

TEN CENTS

VARIETY

VOL. XXXII. No. 10.

NEW YORK, FRIDAY, NOVEMBER 7, 1913.

PRICE TEN CENTS.

The cover features a central portrait of Mabel Wilber, a woman with dark, wavy hair, looking slightly to the left. She is framed by a large, dark, jagged starburst shape. The name "MABEL WILBER" is printed in a stylized font across the bottom of her portrait. Surrounding her are four circular portraits of other actors: Pauline Saxon (top left), Ethel Clayton (top right), Frances E. Brandt (bottom left), and Adele Morrison (bottom right). The entire composition is flanked by two ornate columns. On the left column, a shield-shaped label reads "Dramatic". On the right column, a similar label reads "Variety". The columns are decorated with laurel wreaths. At the bottom center, there is a small illustration of a musical instrument, possibly a lute or a similar stringed instrument, with the name "EDGAR M. MILLER" printed below it.

PAULINE SAXON

ETHEL CLAYTON

MABEL WILBER

FRANCES E. BRANDT

ADELE MORRISON

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Variety

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THE 8th ANNIVERSARY OF

VARIETY

Will be in December

If you don't advertise in VARIETY, don't advertise at all

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Vol. XXXII. No. 10.

NEW YORK CITY, FRIDAY, NOVEMBER 7, 1913.

PRICE 10 CENTS.

INCOME TAX ON ACTORS' PAY MUST BE HELD BY MANAGERS

**One Per Cent to be Deducted When Over \$3,000 or \$4,000
Has Been Paid Out to Players. Devolves Upon
Managers to Place Amount Aside and Report to
Government. Law in Effect Last Saturday.
Personal Liability Involved.**

No longer will the actor parade up and down Broadway making rash statements concerning his enormous salary, because if he does he will find the tax collector close upon his heels. The new income tax is going into effect.

If an actor is getting a salary approximating more than \$3,000 a year for a single man or \$4,000 for a married man, his manager must deduct one per cent of that money and lay it aside, and at the end of the fiscal year turn it over to the United States government. The manager is held personally responsible for this, under heavy penalty.

The law went into effect last Saturday, but a ruling has been made that the manager does not have to hold out the one per cent until \$3,000 or \$4,000, as above enumerated, has been paid to the artist. The managers are required to furnish the government with a list of all artists in their employ, together with the salaries they are receiving.

All managers are required to open a special income tax account in some reputable deposit bank, deducting regularly from the artists' salaries for deposit and remitting to the government at the end of the year. All rebates and readjustments must be made by application to the government.

It is figured out that the larger managers controlling several companies will require the services of an additional book-keeper to keep track of the income tax regulations.

SHUBERT SHOW IN COHAN HOUSE

Chicago, Nov. 5.

The first Shubert attraction to play a "Syndicate" house here will be "The Passing Show of 1913," listed to take

the boards at the Cohan's Grand Opera House after Raymond Hitchcock in "The Beauty Shop" leaves there.

A Shubert piece, "Miss Phoenix," played a "Syndicate" theatre in New York, the Harris, opening there Monday.

REHEARSALS BEFORE DAYBREAK

Up at Proctor's 125th Street, where they play pop vaudeville all day long and call rehearsals twice weekly (very early in the morning), a small time act was notified it had been late for the Monday morning exercise before the orchestra and the bare chairs.

"You will have to excuse me," said the actor; "I would have been here, but I couldn't find my lantern."

LINCOLN CARTER'S \$2 SHOW.

Chicago, Nov. 5.

Lincoln J. Carter is planning to get into the \$2 theatres of the country with a play called "The Stampede."

"THE TRAFFIC" AT THE CORT.

Chicago, Nov. 5.

"The Traffic," on the white slave order that was produced last summer on the Pacific Coast and raised all sorts of discussion, is headed for the Cort after "When Love Is Young" has become old.

The play is by Rachel Marshall, who formerly lived in Chicago and who has set the scenes of the piece in this city.

The offering has the commendation of Gertrude Howe Britton, of Hull House and Major Funkhouser, of the Chicago police department.

THE HELDS ARE OUT.

The Helds are out, mother (Anna) and daughter. Liane Carerra, as Anna's daughter is known on the stage, came over here with her mother, when the latter arrived to head the road show John Cort had prepared for her. Liane remained in New York. Something estranged the couple, the daughter recently finding herself without funds to liquidate accumulated board bills.

Almost in distress, she commenced visiting the agencies to secure an engagement. Eventually (after Anna Held had repudiated a landlady's account for \$65, and Liane was desperate) she met some people interested in vaudeville, who advanced her sufficient money for immediate needs, and proposed that she lead an act of six young women.

The girl consented, and will open at Hammerstein's Dec. 1. Her first week's salary in New York will be \$750. Frank Stammers is staging the turn. It will be billed as "Liane Carerra, Daughter of Anna Held."

Liane is about 19. She resembles her mother.

ORPHEUM NEEDS BOOSTING.

What was thought to be the best and only money maker on the E. F. Albee—B. F. Keith string of former Percy G. Williams houses, the Orpheum, Brooklyn, is calling for help at the box office.

With no more cause than to announce a "Fall Festival," the Orpheum is putting on 12 vaudeville acts this week. The usual number there is eight or nine.

If the Orpheum is flopping like the rest of the Keith New York theatres under the Albee management, it was timely that B. F. should write to P. G.

