, Jr., mgr.; K. & E. & Shuberts).**—20-22, Southern & Marlowe.

**BOYD (Frank Phelps, mgr.).**—Eva Lang and stock company. **KOPALD.**

**OTTAWA, CAN.**  
**RUSSELL (P. Gorman, mgr.; K. & E. and Shuberts).**—24, Amundsen lecture; 28-1, "Madame Sherry."

**DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).**—La Vier, speedy, daring and clever; Marie Bishop, good; Franklyn Ardell, fair; Chick Sales, very good; Burr & Hope, fine; Hoey & Lee, scream; Jackson & MacLaren, applause.

**GRAND (T. L. Bonnell, mgr.; dramatic stock; rehearsal Sun. 2).**—Roma Reade Play-cers in "Kearney from Killarney"; Misses

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CASINO (F. H. Leduc, mgr.; agents, Alas, Griffith).—20-22, Na Oma; Two Lowes; Howard & Andrews. 24-26, Allen Kenyon Trio, very good; Hamburg, splendid; Victoria & Lawrence, fine.

FAMILY (Ken Finley, mgr.).—Vaudeville and pictures. "The Redemption."

NICKEL.—"When the Studio Burned."

EMPIRE.—"Romance of Utah Pioneers."

ST. GEORGE'S.—"The Mosaic Law."

Despite the old tradition, no company could fill the Grand, little Roma Reade and her company of artists fill it every night now.

CLINE.

## OWENSBORO, KY.

GRAND (Keller & Rodgers, mgrs.).—18. "The Prince and the Lady" (amateurs), to fair business; 20. "The Littlest Rebel," big business, excellent show; 24. "Miss Nobody from Starland"; 26. "The Woman"; Mar. 4. "Trail of the Lonesome Pine."

The Novelty Theatre has added a mandolin and guitar orchestra; a great improvement over the electric piano formerly used.

The Auditorium rink, recently opened, bids to revive the sport in this city.

Harry Moore has joined the Empress orchestra with his cornet.

"DIXIE" VINSON.

## PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.); rehearsal Mon. & Thurs. 11.—24-26, Althea Twins, good; David Higgins, good; Anthony & Hoyt, funny; Daisy Warren, good; 27-1, Elizardo, Maly & Wood; Ragtime Trio; Max Hart's Steppers; capacity houses.

ORPHEUM (Chas. F. Edwards, mgr.).—24-26, "Dandy Girls"; 27-1, "Moulin Rouge."

EMPIRE (Floyd Lauman, mgr.).—24-26, "Beauty, Youth & Folly"; 27-1, Ben Welch Burlesquers.

LYCEUM (E. J. Wilbur, mgr.).—"The Common Law"; big business.

OPERA HOUSE (Zabrackie & Reid, mgrs.).—Stock.

Rumor around Marcus Loew intends opening a theatre on Main street, near Market.

DAVID W. LEWIS.

## PERTH AMBOY, N. J.

PROCTORS (J. Bullwinkel, mgr.; agents, U. B. O.).—Feb. 20-22, Emmett Welch & Co., scored; Coate & Marguerite, good; John Leclair, good; 24-26, The Four Nemos, excellent; Gertrude Everett, pleased; Wilson & Aubrey, good. Capacity.

BIJOU (E. A. Kovacs, lessee and mgr.).—Stock.

M. A. BRAM.

## PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Irene Franklin, big hit; W. C. Fields, scored; Julia Nash & Co., good; Four Entertainers, well received; Fields & Lewis, endorsed; Harry Atkinson, fine; Romano & Quigley, enjoyed; J. C. Booth Trio, very good; Mary Barley's Bulldogs, entertained. Attendance good.

HARRIS (John P. Hill, mgr.; agent, U. B. O.).—"Boys & Girls of Avenue B," scored; De Voe, Gaber & Co., well received; Whittier & Croson, good; Swan & O'Day, pleased; Delectano Bros., fine; Smiletta Sisters, endorsed. Audience very large.

KENYON O. H. (Fred B. Stafford, mgr.; agent, Walter Keefe).—Gibney Earle & Co., scored; Proval, good; Zabara Family, clever;

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KENTON O. H. (Fred B. Stafford, mgr.; trained bears, big hit; Ida Schnee, enjoyed; "Her Other Husband," very good; Davis Trio, well received; Tenderhoas & Berhoff, clever.

ALVIN (John P. Reynolds, mgr.; Shuberts).—"Hanky Panky," enthusiastically received by a splendid audience; 3, "Little Boy Blue."

NIXON (Thos. Kirk, mgr.; K. & E.).—"The High Road," splendidly presented by Mrs. Flske & Co., well received; business good. 3, "Bella Donna."

GAYETY (Henry Kurtsman, mgr.; Eastern)

"Jersey Lilies."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Thurston"; 3, "McFadden's Flats."

DUQUESNE (Harry Davis, mgr.; stock).—"Mary Jane's Pa," good production, well executed. 2, "The Passing of the Third Floor Back."

pleted and the management announces the opening date March 17.

A new theatre is to be erected in New Brighton, a suburb of Pittsburgh, by a firm of Pittsburgh architects, Carlisle & Sharrer. The structure is to cost \$20,000, and the materials used will be brick, steel and tile. Three-a-day vaudeville and pictures.

## LANG.

## PORTLAND, ME.

PORTLAND (Joseph McConville, mgr.; agent, U. B. O.); rehearsal Mon. & Thurs. 10.30.—24-26, Mahoney & Tremont, pleased; Cameron & Ward, good; Fred & Annie Pelot, excellent; 27-1, Yousemi Japs; Cafferty & Kamph; George Clay.

GREELEY'S (James W. Greeley, mgr.; agent, Church); rehearsals Mon. & Thurs. 10.30.—Irene LaTour, clever; Nellie Nice, good; Emma Francis & Arabs, hit. 27-29, Madell & Corbley; Wixon & Conley; Gracie & Burnette.

## Wanted

An experienced vaudeville man to book acts for a house in Greater New York, for the coming summer season. Write, giving full particulars as to experience and salary.

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CARNEGIE MUSIC HALL.—28, Clara Butt & Kennerley Rumpfod.

Edmond Clement, the French tenor, will appear with the Damon Choral Club in a benefit concert at Carnegie Music Hall, Mar. 12. The proceeds of this concert will go to the Pittsburgh and Allegheny Milk and Ice Association.

Colonial dames, Southern colonels and mistresses typical of the ante-bellum days, Indians harlequins and pierrots—all the carnival characters of the Mardi Gras, in fact, contributed to the costuming scheme of the fancy music ride at the Schenley Riding Academy. Juvenile misses and masters of Pittsburgh's society folk were the actors; fond parents and friends the audience; races and contests of horsemanship the events of the miniature circus and horse show. The impromptu mummery, too, enjoyed the event hugely—more, indeed, than those who sat in the galleries and applauded the stunts that were performed in the tan bark ring.

The new Liberty being built on Harry Williams' old Academy site, is now almost com-

JEFFERSON (Julius Cahn, mgr.).—24-26, "Milestones"; 26-1, Jefferson Stock Co. presents "The Melting Pot."

CITY HALL.—28, Boston Opera Co.

SCENIC (Guy P. Woodman, mgr.; agent, U. B. O.); rehearsal Mon. & Thurs. 1).—24-26, Vanhoff; 27-1, Fredo & Primrose. This is the last week of the house, the lease expiring Friday. The new lessees, Mayberry & Elliott, will use the building for other purposes.

STAR (Edwin W. Mayberry, mgr.; agent, Church); rehearsal, Mon. & Thurs. 1).—24-26, Gatchell & Madera; 27-1, Nellie Nice.

NEW PORTLAND.—24-26, James Mahoney & Tremont Grace; Cameron & Ward; Fred & Annie Pelot.

KEITH'S HIPPODROME.—Rice & Dore's Water Carnival & Water Circus; The Five Sultys; Marie King Scott; Jack Dredner & Prince Miriam; Veronica & Hurl-Falls; Neptune's Daughter.

JEFFERSON.—24-26, "Milestones."

GREELEY'S.—24-26, Emma Francis and her Arabs; Irene LaTour & Dogs; Nellie Nice.

## H. C. A.

## PROVIDENCE, R. I.

BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—Dealma & Mac, good; Fort &

De Lacy, please; The Chameroyas, very good; Mass & Frye, fine.

SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.

WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—Star & Garter Show.

COLONIAL (C. Burke, mgr.; K. & E.).—Eva Tanguay and her big novelty company.

OPERA HOUSE (F. Wondelhafer, mgr.).—Maude Fealy in "The Right Princess."

EMPIRE (Max Braunig, mgr.).—"Green Stockings."

UNION (Chas. Allen, mgr.; Quigley).—Crosette, excellent; Gene & Arthur, amuse; Clara Weston & Picks, good; Neal Sullivan & Co., good.

KEITH'S (C. Lovenberg, mgr.; agent, U. B. O.).—Ethel Barrymore; Grace Van Studdiford; Empress & Emperor; Felix & Claire; Van & Schenck; Wood & Wyde; Maslo Trio; Robt. Emmett Keane.

## C. E. HALE.

## READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.); rehearsal Mon. & Thurs. 10.30.—Julia Gonzales, fair; Viena Bolton, good; Robert Henry Dodge & Co.; "Bill Blithers, Bachelor," big; Merlin, clever; Dean & Price, good; Mercedes, liked.

HIPPODROME (C. G. Keeney, mgr.; Prudential); rehearsal Mon. & Thurs. 10.30.—4 Georgia Entertainers, good; Galiando, nicely; Omega Trio, big; Lawrence Trio, excellent; Columbia Musical Four, big; Lew Fields' "Fun in a Barber Shop," headline, scored; Kinemacolor, excellent.

ACADEMY.—Mar. 3, "Rosary"; 4, burlesque, "Daffydill"; 5, "Uncle Tom's Cabin"; 6, Mrs. Flske, "The High Road."

## G. R. H.

## RICHMOND, VA.

ACADEMY (Chas. Briggs, mgr.).—26-26, "Case of Becky."

BIJOU (Harry McNiven, mgr.; agents, Stair & Havlin).—"The Man Who Stood Still."

COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.); rehearsal Mon. 11).—O'Meara Sisters, hit; The Halkings, pleased; Hickman & Miles, excellent; Clayton Crouch, scored; Saxophone Quartet, strong.

EMPIRE (Blair Meanley, mgr.; agents, U. B. O.).—"School Days."

LUBIN (C. L. Toney, mgr.; agent, Gus Sun).—Perry & Smith.

## ROCHESTER, N. Y.

TEMPLE (J. F. Finn, mgr.; agent, U. B. O.).—Bradshaw Bros., good; Kaufman Bros., fair; McDewitt, Kelly & Lucey, good; "Just Half Way," pleasing; The Kinetophone made big hit. Frosini, fair; Anella Bingham, big; Raymond & Caverly, good; Leitzel Sisters, good.

FAMILY (C. O. Davis, mgr.; agent, Loew).—Shorty Edwards, very good; Smith & Champion, fair; Golden & West, took; Kelsey, Conboy & Co., good; Williams & Weston, good; Caron & Farnon, pleased.

LYCEUM (M. E. Wolf, mgr.; K. & E.).—20, "The Chocolate Soldier," capacity; 21-22, dark; 24-26, "The Little Millionaire," big business.