CRAWFORD'S LAST WEEK.

For his last week in this country before leaving for abroad, Cifton Crawford has agreed to appear at the Grand, Albany, N. Y., receiving \$1,500 for the week commencing Monday next.

Edgar Allen, of the Allen-Epstein agency, which books the Albany house, captured Mr. Crawford, despite the efforts of the United Booking Offices to prevent it.

BERT WILLIAMS' SHOW OFF?

The "Robinson Crusoe" production, which was to have been staged by Klaw & Erlanger for Bert Williams, the colored comedian, as the star in the role of Friday, has been declared off, according to report, but whether permanently or temporarily is not stated.

The book was being written by Glen MacDonough, who has thrown up the job, it is said. The piece may be completed for a spring presentation. Meanwhile K. & E. and Flo Ziegfeld, Jr., who have Williams under a play-or-pay-25-weeks-a-season contract at \$1,000 weekly are thinking where to place the comedian, to take up the guarantee which must soon start for the current season.

Vaudeville, it is said, is offering Williams \$2,000 weekly, but his contract, according to report, neither mentions vaudeville nor permits his managers indiscriminately handling him. Mr. Williams is opposed to a vaudeville tour under the legitimate managerial direction, according to the story, which leaves the matter of his contract somewhat vague.

In case vaudeville secures him at \$2,000, the division of the salary will be \$1,200 to Williams and \$800 to his managers, it is said.

HAJOS ACT LAID AWAY.

The Mizzi Hajos vaudeville act at the Palace lasted its week out, ending Sunday, much to the surprise of the members of the troupe who had expected the \$2,500 turn would be closed after the Monday night performance.

It is reported Henry W. Savage has made Werba & Luescher an offer to place Miss Hajos, who is without anything definite in sight at present.

KEITH'S COLONIAL REPORT.

The report B. F. Keith's Colonial theatre is on the market to lease again made its appearance this week.

The rumor says the house will be rented by the Keith interest for any policy but vaudeville. It has been a consistent loser with that entertainment since E. F. Albee has had the general direction of it.

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\$60,000 LONDON PRODUCTION PRONOUNCED "AWFUL FAILURE"

The Leoncavallo Operette Falls Down at First Opening.

Book by Albert de Courville, Staged by Ned Wayburn.

Billy Arlington, American, and Principal Comedian, Unmercifully Panned. Prince of Wales' Theatre Rented for Production at \$1,750 Weekly. Too Much Weight on Shirley Kellogg.

The Leoncavallo operette, "Are You There?" produced at the Prince of Wales Monday, is pronounced an awful failure. The piece stood in the producers \$60,000 before opening. The theatre was rented for the show at \$1,750 weekly, it is said.

Billy Arlington, an American burlesque comedian, who had the principal comedy role, received an unmerciful panning from the London press. Shirley Kellogg was in the female lead, but placed alone to hold up the feminine division, was given too much weight to carry.

Ned Wayburn, imported from New York to stage the piece, was over-boomed on this side, and also roasted by the critics.

Albert de Courville wrote the book. He is also largely interested in the production, and is the manager of the London Hippodrome. Miss Kellogg in private life is Mrs. de Courville.

During the rehearsals of the piece the chorus girls struck, claiming Mr. Wayburn worked them too hard, and one day last week it was suspected the dropping of iron bolts from the flies on Wayburn was the work of aggrieved stage hands. Wayburn escaped with slight injury.

WILLARD GOING GREAT.

(Special Cable to VARIETY.)

Berlin, Nov. 5.

Willard, "The Man Who Grows," is the great big attraction for the November bill at the Wintergarten. He is going great. Mason, Wilbur and Jordan are doing well, Crispi and Farren, well liked; Raffin's Monkeys, the Orpingtons, Trombettas, LaPia, Grete Freund, good; the humorist Becker is offering a fine Pierrette; Ceruti, singer, falling off.

NO MONEY IN ENGLAND.

(Special Cable to VARIETY.)

London, Nov. 5.

Herman Lieb has scored a success with his sketch "Dope," but he is unable to secure sufficient money for bookings. He sailed Nov. 4 on the Arabic.

OPERA HOUSE REVUE ENDING.

(Special Cable to VARIETY.)

London, Nov. 5.

The London Opera House closes its revue Nov. 12 and reopens Nov. 17 with a tremendous circus for four weeks, to be followed by the Beecham Opera Company.

The water effect used in the revue, controlled by Joseph Hart, was closed Monday.

Jos. Hart denies his effect was closed Monday, saying he holds an iron-

clad contract for its continuance at the Opera House. He says an attempt was made to cut his royalties, but that he refused to accept the reduction.

FAIR WELSH COMEDY.

(Special Cable to VARIETY.)

London, Nov. 5.

"The Joneses," produced at the Standard, is but a fair attempt at Welsh comedy.

FRENCH-ENGLISH REVUE.

(Special Cable to VARIETY.)

London, Nov. 5.

Alfred Butt is said to be arranging for a French-English Revue for next summer at the Palace.

HALL AND LEGIT BATTLING.

(Special Cable to VARIETY.)

London, Nov. 5.

It looks like war in the provinces between the music halls and legitimate theatres, owing to the "girl shows" predominating in the halls, which the musical comedy producers regard as direct competition with their touring organizations.

A report is current in London that George Dance, owning a number of touring musical comedies, will play twice-nightly at cheap prices to fight the halls.