SHUBERT (Elmer Walters, mgr.; Shuberts).—20-22, Sheehan English Opera Co., good business. 24-26, dark.

BAKER (Frank Parry, mgr.; agent direct)

—24-26, "His Hopkins," big business.

CORINTHIAN (Frank Burns, mgr.; Eastern Wheel).—Week 24, "Jolly Follies," good business.

FRANK M. CHASE.

## ROCKLAND, ME.

ROCKLAND (Al V. Rosenberg, mgr.; agent, U. B. O.); rehearsal Mon. & Thurs. 11).—20-22, Madelyn Shone, good; Spero & Lovens, good; 24-26, George Clay, fine; Cafferty & Kamph, fine; 27-1, Helen Loraine; Cameron & Ward.

## A. C. J.

## SALT LAKE.

ORPHEUM.—Week 18, Walter C. Kelly, hit of bill; Mr. & Mrs. Jimmie Barry, laughter; Hopkins & Axtell, excellent; The Schmattans.

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big hit; Flaviola, well liked; Louis Stone,  
novelty; Gordon Boys, pleased.

EMPRESS—Week 19, John Neff, hit of  
bill; Fred & Eva Mozart, excellent; Ed.  
Minnie Foster, scored; The Hibbos, very  
good; Quaker Maids, applause; "Fun on the  
Ocean," very ordinary.

SALT LAKE—20-22, Leo Detrichstein in  
"The Concert."

COLONIAL—Week 16, Wm. J. Kelly Stock  
Company.  
GARIBOLDI—Week 16, Reynolds & Ross  
Co. In "The Girl from Laramie" tank town  
company.

Harry Rand, proprietor of numerous  
nickle theatres throughout the inter-moun-  
tain country, is now general manager of the  
Mutual Film corporation, with territory from  
Denver to the Coast. Walter Rand has  
charge of the Denver office.

Walter Rand announces his engagement  
to Helen Stanfors of this city.

OWEN.

#### ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.)—  
17-22, Marcus Minatrel Maids, poor business.  
NICKEL (W. H. Golding, mgr.; agents, U.  
B. O.)—17-22, Adele Harney, Harmonia Duo,  
good; pictures.

MURPHY (Steve Hurley, mgr.)—17-19, Isla,  
fair; 20-22, Texas Comedy Four, pleased;  
pictures.

GEM (Fred Trifts, mgr.)—Jimmy Evans;  
L. H. CORTRIGHT.

#### ST. PAUL

ORPHEUM—Ethel Green, very well liked;  
Geo. Felix & Barry Sisters, good; Milano's  
Royal Japanese Athletics, pleased; Power  
Bros., clever; Ethel Mason & Frank Duttel,  
good; Col. J. A. Pattes & Co., well received;  
O'Neal & Walmsley, appreciated; pictures.

EMPRESS (Gus S. Greening, mgr.)—Ida  
Fuller & Co., well liked; Vilmosa Westony,  
repeating success; Marie LaVarre, pleasing; Mr.  
& Mrs. Mark Murphy, welcome; Hall & Clark,  
good; pictures.

PRINCESS—Dave Wood Animal Actors;  
June Roberts & Co.; Pearl Bros. & Burns; pic-  
tures.

METROPOLITAN—"Ben-Hur." Next week,  
"Trail of Lonesome Pine."

SHUBERT—Oberammergau Players, 3-5,  
Southern-Marlowe Co.

GRAND—"Oriental Burlesquers" opened  
with a good show and were well received.  
The company in its entirety is a good one  
and the singing, costumes and vehicle make  
a good bill. BENHAM.

#### SAVANNAH, GA.

SAVANNAH (William B. Seekind, mgr.)—  
"Bunty," 26-27; "Case of Becky," 28; Harry  
Lauder, Mar. 8.

BIJOU (Corbin Shell, mgr.; rehearsal Mon.  
11)—Morris & Thurston in "Whose Little Girl  
Are You?" thoroughly enjoyable tabloid, but  
devoid of special features.

LIBERTY (Bandy Bros., mgrs.)—Mabel  
Fidge Stock Co. in "The Blackmailers of  
New York." Bill changed twice weekly. Good  
houses.

PRINCESS (Geiger & Stebbins, mgrs.)—  
May Lawson, George Gardner & Co. in tab-  
loid comedies to big houses; pictures.

ARCADIA (Jake Schrameck, mgr.)—Re-  
turn engagement Lynch Trio, clever act; pic-  
tures.

FOLLY (Mose Eberstein, mgr.)—Hodge  
Bros., best exponents of ragtime ever seen  
here; pictures. REX.

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#### SCHENECTADY, N. Y.

PROCTOR'S (Chas. H. Goulding, mgr.;  
agents, U. B. O. & K. E.; rehearsal Mon.  
& Thurs. 9.)—24-26, Minerva Courtney & Co.,  
headlines, hit; The Castillans, pretentious  
posing act; Harry Fenn Dalton, very good;  
May Walters, entertained; Lynn & Mitchell,  
neat, went big.

ORPHEUM (F. X. Breymaler, mgr.; agent,  
Walter Plummer; rehearsal Mon. & Thurs. 13)  
—24-26, Bessie Kempel & Co., laughs; Musical  
Bunkers, hit; Kline & Erlanger, pleased;  
Billy Morse, good, fine business.

HOMAWK (Ackerman (Gill, mgr.)—  
Gotham Producing Co. in an excellent and  
complete production of "Over Night."

VAN CURLER (Chas. H. McDonald, mgr.;  
Shuberts)—Malley-Denison Co. in "Green  
Stockings." HOWY.

#### SOUTH BEND, IND.

ORPHEUM (A. J. Allard, mgr.; agent, W.  
V. M. A.; rehearsal Sun. & Thurs. 10) —24-  
26, The Suffragettes, 37-1, Nedverveld's Mock;  
Kelly & Laferrie; Chas. J. Burkhardt & Co.;  
Tom Moore & Stacia; Four Rovers.

MAJESTIC (Pat. Clifford, mgr.; agent, F.  
Q. Doyle; rehearsal Mon. & Thurs. 13.30) —  
24-26, Deagu & DeMont, good; Chief Namla,  
fair; 27-3, Harmony Four; Al Ward & Co.;  
Vera Parker.

AUDITORIUM (F. Miller, mgr.; stock) —23-  
1, "White Sister," very good.

OLIVER (S. W. Pickering, mgr.; K. & E.).  
—27, Grand Opera; 1, "Heart Breakers." WM. H. STEIN.

#### SPRINGFIELD, MASS.

COURT SQUARE (D. O. Gilmore, mgr.;  
Ind.) —24, Lina Cavalieri, canceled account  
of sickness; 25, Billie Burke, big sale; 27-1,  
Pictures; Week 3, Robert Mantell.

POLTS (Gordon Wrighter, mgr.; U. B. O.;  
rehearsal, Mon. 10) —Davis & Walker,  
danced; Adler & Arline, entertained; Scott &  
Keane, pretty; Willis Family, talented; Kim-  
berly & Mohr, went big; Cross & Josephine,  
very good; "Prince Florio" (monk), best yet.

GILMORE (Thos. Ashe, Jr., mgr.) —24-26,  
Usual Howe show.  
NELSON (Wm. Fox, mgr.) —24-26, "A Live  
Wire"; Donahue & Stewart; Two Franklins;  
Honey Johnson; Raymond; Du Pace Bros.  
GEORGE PRESSL.

#### SYRACUSE, N. Y.

GRAND (Chas. Plummer, mgr.; Chas. G.  
Anderson, mgr. of Keith's vaudeville) —8 Eng-  
lish Roses, good; Al & Fanny Steadman, liked;  
Earnest W. Cortis & Mabel Florence, pleas-  
ing; Billy McDermott, clever; Lasky's tabloid  
musical play, big hit; Lyons & Yosco, scored;  
Selma Bruatz, good.

CRESCENT (John J. Breslin, mgr.) —John  
LeGair, Lockett & Shears; Harry Harvey;  
Musical Fredericks.

EMPIRE (Martin L. Wolf, mgr.; Frederic  
Gage, local mgr.) —25, "Little Millionaire."

WEITING (John L. Kerr, mgr.) —26-28,  
"Road to Happiness"; 10, Robert Mantell.

#### TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; agent,  
W. V. M. A.; rehearsal Mon. & Thurs. 10) —  
White Eagle, good; Clark & Deveraux,  
pleased; Rothwell Brown, good; Sylvester &  
Vance, hit; The Sutcliffe Troupe, good; Mar-  
tine & Florence, novelty; Ed. Littel, good;  
Laneton Lueler & Co., good; Hall & Gilfoy,  
good; 3 Escados, fine; good business.

GRAND (T. W. Barrydt, Jr., mgr.; K. &  
E.) —23-24, "Happy Hooligan"; 25-28, dark,  
Mar. 1, "Miss Nobody from Starland"; 2,  
"Girl at Gate"; 3, dark; 4, "The Woman";  
5-7, pictures. McGUIREY.

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SHEA'S (J. Shea, mgr.).—Florence Tempest & Co., a success; Willard Simms & Co., funny; Maud Lambert & Ernest Ball, scored strongly; The Downes Family, sensational; Lew Hawkins, good; Dolly Morrissey, pleased; Ross & Ellis, funny.

MAJESTIC (Peter T. Griffin, mgr.).—Military Trio; Newport & Burke; Jack Fine; Harris Twinn.

ROYAL ALEXANDRA (L. Solman, mgr.).—Möhtre! Opera Co., third and closing week.

PRINCESS (O. B. Sheppard, mgr.).—"Rebecca of Sunnybrook Farm."

GRAND (A. J. Small, mgr.).—"The Shepherd of the Hills."

GAYETY (T. R. Henry, mgr.).—Millie Williams & Co., in "The Queen of Bohemia."

HARTLEY.

### TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—24-1. "Cheyenne Days," a big hit; 24-26, Dynes & Dynes, applause; Harrington Reynolds, good; Wilson & Gardner, a laugh; Ailine Gilson, pleased.

27-1. Jane Reed, Omega Trio; Bob Fern; Aerial Cromwells. Commencing 24 the Kinemacolor motion pictures were given, making a big hit. This house will have them exclusively. Business, S. R. O.

BROAD ST. (George E. Brown, mgr.).—24, The De Koven Opera Co., in "Robin Hood," to capacity. 25-1, Manhattan Players in "Sappho," big business. 3-8, "Get Rich Quick Wallingford."

A. C. W.

### VANCOUVER, B. C.

ORPHEUM (Geo. F. Sase, mgr.; S. & C.).—Week 17, "Battle Bay Rum," scream; Loja Troupe, good; Wander & Stone, pleased; McConnell & Austin, took well; Moore &

VAUDEVILLE MANAGER WANTED  
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In New York on the LOEW CIRCUIT

Young, good singers; Rita Redfield, passed. Business good.

PANTAGES (Wm. Wright, mgr.; Pantages direct).—Banda Roma, feature and pleased; Williams & Sterling, hit; Gray Trio, good; "Night Doctor," good comedy sketch; Mr. Quick, clever; Ralph Emery, opened. Business good.

COLUMBIA (Mr. Nichols, mgr.; Fisher book).—First half: Four Neapolitans, Poole & Poole, Roxie & Wayne, Charles Varley; Last half: Leon WaDele, Birch & Birch, The Truchart Lavelle Trio, The Valemore.