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KELLERMANN IN PICTURE HOUSE.

(Special Cable to VARIETY.)

London, Nov. 5.

Annette Kellermann will sail for America shortly on the Olympic, for one of two purposes—or both.

Her avowed mission is to consider the manuscript of a comedy in which she is to be starred in the United States; the other is a reported engagement to play at the Lew Fields' 44th Street Music Hall, New York.

Kellermann opened in Berlin Monday at the Cines-Palast, an A. H. Woods' picture theatre, for two weeks as special attraction.

(Special Cable to VARIETY.)

Berlin, Nov. 5.

The engagement of Annette Kellermann at the Cines-Palast, opening Monday, brought out a story that Miss Kellermann had asked a New York management \$2,500 weekly to appear in a vaudeville show over there. She is receiving less than one-third of that amount for the current week.

The New York offer was rejected. Miss Kellermann will, it is said, consider the proposal made to her some time ago to appear in a American production.

"KAMPE" GETS OVER.

(Special Cable to VARIETY.)

Berlin, Nov. 5.

John Galsworthy's drama, "Kampf," the first new play brought out by the Deutsche-Kuenstler-Theatre, was successfully produced Nov. 1.

CHANGES AT PARIS OPERA.

(Special Cable to VARIETY.)

Paris, Nov. 5.

The Government has appointed Jacques Rouché director of the Paris Opera, commencing January, 1915. Andre Messager has resigned, to take effect Dec. 1.

Brousan, co-director, says he intends remaining until 1915.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Nov. 15, Mrs. H. Marion, Crumpley and Glass, Merceline (Olympic); Nov. 15, Capt. Frank E. Huling (Pretoria);

Nov. 11, Les Grohs (Kr. Wilm. der Gr.);

Nov. 8, Lawrence Siegrist, Ernest Amberson (Oceanic);

Nov. 6, Mr. and Mrs. Chas. Bornhaupt (Kr. Cecilie);

Nov. 5, Bento Trio, Hyman Acachan, A. Waldman (Zeeland);

Nov. 5, Reinhold Weise, Anderson Bros., Arthur Saxon (Aug. Vic.);

Nov. 1, Louis Hirsch (Imperator). Nov. 15, Ethel Levey, Gene Buck, Dave Stamper (Pr. Fr. Wilm.).

Nov. 5, Mr. and Mrs. Wilkie Bard, George Arthurs, George Peel, Mrs. J. Shoebridge (Lusitania).

(Special Cable to VARIETY.)

London, Nov. 5.

Nov. 4, Herman Leib (Arabic).

Ralph Edwards, B. Seidlitz (Olympic).

Nov. 8, Maurice Wood (Mauretania).

Vancouver, Nov. 5.

Oct. 29 (For Australia), Jane Blair Curtis, D. Don Matthews (Makura).

Paris, Oct. 26.

(For South America-Seguin Tour), Venn Trio, Letizia, Toisset Family, Les Odeons.

LORRAINE'S PLAY SUCCESSFUL.

(Special Cable to VARIETY.)

London, Nov. 5.

At the Comedy "A Place in the Sun" is a good play, with Robert Lorraine successful in the leading role.

"PYGMALION" IS AMUSING.

(Special Cable to VARIETY.)

Berlin, Nov. 5.

Shaw's "Pygmalion," at Lessing theatre, has proved amusing.

"JOAN OF ARC" BIG.

(Special Cable to VARIETY.)

London, Nov. 5.

At Covent Garden, Raymond Roze's English opera, "Joan of Arc," is a big production and fairly successful.

GOOD WORK IN POOR SHOW.

(Special Cable to VARIETY.)

London, Nov. 5.

Gladys Cooper and Dennis Eadie act well in "The Pursuit of Pamela" at the Royalty, but the play is poor.

"L' OCCIDENT" IS FAIR.

(Special Cable to VARIETY.)

Paris, Nov. 5.

Abel Tarride assumed temporary charge of the Renaissance, according to his contract with Cora Laparcerie and her associates, and presented the long-expected play of Henry Kistemaker, "L'Occident," Nov. 4.

The work met with only fair success. The principal roles are held by Tarride, Roger Vincent, Mmes. Dastry. Suz-Desprez, who holds the part of an Arab woman.



WELLINGTON CROSS and LOIS JOSEPEHINE

With "Oh, I Say" at the Casino, where they were transferred upon the completion of the run of "The Passing Show of 1913" at the Winter Garden, New York.

WILKIE BARD NEXT SEASON WITH KLAU & ERLANGER

English Artist Sails For Home Wednesday. Arranged Before Leaving to Return Next Winter For About 16 Weeks. Has Panto Time Open Each Year. Will Frame His Own Entertainment.

Although Wilkie Bard sailed Wednesday morning on the Lusitania, it was likely practically arranged before he left that Klaw & Erlanger will direct the English artist's next American tour. This is to occur next fall sometime, during the English pantomime season. Mr. Bard has always held this period open for his engagements in the halls abroad. It gives him about 16 weeks for panto each winter.

The plan of K. & E. to exploit Bard, as understood, is to place him in a New York house for a run, allowing the artist to make up his own program. Some of the time may be taken for out of town. Charles B. Dillingham first negotiated with Bard for "The Syndicate." The United Booking Offices were also after him to play regular vaudeville.

Last week, while Mr. Bard was doing "The Night Watchman" at Hammerstein's, the following comment on Mr. Bard's reception was made by Percy G. Williams:

"I am willing to go on record that I never saw such a wonderful hit as was made in that place tonight. They cheered as I have never heard them cheer before."

Mrs. Joe Shoebridge, wife of the H. B. Marinelli English representative in the New York office, sailed for home with Mr. and Mrs. Bard. Mrs. Shoebridge found since arrival in New York that the climate did not agree with her. After a loss of 13 pounds in weight, it was agreed between herself and husband that there was no place like home. Mr. Shoebridge remains in the local Marinelli branch.

TOOTS ON SMALL TIME.

The small time has Toots Paka and her Hawaiian brigade. Toots endured the "stalling" of the big time as long as her temperamental patience would stand for it; then she consulted with the F. F. Proctor booking staff.

The brunet beauty and her assistants opened Monday at the 125th Street theatre at her big time salary, and will play the Proctor big small time on a route (something that hasn't been heard of in the United Booking Offices since Johnny Murdock laid out a regular travel sheet for his fliv talking pictures).

SCHENCK SCORES KNOCK-OUT.

A knockout in three rounds has been placed on the record of Joe Schenck, the vaudeville booker for the Loew Circuit. Joe boosted his pugilistic average in a friendly bout at Cooper's gym on 47th street last Friday.

One Charles Brennan ventured to say on the floor that he thought pretty well of himself as a boxer. Mr. Schenck replied that he was there, too. They decided on 10 rounds. The first

was light sparring, each trying the other out, as the result meant the championship of 47th street, west.

The second round started lively. After one minute and thirty seconds Joe flashed on Brennan a map of the Loew Circuit, with the local houses marked in red ink. It made Brennan groggy. Just before the bell, upon seeing a picture of Marcus Loew, he went down for nearly the full count.

In the third round Mr. Schenck told Brennan a story on Chris Brown, and the knockout followed.

A PAIR OF DANCERS.

Hammerstein's Victoria will introduce a new pair of dancers to vaudeville, when Wallace McCutcheon and Vera Maxwell open there Nov. 17.

Mr. McCutcheon played last week with the Mizzi Hajos act at the Palace. He gained the most renown as a dancer while on the New York Roof. Miss Maxwell is the blonde beauty from the several Flo Ziegfeld "Follies." She lately appeared in London, dancing with Jack Jarrot. When Mr. Jarrot ("The Alabama Kid") returned to New York, with his bride, on the same boat as Miss Maxwell, Jarrot believed they would continue their joint stage work on this side.

Mr. Jarrot has arranged to enter vaudeville with Mae Murray, the latter now dancing on the New York Roof in place of Joan Sawyer, who is ill.

ODETTE TYLER WRITES PLAYLET

Odetta Tyler is the authoress of a little playlet entitled "It Happened In Dixie," which she plans to play with R. D. McLean in her home town, Shepherdstown, W. Va., Christmas week. McLean, who's out with the William Faversham Co., expects to be home that week.

TALLY TAKES FOX'S HOUSE.

Bridgeport, Conn., Nov. 5. Claude H. Tally, until recently manager of the Regent, New York, has secured a ten-year lease of the Lyric here, and the house is being refitted at a cost estimated to be \$10,000. He is said to have the backing of wealthy New Yorkers connected with the film business.

Tally's policy will be a straight picture entertainment at 10-15. This is the house lately relinquished by William Fox.

NOVELTY IS SHEEDY'S.

The Novelty theatre, Brooklyn, once a regular vaudeville theatre, and since then nearly everything else, has been leased by M. R. Sheedy, from the Brooklyn Trust Co. for five years.

The house is open with a Sheedy pop vaudeville program, playing six acts.

SAM BERNARD A SINGLE.

Upon Sam Bernard concluding his present contract with the Shuberts, it is said he may consent to reappear in vaudeville once more as a "single act." The Shuberts' agreement calls for Bernard for two or three weeks longer, time that will be probably spent by him at the 44th Street Music Hall. He is changing his act weekly there, taking scenes from former productions which require the services of the large company surrounding the German comedian at the 44th street resort.

Negotiations are on at present between Alfred Butt, of the Palace, London, and Mr. Bernard to have the American appear over there for Christmas service in a comedy skit calling for some girls and comedians. Mr. Bernard may prepare the act over here, first showing it in the big time vaudeville houses.

PETE ARMSTRONG BREAKS DOWN.

Peter Armstrong, known for his aerial ballet, the Navajo Girls and other vaudeville numbers, is in Bellevue Hospital, broken down from overwork and worry over business difficulties.

IRENE'S "SUFFRAGETTE COP."

St. Paul, Nov. 5. Before Irene Franklin and Burt Green left town Sunday they noticed in VARIETY a review stating Alice Lloyd was singing a "Suffragette Cop" song in New York last week.

Miss Franklin has a number along similar lines she first used at Omaha, and wishes to make it known, to prevent comment if using the song when appearing around New York.

ORDER ON AIGRETTES.

Chicago, Oct. 5. Notices have been posted in the Sullivan & Considine houses in the middle west to the effect that plumes and aigrettes, which have been forbidden to be imported into this country from any source, may not be taken over the border into Canada by acts playing the S.-C. Circuit.

Acts which own the forbidden plumage are advised that they must leave all such at St. Paul, on the way west, and they are also advised that they may express them from St. Paul to Butte, Mont., where they may pick them up on the way to the coast.

The new order is given by the order of the Secretary of the Treasury of the United States.