AVENUE (Geo. B. Howard, mgr.; dramatic stock).—Del S. Lawrence Stock Co.

EMPRESS (Walter Sanford, mgr.; Dramatic stock).—Walter Sanfords' Players.

PANAMA (Chas. Urnbul, mgr.).—The Frank Rich (new) company seems to have caught the town.

IMPERIAL (E. R. Rickitts, mgr.; K. & E. & Shubert).—25-26, Alice Loyd in "The Rose Maid."

NATIONAL.—Pictures.

GRAND (H. Lubelski, mgr.).—Harry Lubelski Comedians.

The National has changed policy again and will run straight pictures, the Harry Chandler Co. closing. Bad business.

Frank Rich, manager of the Panama Musical Comedy stock will shortly organize a new company to replace this one which is to go on the road.

CASPARD VAN,  
Balmoral Hotel.

### VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal, Sun. and Thurs. 12).—16-19, Howard Bros., excellent; Dainty June Roberts & Co., fine; The Lidonias, laughing hit; 20-22, "The Pink Lady Co., good."

ROYAL (R. A. McLean, mgr.; Websters; rehearsal, Mon. & Thurs. 12).—17-19, Southwick & Darr, good; Ashwell & Harvar, fair; 20-23, Sampson & Sampson, novelty; Garrett & Bothwell, entertaining. "RANGE."

### WOONSOCKET, R. I.

BIJOU (George Dauston, mgr.).—Week 17, Skipper, Kennedy & Reeves, very good; Swan Osterman Trio, good; Marie King Scott, hit.

LORA.—Gilmore, Kinkler & Gilmore, fair; Tom Sidel & Co., good.

OPERA HOUSE.—Mile. Juliette's Elephants, good; Rita Murry, pleased; Happy Bill Brown, fair; Douglas Washburn & Co., good; Tops, Top, & Topsy, pleased; Cardowine Sisters, good; Garry Owen, fair. Business good.

NICKEL (George Dauston, mgr.).—Pictures.

### YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agents, Feiber & Shea).—Lelliott Bros., excellent; Fantelle & Valorie, pleasing; Lester Trio, fine; California (Lasky's), good; Herman Timberg, hit; Azard Bros., clever.

GRAND O. H. (John Elliott, mgr.; S. & H.).—"Get Rich Quick Wallingford," 28; "Little Boy Blue," 27; "Bunty Pulls the Strings," 28-29.

C. A. LEEDY.

## CAVARA

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Where Players May Be Located  
Next Week (March 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 Lambs Club N Y

**HARRY ADLER and ANNA ARLINE**  
Next Week (Mar. 3), Poll's, Hartford, Conn.  
XXC28834 "A NEW IDEA."

Adler & Arline Poll's Hartford Conn.  
Ahearn Troupe Lyric Phila Pa.  
Albini Great S-C Heidelberg Bldg. N Y  
Allen Arch Marquette Bldg Chicago  
Anson E J care Variety N Y C

Barnes & Crawford Orpheum Sioux City Ia.  
Barnoids Animals Variety London  
Barry & Wolford Orpheum Ogden Utah  
Belfords The Loew Circuit  
Bowers Walters & Crooker Hansa Hamburg  
Germany  
Brady Basil 152 E 108th St N Y  
Braham Nat care Variety N Y  
Breton Ted & Corinne Direction Jas E Plunkett

**6 BROWN BROS.**  
Featured this Season with the Primrose and Dockstader Minstrels.

Brown & Foster Pantages San Francisco  
Brown Harris & Brown Riverside R I  
Burke John & Mae Variety London

Caites Novelty 1334 6th St Philadelphia

**Cahill, Woodbury and List**  
Management, JOSEPH P. HARRIS

Cameron Grace Variety New York  
Carr Ernest care Variety N Y  
Cartmell & Harris Freeport L I  
Clark & Hamilton Variety New York  
Clifford Beale Variety New York  
Collins Jose Shuberts 1416 Bway New York  
Conway Charles 423 Putnam Bldg N Y C  
Conway John 2308 Grand Ave N Y C  
Correlli & Glette Poll's New Haven Conn.  
Cross & Josephine Poll's Worcester Mass.

**Crouch and Welch**  
Next Week (Mar. 3), Orpheum, Bklyn.

Dasle Mite care Jenie Jacobs Putnam Bldg.  
New York  
Deely Ben & Co. Variety New York  
Diamond & Brennan Orpheum San Francisco  
Donnelly Leo Friars Club New York  
Drew Virginia care Variety N Y C  
Duffy P J 2 Ashland Pl Bklyn N Y

**Jim Diamond and Brennan Sibyl**  
Next Week (Mar. 3), Orpheum, San Francisco  
Direction, M. S. BENTHAM.

Edwards Shorty Loew Circuit indef  
Elizabeth Mary care Variety New York

**KATE ELINORE and SAM WILLIAMS**  
Next Week (Mar. 3), Temple, Rochester, N. Y.  
Direction, MAX HART.

Eltinge Julian Eltinge Theatre Bldg. N Y

Elmen, Wm, 1556 Bway N Y C  
Fox Harry Variety New York  
Fox & Ward care Variety New York

**MAE FRANCIS**  
"THE FASHION PLATE COMEDienne"  
Personal Direction, Fred G. Nixon Nirdlinger.  
Frey Twins care Vaudeville Comedy Club N Y

Godfrey & Henderson Beecher Bros. Chicago  
Golden Morris 104 Syndicate Bldg Pittsburgh  
Grimm & Elliott Empire Calgary Can.  
Green Burt Lambs Club New York  
Green Ethel Majestic Milwaukee Wis.

Hardcastle Teddy care Variety N Y C  
Harrah Great Great Northern Hipp. Chicago  
Haywood Harry Co. Bijou Jackson Mich.  
Herold Virginia care Variety Chicago  
Holman Harry Co. care Variety New York  
Hopkins Sisters Winter Garden New York  
Houdini, care Days Agency E Arundel St.  
Strand. London

Hufford & Chain Casey Agency Putnam Bldg  
New York  
Hunter & Ross Variety N Y

Ileen Sisters Variety New York

Jarrot Jack Variety New York

Karrel Great care Variety N Y  
Kaufman Reba & Ines Variety Chicago  
Kenna Charles care Variety N Y

Lambs Manikins O. H. Waterville, Me.  
Lawson & Namon Variety Chicago  
Langdons The Bijou Bangor Maine.  
Lee Isabelle care Variety N Y  
Louden Janet care Variety N Y  
Lynch T M 212 W 141st St N Y C

**Martineti and Sylvester**  
"The Boys With the Chairs."

Mascot Mar 10 Theatre Royal Coatbridge  
Scotland  
Maurice & Walton Variety New York  
Meredith Sisters care Variety New York

**THE GREATEST SENSATION IN VAUDEVILLE**  
**MERCEDES**  
PLAYING UNITED TIME  
DIRECTION MAX HART

Moree Mite Mar. 3-5 Majestic Bloomington  
6-9 Orpheum Peoria, Ill.

Mozarts Fred & Eva Empress Denver Colo.

**McMAHON and CHAPPELLE**  
BOOKING DIRECT.

McCarthy Mart. Nichols, N Y  
McCarthy Myles care Variety N Y  
McCarthy William Green Room Club N Y  
Mullery Maud care Variety N Y C

**PAUL NEVINS and RUBY ERWOOD**  
Management, Max E. Hayes, United Time.

Newhoff & Phelps 540 W 163d St. N Y  
Nome Bob care Variety N Y C  
Nonette Casey Agency Putnam Bldg N Y

Paddock & Paddock Variety N Y  
Harry Charlotte Variety London

Ramsey Sisters Loew Circuit indef  
Rathskeller Trio care Variety Chicago  
Readrick Frank care Variety N Y  
Reeve Ada care Martin Beck Putnam Bldg.  
New York  
Reeves Alf 321 W 44 St N Y C  
Rolsner & Goro Bushwick Bklyn.  
Rice Elmer & Tom Mar. 1-15 Central Thea-  
tre Magdeburg Germany  
Ritchie W E Ronacher's Vienna

**W. E. Ritchie and Co.**  
THE ORIGINAL TRAMP CYCLIST.

Roehms Athletic Girls Variety N Y  
Rogers Will Variety Chicago

Savoy Lucille Empress Los Angeles Cal.  
Sherman & De Forest Davenport Centre N Y  
Stanton Walter The Giant Rooster care The  
Billboard Chicago Ill  
Stephens Leona Variety Chicago  
St. James, W H & Co care Jenie Jacobs Put-  
nam Bldg. New York  
Suratt Violanta 1556 Bway N Y C

Terry & Lambert care H W Willand 16 St  
Martin St Leicester Sq London

**THURSTON**  
THE GREAT MAGICIAN.  
Care Stair & Havlin, 1493 Broadway, N. Y.

Tinchard Fay care Arthur Hopkins Putnam  
Bldg New York

Velde Trio care Variety Chicago

Wander Sada & George Stone care S-C Hei-  
delberg Bldg N Y

**KATE WATSON**  
Next Week (Mar. 3),  
Poll's, Bridgeport, Conn.

Whitehead Joe Variety New York  
Whittier Ince Co Variety New York  
Williams Mollie Garden Buffalo  
Wynn Beale Variety New York

**WILLARD**  
THE MAN WHO GROWS  
Direction  
ERNEST EDKLEIN  
Mar. 3, Hip, Swansea  
Mar. 10, Hip, Sheffield,  
England.  
**3 XYLOS**  
PLAYING UNITED TIME.  
Direction, JACK FLYNN.

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### BURLESQUE ROUTES

WEEKS MAR. 3 AND MAR. 10.

Americans Mar 3 Empire Newark 10-12 Orpheum Paterson 13-15 Columbia Scranton  
American Beauties Mar 3 Westminster Providence 10 Gayety Boston  
Auto Girls Mar 3 Star Toronto 10 Lafayette Buffalo  
Beauty Youth & Folly Mar 3 Gayety Philadelphia 10 Gayety Baltimore  
Behmans Show Mar 3 Gayety Toledo 10 Star & Garter Chicago  
Ben Welch's Burlesquers Mar 3 Gayety Newark 10 Casino Philadelphia  
Big Review Mar 3 Howard Boston 10 Grand Boston  
Bohemians Mar 3 Grand Milwaukee 10 Gayety Minneapolis  
Bon Tons Mar 3 L O 10 Columbia Chicago  
Bowery Burlesquers Mar 3 Gayety Kansas City 10 Gayety Omaha  
Cherry Blossoms Mar 3 Bronx New York 10 Empire Brooklyn  
College Girls Mar 3 Standard Cincinnati 10 Gayety Louisville  
Columbia Girls Mar 3 Gayety Louisville 10 Gayety St. Louis  
Cracker Jacks Mar 3 Columbia Chicago 10 Gayety Detroit  
Daffydils Mar 3 Penn Circuit 10 Star Cleveland  
Dandy Girls Mar 3 Trocadero Philadelphia 10 Empire Baltimore  
Dante's Daughters Mar 3 Buckingham Louisville 10 Empire Indianapolis  
Dazzlers Mar 3 Corinthian Rochester 10-12 Bastable Syracuse 13-15 Lumberg Utica  
Follies Day Mar 3 Lyceum Washington 10 Penn Circuit  
Gayety Girls Mar 3-5 Empire Albany 6-8 Franklin Sq Worcester 10 Casino Boston  
Gay Masqueraders Mar 3 Gayety Omaha 10 L O 17 Star & Garter Chicago  
Gay White Way Mar 3 L O 6-8 Bridgeport 10 Westminster Providence  
Gay Widows Mar 3 Grand Boston 10 Bronx New York  
Ginger Girls Mar 3 Gayety Montreal 10-12 Empire Albany 13-15 Franklin Sq Worcester  
Girls Happyland Mar 3 Music Hall New York 10 Murray Hill New York  
Girls Joyland Mar 3 Standard St. Louis 10 Buckingham Louisville  
Girls Missouri Mar 3-5 Orpheum Paterson 6-8 Columbia Scranton 10 Trocadero Philadelphia  
Girls Reno Mar 3 Krug Omaha 10 Century Kansas City  
Golden Crook Mar 3 Gayety Toronto 10 Garden Buffalo  
Hastings Big Show Mar 3 Murray Hill New York 10-12 L O 13-15 Bridgeport