TWO-A-DAY AT MOHAWK.

Schenectady, N. Y., Nov. 5. Commencing Nov. 10 the Mohawk, the L. Lawrence Weber theater, will play two vaudeville shows daily booked in by Joe Shea of New York, he playing the house on percentage.

On the first program of eight acts are Daisy Harcourt, Harry Bulger (in his single turn) and Mrs. Dr. Munyon.

BUCHANAN-BLOOD SKETCH.

Adelle Blood, who has withdrawn from "Everywoman," is to appear in vaudeville in a new sketch by Thompson Buchanan. Thais Magrane has taken her place with the Henry W. Savage road show.

HARRY JORDAN PROMOTED.

Philadelphia, Nov. 5. Harry T. Jordan, manager of Keith's big house here for 13 years, has been promoted. Mr. Jordan will remain as manager of the big house and will have entire charge of all the vaudeville interests of B. F. Keith in this city, in addition in the recent alliance with Nixor and Zimmerman, F. G. Nixon-Nirdlinger and M. W. Taylor.

Mr. Jordan was tendered a testimonial dinner by his friends and members of the Pen and Pencil Club at the latter's headquarters last Thursday night. B. F. Keith, who is on his honeymoon, sent a glowing tribute by letter, accompanied by a massive basket of flowers. A letter from E. F. Albee brought the news of the promotion.

About 200 persons attended the dinner and all the speakers joined in praising the guest of honor, not only for his success in theatrical circles, but for the way he has won himself into the hearts of every one who knows him here. All the local theatrical managers, agents and newspapers were represented and there were several from New York.

CABARETTERS IN WRONG.

New Orleans, Nov. 5. Ed Lavergne, a Chicago Cabaret singer styling himself "The Man with the Eyes," was shot and dangerously wounded by a married woman upon whom he bestowed insistent attention.

Another Cabaret singer, "Babe" Marshall, has been deported by Chief of Police Reynolds as an undesirable. A young man is said to have killed himself over "Babe."

When informed of it by the reporters, she danced, sang and confided to the reporters her favorite toys were dolls and men.

CLAIM SNOW SHOE DANCE.

The snowshoes as used in the Alpine Scene of "The Pleasure Seekers" at the Winter Garden, New York, are claimed by Fred and Eva Mozart to be of their origination for stage purposes.

The Mozarts were the first to do a snowshoe dance in vaudeville. They say that, after having been engaged for the Fields-Loew production, notice was received they could not be placed, and that when the show was presented the snowshoe idea was in it.

MOORE AND HAAGER BACK.

The former team of George Austin Moore and Cordelia Haager has been revived for vaudeville.

BIG ACTS ON SMALL TIME.

Chicago, Nov. 5. Jones, Linick & Schaeffer's small time vaudeville house, McVicker's, will have Grace Von Studdiford playing there week Nov. 24.

The firm's other "Loop" pop theatre, Colonial, gets the Boston Fadettes next month.

POLI'S SILVER JUBILEE.

New Haven, Conn., Nov. 5. A banquet will be tendered to S. Z. Poli, the showman, at the Hotel Taft on the evening of Nov. 10, on the 25th anniversary of his entrance into the theatrical business.

If you don't advertise in VARIETY, don't advertise at all.

HAMMERSTEIN'S 19 ACTS AS DRAWING PROGRAM

Forced to Increase Length of Bill in Lieu of Extraordinary Box Office Attraction. Three "Women Singles" on Top of List For Next Week. William Morris' New York Theatre to Give 17 Acts at Popular Prices.

Hammerstein's is advertising 19 acts for its program next week. The advanced billing features three "single women," Adele Ritchie, Bessie Wynn and Lydia Barry.

A picture makes the 19th turn. The "time-table" for the program shows it starting at two in the afternoon and closing at 5:30.

Hammerstein's is finding competition in the Music Hall and Palace shows. The fact that the Palace is being directed by the United Booking Offices (of which Hammerstein is a member) leaves Willie Hammerstein in the field by himself to secure attractive headliners, also programs. With the loss of Marinelli and the consequent few foreign turns now playing and booked for regular big time vaudeville, the United Booking Offices desperately grabs every feature attraction for the Keith house (Palace now among them), giving Hammerstein a very limited supply.

To offset the causes and effects of possible light patronage, Mr. Hammerstein is putting in 19 acts, the largest number played by any vaudeville house in New York since William Morris gave a bill of 22 acts weekly at the American.

Nov. 17 at the New York theatre (William Morris' house) 17 acts are announced as the bill.

MITCH MARK AND SYRACUSE.

Syracuse, N. Y., Nov. 5.

It is reported Mitchell Mark, of the Lark-Brock firm, intends planting a new pop vaudeville house on South Salina street.

A house for the same policy is now being erected on that thoroughfare by the Cahill Bros.

McVICKER'S STRAIGHT BILL.

Chicago, Nov. 5.

The Jones, Linick & Schaeffer pop vaudeville house in "The Loop" (McVicker's) is now giving a straight vaudeville show of ten full acts, having eliminated the illustrated songs from the program.

ONE-NIGHT CIRCUIT FRAMED.

Milwaukee, Nov. 5.

Robert and Erwin Beverung, both of the Majestic box office, with Max Weisfelt of Chicago, have entered a vaudeville venture.

The Weisfelt & Beverung Bros.' Combined Shows is the name of a vaudeville road stunt which will play one night each week in seven places—Sundays in Plymouth, Mondays in Kiel, Tuesdays in Chilton, Wednesdays in New Holstein, Thursdays in Hartford, Fridays in Waupun and Saturdays in Berlin.

Shows will be made up in Chicago, to which point they will return after going over the circuit. The Milwaukee

office will be in the Majestic building. Max Weisfelt will book the acts in Chicago.

Paul Horwitz of Milwaukee will be road manager, while Eddie Weisfelt will take care of advertising and business ahead.

The first show is made up of Coin's Dogs, Agnes Lee and Co., De Stefano Bros., LaSalle and Walsh, Mildred Levy, and Alberta.

LASKY LOSES POINT

A point was lost by Jesse L. Lasky in his "commission-salary" suit against White and Coverdale, when the Appellate term of the Supreme Court last week upheld the demurrer of the defendants' counsel O'Brien, Malevinsky & Driscoll. Six days were given the plaintiff to amend his complaint, in default of which the defendants could take judgment on the pleadings. Leon Lasky represents Jesse Lasky.

The action was started while George White and Minerva Coverdale, since separated professionally, were in vaudeville. Lasky alleged a weekly interest in the act of \$25 for the season of 1912-13, and sued to recover the sum of \$1,500, as salary. The weekly amount was understood to be a percentage of the team's salary.

O'Brien, Malevinsky & Driscoll, for the act, asked for judgment on the pleadings. The motion, denied in the City Court, was upheld in the higher division.

The contract Lasky made between himself and the couple read that Mr. White was to receive out of the profits one-half the salary, Miss Coverdale one-half, and Lasky \$25 a week as salary. The court held that no profit had been shown in the complaint.

In somewhat similar cases defended by the O'Brien-Malevinsky firm, and where trial was had before a jury, verdicts were given in favor of the defendants, mostly on the grounds that the weekly salary charge was an evasion of the New York State Employment Law.

ADMIRAL DEWEY'S COMPLAINT.

Cincinnati, Nov. 5.

Harry P. Dewey, who says he is an actor, was arrested at Alpena, Mich., by H. G. Clabaugh, of this city, special agent of the Department of Justice, on a charge of impersonating a navy officer. Dewey gave a moving picture show last year at Indianola Park, Columbus, exhibiting views of the Battle of Manila, and represented that he was a lieutenant in the navy, it is alleged.

Assistant U. S. Attorney Coffin declares Dewey claimed to be a "favorite nephew of Admiral Dewey." Admiral Dewey, it is said, complained to the Washington authorities.

If you don't advertise in VARIETY, don't advertise at all.

INSISTS ON TANGUAY.

Indianapolis, Nov. 5.

A request made by Eva Tanguay to cancel her engagement here next week was refused by the theatre management. Miss Tanguay wanted to skip this town on account of the street car strike.

Columbus, O., Nov. 5.

An offer made by Eva Tanguay to Mrs. Pankhurst to join the Eva Tanguay show has not yet been answered by the English suffragette leader.

The Tanguay show opened here Monday for the week to big business. The local Keith theatre is said to have distributed 2,500 passes in opposition to Tanguay. It also took full column space in the newspapers, and the other theatres in town increased the Sunday advertising against the Tanguay show.

MELROSE WITH RUSSELL SHOW.

Kansas City, Nov. 5.

The Lillian Russell show will be reinforced here with Bert Melrose, who is to go south with the troupe.

The Russell combination played St. Louis last week and Kansas City for the present time with Andrew Mack added. He may continue to travel with it also.

The show's business in both week stands is reported as satisfactory.

AUDITORIUM WILL GET EVELYN.

Chicago, Nov. 5.

Mrs. Evelyn Nesbit Thaw will appear at the Auditorium Nov. 18, remaining for six days with her vaudeville company.

HELD SHOW ON COAST.

San Francisco, Nov. 5.

The Anna Held Road Show came to town Sunday at the Cort theatre and totaled \$2,800 gross on two performances. The show has been holding up well since the opening, and every indication points to a most profitable engagement.

The Held company was favorably reviewed by the local newspaper critics whose friendliness will help business for the remainder of the show's stay. The audiences displayed hearty appreciation.

George Behan and his act were easily the hit of the bill, although the remaining turns were well received.

THE LADY RICHARDSON SHOW.

The Lady Constance Stewart-Richardson vaudeville road show, to open at the Princess, Montreal, Monday, will have in its personnel Tortajada, who will be featured, Mack and Walker, Alexander and Scott, The Skatelles, Harry Fisher, Harrison Brothers, Reed and St. John, Donahue and Stewart.

After the Montreal stand the show will play one-nighters for the following week into Toronto, where another week's stand will be made.

DOYLE'S BROTHER OUT.

Chicago, Nov. 5.

Claude Doyle, brother of Frank Q., has severed connections with the Jones, Linick & Schaeffer Agency, where he has been since its opening.

Doyle's books are now handled by Walter De Oria, a former W. V. M. A. booker.

ROAD SHOW FOR GABY.

The plans of the Shuberts for the road tour of Gaby Deslys have undergone a recent change, it is said. Instead of placing the French girl with a musical piece ("Mlle. Troubadour," re-written, was first proposed), Gaby will head a regular vaudeville outfit, opening Nov. 24, perhaps at the Auditorium, Chicago, following in the Evelyn Thaw group there.

Gaby is sailing tomorrow on the Mauretania for New York. The acts for her company have not yet been engaged.