A TRIO NOW

**THE GREAT HARRAH AND CO.**  
Great Northern Hippodrome, Chicago.  
Next Week (March 3).

High Life In Burlesque Mar 3 Avenue Detroit 10 Star Toronto  
Howe's Lovemakers Mar 3 Gayety Brooklyn 10 Olympic New York  
Jarden de Paris Mar 3 Gayety Minneapolis 10 Gayety St. Paul  
Jolly Follies Mar 3-5 Bastable Syracuse 6-8 Lumberg Utica 10 Gayety Montreal  
Knickerbockers Mar 3 Olympic New York 10-12 Empire Paterson 13-15 Empire Hoboken  
Lady Buccaneers Mar 3 Empire Indianapolis 10 Folly Chicago  
Marions Dreamlands Mar 3 Gayety Detroit 10 Gayety Toronto  
Merry Go Rounders Mar 3 Gayety Pittsburgh 10 Empire Cleveland  
Merry Maidens Mar 3 Folly Chicago 10 Avenue Detroit  
Merry Whirl Mar 3 Gayety Philadelphia 10 Music Hall New York  
Midnight Maids Mar 3 Empire Cleveland 10 Gayety Toledo  
Miss New York Jr Mar 3 Casino Brooklyn 10 Eighth Ave New York  
Mollie Williams Mar 3 Garden Buffalo 10 Corinthian Rochester  
Monte Carlo Girls Mar 3 Century Kansas City 10 Standard St. Louis  
Moulin Rouge Mar 3 Peoples New York 10 Empire Philadelphia  
New Century Girls Mar 3 Empire Baltimore 10 Lyceum Washington  
Orientals Mar 3 L O 10 Krug Omaha  
Pacemakers Mar 3 Lafayette Buffalo 10-12 Columbia Scranton 13-15 Orpheum Paterson  
Queens Follies Bergers Mar 3 Empire Chicago 10 Grand Milwaukee  
Queens Paris Mar 3-5 Empire Hoboken 6-8 Empire Paterson 10 Gayety Newark  
Reeves Beauty Show Mar 3 Gayety Baltimore 10 Gayety Washington  
Robinson's Crusoe Girls Mar 3-5 Gilmore Springfield 6-8 Empire Albany 10 Gayety Brooklyn  
Rosebuds Mar 3 Empire Brooklyn 10 Empire Newark  
Rose Sydells Mar 3 Star & Garter Chicago 10 Standard Cincinnati  
Runaway Girls Mar 3 Gayety Washington 10 Gayety Pittsburgh  
Social Maids Mar 3 Star Brooklyn 10-12 Empire Hoboken 13-15 Empire Paterson  
Star & Garter Mar 3 Casino Boston 10-12 Gilmore Springfield 13-15 Empire Albany  
Stars Stageland Mar 3-5 Columbia Scranton 6-8 Orpheum Paterson 10 Peoples New York  
Taxi Girls Mar 3 Columbia New York 10 Star Brooklyn  
Tiger Lillies Mar 3 Eighth Ave New York 10 Howard Boston  
Trocaderos Mar 3-5 Empire Paterson 6-8 Empire Hoboken 10 Casino Philadelphia  
Watson's Beef Trust Mar 3 Peoples Cincinnati 10 Empire Chicago  
Whirl of Mirth Mar 3 Empire Philadelphia 10 Casino Brooklyn  
Winning Widows Mar 3 Gayety Boston 10 Columbia New York  
World of Pleasure Mar 3 Gayety St. Louis 10 Gayety Kansas City  
Yankee Doodle Girls Mar 3 Star Cleveland 10 Peoples Cincinnati  
Zillah's Own Mar 3 Gayety St. Paul 10 L O 17 Krug Omaha

### 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**  
Admont Miss  
Allen Eva  
Ardagh Susan R  
Armstrong P C  
Athleta Miss B  
Austin Joe

**B**  
Barry Tom  
Beaumont Arnold (C)  
Bennett Miss R  
Berger Edgar  
Bernard Dick  
Bigelow Clarence  
Blanchard Nellie (C)  
Blockson Harry  
Bordley Chas T  
Bowden Rae  
Boyne Hazel (C)  
Bradley Kate  
Braham Harry  
Brooks Herbert  
Brown Mrs. H (C)  
Bruce Miss B (C)  
Bush Miss Rae  
Byrne Paul (C)

**C**  
Carmen Frankie  
Chesterfield Harry  
Clark Wilfred  
Clifton Ethel  
Clovette Van  
Coste Miss M  
Colby Edna  
Cone Harry  
Conway Chas  
Carlo Don (C)  
Craig Miss F (C)  
Cumming Alfred M

**D**  
De Forest Miss P (C)  
Deinhorne Frank (F)  
Deinhorne Frank  
Delaney Jere (C)  
De Leon Millie  
Del Mont Al  
Deruthorne Frank (C)  
De Vay Sadie (C)  
Dickson Helen  
Dillon Will  
Divine Harry  
Dockery Will  
Doyle Mrs J T  
Dunlop Adelaide  
Dupre George (C)  
Dupre Libbie

**E**  
Ellis Harry  
Ellis Alice  
Elton Dawn  
Emmett & Emmett  
Estelle Stella

**F**  
Evans George  
Fairchild Ada  
Falls Chas  
Ferrard Grace (C)  
Fisher George  
Fitzgerald Flora  
Flack W B  
Flanagan & Edwards  
Fleming Josephine  
Florence Ragie  
Ford Vivian  
Foster Miss L A  
Fox Fred D  
Franklin Harry (C)

**G**  
Garrick Agnes (C)  
Gehras Mayne  
Gellar Josephine  
Germaone Gertie  
Gilbert Billy  
Gibney & Earle  
Golet J W  
Goodman L  
Gordon Highlanders  
Goulette Archie  
Graham Frank  
Gramlich Chas  
Gross Will (C)  
Grote Fred

**H**  
Hall Jack  
Heller Frederick  
Harcourt Geo  
Harrington Marie  
Harris Steve (C)  
Hawthorne Lil  
Helton Maurice  
Hendricks Miss M  
Herlein Lillian  
Hewitt Karl  
Hewitt Ruth  
Hines Palmer  
Hopkins Chas  
Houghton Frank  
Howard Ed  
Howard Geo  
Hunters Posing Dogs

**I**  
Ince Whittier & Co

**J**  
Jackson Stewart G  
Jenks St  
Jessup Wilfred  
Johnson Otto T  
Jordan Leslie

**K**  
Kennedy Matt  
Knorr Gretchen  
Knudtso Mrs B (C)

**L**  
La Franco & McNabb  
La Mase Chris  
Langdon Joe  
Lapo & Benjamin (C)  
La Rose Chas  
Lavelle Miss E  
La Van Nat & Helen  
Lawson & Manon (C)  
Layden Harry  
Leightner Miss T  
Leir Carl  
Lennox Jean  
Le Roy Hilda  
Lettie Frank  
Lewis Miss J  
Lewy Miss J  
Liebman Chas  
Littlefield Chas W  
Littlejohns The  
Lovett Mr & Mrs G  
Lovic & Lovis  
Lucier Lantton  
Lynn Jeanette  
Lynn & Novetta

**M**  
MacBoyle Darl  
Mack Willard  
MacKays Three  
Manhattan News Boys  
Mann Billy (C)  
Mantel Dot  
Marcelline  
Marshall A. L Jr (C)  
Martin Hazel  
Masler Marie  
McFaren Peter  
McHugh Frank  
McWatters Mr  
Madeline & Grant  
Meehan Happy  
Meloney Grace  
Melrose Elmer  
Miller Family  
Mills Terese (C)  
Milo Mr  
Morton Jas  
Murray James

**N**  
Nestor Ned  
Newman Sam  
Norwood Geo

**O**  
O'Brien & Buckley  
O'Neil Ray B

**P**  
Pardner Violet  
Parqueth & Co  
Patterson George (C)  
Penfold Thos J  
Pope & Uno

**R**  
Randall R  
Rath Julius  
Raymond Frankie  
Raymond Mrs G (C)  
Reading Billie  
Reed Gus  
Reeves Billy (C)  
Rice E E (C)  
Rice Johnny H  
Richmond Carl  
Rivers Walter  
Rivers Walter (C)  
Robertson Miss B  
Roberts Wm A  
Royce Ray L

**S**  
Santley Jos  
Schreyer Dare Devil  
Schuster Milton (C)  
Shaw Sandy  
Sherry Joe  
Smith Agnes  
Sparrow Marie  
Stanley  
Stanley Harry (C)  
Sterling Oliver  
Steffler Miss W  
Stolpp Harry G  
Stone Belle (C)  
Sully Grace

**T**  
Terris Tom  
Thomas Jack

**V**  
Vanderbilt Gertrude

**W**  
Walter Roland (C)  
Ward Fred  
Watts Carrie (C)  
Weber & Wilson  
Werner Nat  
Wentz Mead  
West Lou  
West & Charles  
Whitack Jack (C)  
Whitman Frog (C)  
Whittier Mrs (C)  
Wilder Marshal P (C)  
Williams Irene  
Williams Miss M  
Wood Maurice  
Wood Comedy 4

**Z**  
Zara Toby  
Zura Valarice

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time of act (must be exact)..... can you do encore in "one"?.....  
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Direction, Max Hart, Putnam Bldg., N. Y. C.

## 3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)  
At the Academy, N. Y., Barney, the back door man, came to our dressing room and said: "Boys, there's a chicken wants to see you downstairs." With a broad smile we dashed madly downstairs, arriving at the back door, we asked: "Where is the young lady to see us?"  
A voice exclaimed, "Huh I is. Who's going to pay for dat laundry you all had done?"  
Stung!



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Direction, W. S. Hennessy.

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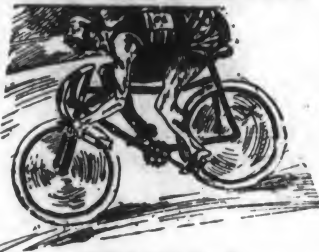
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FEATURING THE "HAUNTED WINDOW."  
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How many acts are going to be left in the States by June 1st this year.  
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European Representative,  
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