POLAIRE HOLDING OVER.

The 44th Street Music Hall will have Polaire for two weeks anyway, and maybe longer. The success of the French actress at the box office will determine whether the 44th Street engagement will be extended two weeks longer, which would bring Polaire up to the close of the three weeks' tour planned for Lady Constance Stewart-Richardson in Canada.

Comstock & Gest, who control both attractions, could then throw the two women together once more in a road show, if their plan to have two such companies, with Polaire and Lady Richardson at the head of each, does not go through.

Next week or for the final two weeks of the Polaire engagement, the French actress will give the sketch "Jealousy" as played by her in London.

LLOYD SHOW GOING WEST.

Syracuse, Nov. 5.

The Alice Lloyd vaudeville show is at the Weiting tomorrow. It is getting \$1.50 in the orchestra. From here the show goes to South Bend (Nov. 7) and Saturday plays Grand Rapids, going into the American Music Hall, Chicago, next week.

The Lloyd show had a fair week ending, Sunday at the Royal opera house in the Bronx, doing around \$6,500.

It is understood there was some discussion between Miss Lloyd and Mr. Morris whether to play at the dollar or \$1.50 scale. The latter was decided upon. The performance was favorably received, and the Lloyd show is pronounced a good one for the road.

It opened Monday at New Haven; Tuesday, Hartford, and Wednesday, Albany.

\$1,986 AT WILMINGTON.

Wilmington, Del., Nov. 5.

The Gertrude Hoffmann-Ching Ling Foo reorganized vaudeville road show opened its southern tour here Monday night, playing to \$1,986 for the one performance.

CIRCUS' LONG SEASON.

The Hagenbeck-Wallace Shows will remain out longer than any of the other tented organizations this fall, the closing date being set for Nov. 13 at Okolona, Miss.

Texas Guinan is back on Broadway, taking life easy, having closed with "The Passing Show of 1912."

PALACE BACK TO \$2 SCALE UNDER KEITH MANAGEMENT

First Ten Rows of Orchestra Boosted to \$1.50 Mark, With Box Seats Held at \$2 Each. Tried Once Before and Failed. Business Still Off at Martin Beck's Inspiration.

Prices at the Palace have become inflated, following the leap in business caused by Marie Lloyd. Even the depression at the box office during the Mizzi Hajos sojourn as Palace headliner last week, did not make the management think twice. The admission scale at night now includes the 10 first rows in the orchestra at \$1.50. The remainder downstairs is one dollar, excepting in the boxes where the original price of \$2 per seat now prevails again.

The Palace started vaudeville as a "\$2 house." It was an admitted failure at the price. Reduction to one dollar top helped the business somewhat, but with rent charged at the rate of \$2,000 weekly, together with an expensive bill and the costly operation of the theatre, the Palace never had a chance to make money at the dollar scale. It could get something at the \$2 and \$1.50 scale if it could get the people to pay those prices.

At \$1.50 for an orchestra seat the Palace is an advertising adjunct to the 44th Street Music Hall, which carries the same scale.

Monday an applicant at the box office grew wrathful when informed the price had been raised. "Why didn't you inform me?" he asked, "I'm a subscriber here." "Didn't have time," answered some one in the box office. "The change came over night. You know this is Keith's house now." Is that so?" was the reply. "Well, it's just like Keith, I suppose," and the angry customer stalked out.

MARTIN BECK SAYS.

Martin Beck is talking again. It appeared in a daily this week. List!

Martin Beck denies that he has sold, or intends to sell, his interest in the Palace theatre or other New York vaudeville houses. He said Saturday that stories about B. F. Keith and the U. B. O. interests and himself being at outs were not true, and he thought his denial should set at rest all such reports.

An interview with Mr. Beck yesterday makes it possible to say that he emphatically denies that there is friction of any kind in high-class vaudeville. On the contrary, the interests are getting closer together, he says. Mr. Beck has no intention of selling any interests that he has with Mr. Keith to Mr. Keith or anybody else. As to the Palace, Frank Thompson is the manager and he represents Mr. Keith's interests and Mr. Beck's as well. Mr. Beck has large interests with Mr. Keith in the houses bought from Percy Williams, and nothing but the most friendly relations exist between him, Mr. Albee, the U. B. O. and the Orpheum Circuit. He attributes recent rumors to the fact that "outside influences

can never bear to see big interests at peace, but are always inviting dissension." He says these outside interests will be fooled this time. In a few weeks there will be one office for the Keith and Orpheum, where the interests of Mr. Keith, Mr. Meyerfeld, Mr. Albee and Mr. Beck will be handled together. One booking office will arrange the bills for all Keith and Orpheum houses.

Mr. Beck gave out all the foregoing information and he smoked a big cigar and smiled when he did it.

But why, Martin, why talk at all?

PROCTOR'S OPENING.

Mt. Vernon, N. Y., Nov. 5. F. F. Proctor's new pop vaudeville theatre here will open Nov. 17. It will be opposed by the Walter Rosenberg house, now booked through Harry Shea, of New York, which formerly held the Proctor shows. The house reverted to Rosenberg on a lease.

Mr. Shea has placed some weighty programs in the theatre since starting to book it, and the Proctor Circuit will find its opposition well established.

Albany, Nov. 5.

The story that F. F. Proctor would build another theatre in this city seems rather, when traced down, to be an attempt on the part of Mr. Proctor to secure the Grand theatre, now playing vaudeville twice daily, and operating against the Proctor pop vaudeville house here.

It has been persistently reported Proctor was out to get the Grand in one way or another. How near success he may be has not become public.

The local papers have printed Mr. Proctor has secured a site at North Pearl street and Sheridan avenue, now known as the Fuller property and will erect a structure there to seat 2,000.

COURT SUSTAINS TENANT.

Boston, Nov. 5.

The Supreme Court of Massachusetts decided this week that the Nelson theatre, Springfield, is rightfully in possession of the Nelson Theatre Co. under a lease from the Shubert Theatrical Co. The court enjoins George D. Nelson and the William Fox Amusement Co. from ousting the present tenant.

There has been complicated litigation over the property. Nelson and Emma G. Vinton leased the house to the Shubert Co. in 1907. That concern assigned its lease to the U. S. Amusement Co., of New Jersey. S. Z. Poli later took the house over and in 1908 assigned the lease to the Nelson Theatre Co., whose right to possession has just been established.

If you don't advertise in VARIETY, don't advertise at all.

LOOKING FOR A MANAGER.

The 44th Street Music Hall is looking for a manager, someone who understands vaudeville and "the front of the house."

Harry Leonhardt, of the F. F. Proctor forces, is said to have been mentioned for the position until the Music Hall received information there was little chance of obtaining Mr. Leonhardt. Ed Bloom, manager with "The Pleasure Seekers" at the Winter Garden, may have been approached as capable of filling the position.

Last week the "Carmen" Ballet at the Music Hall was taken out. Billy McDermott also left the bill in the middle of the week.

Monday, besides Polaire, Weber and Wilson were added to the performance, with the Sam Bernard company giving a new scene from "All for the Ladies."

A. Toxin Worm, placed at the Music Hall as temporary manager, left last Saturday for his home abroad, called there by illness in his family. Tarkington Baker is attending to the publicity for the Hall.

Work is being pushed on the Roof place and the rathskeller, which will open in a couple of weeks, both under the direction of Henry Morton.

WOODS' CHANGE IN BERLIN.

Upon the return of A. H. Woods last week from the other side, he explained the change in policy in his pop vaudeville theatres in Germany.

In Berlin, where two performances a night interfered somewhat with the box office receipts, vaudeville was discontinued in the Woods houses excepting two where seven acts each weekly are played, the turns booked through the Variety Theatres Controlling Co. (Alfred Butt and Paul Murray) of London.

The other theatres are giving a straight picture show.

SAXES TAKE JUNEAU.

Milwaukee, Nov. 5.

The interests of the Saxe Amusement Enterprises have been added to in the completion of a deal whereby the brothers take over the Juneau, the only house of any size on the south side.

It has been used for small-time vaudeville when a stock organization was not playing. It seats about 1,000, and will be turned into a high class movie house such as the larger Alhambra downtown.

The Trinz Stock Company, which has been in the house for a month, will disband.

MAY SETTLE PATERSON.

Paterson, N. J., Nov. 5.

The vaudeville strife here may be settled, if the United Booking Offices agree to rent the Empire, A. M. Brueggeman's two-a-day variety house that has been cutting in badly on the receipts of the Majestic, where very much small time shows are given four times daily.

The U. B. O. people who are interested in the Majestic, may lease the Empire, giving Brueggeman an interest also in the net profit.

WORKING THE ACTOR.

While the Sunday shows are being straightened up in New York, the United Booking Offices has been giving a number of acts that have never had a chance before to "show" their turns, but without paying them for it. The poor, downtrodden artist knows it is another form of petty grafting, but is so anxious to secure a hearing that he is always willing to make one more sacrifice. The Union Hills and Union Squares are already known, so an extra day's "showing" doesn't matter—much.

It is up to the agents who do business with the U. B. O. to dig up enough acts to fill in the vacancies in the bill's on the Sabbath.

Oct. 17 the Jolly-Wild Co. received a collect telegram, as follows:

"Will you play Palace Sunday to show Orpheum? No salary. F. W. Stoker."

Ed. Jolly has been through the mill many times and couldn't quite see falling again, if it could be avoided. His reply was:

"Palace O. K. Sunday, but must have \$50 for expenses; also must not be on earlier than third. But if routed over Orpheum will return \$50. Otherwise I will not make a trip to New York for nothing. Wire immediately."

This seemed to roil the agent, for the next day he again wired, again collect:

"Sunday off. Will accept act after you secure N. Y. showing. F. W. Stoker."

Thinking it was perhaps the better part of discretion not to incur the enmity of the booking powers, the Jolly-Wild Co. came to New York the following Sunday and played two performances. Nothing was said to them after the first show, but after the night performance they were informed the act wouldn't do—that it wasn't as good as the act which had played the U. B. O. time two years ago. As a matter of fact, it was the identical turn—and there you are.

Similar things are resorted to by the United Booking Offices every Sunday to secure acts. And the performers still fall for it.

PUSS IN CORNER.

Bill Hines, publicity man for All Star features, has gone over to Albert Blinkhorn's forces, and Joe Farnham, of Billboard movie news, has taken Hines' berth. The abandoned Farnham post is now filled by C. Milligan, who left the Morning Telegraph film department to do so, at the same time that George Proctor, also of the Telegraph, left that paper to serve the Moving Picture News as film editor.

S-C'S NEW STAND.

Indianapolis, Nov. 5.

The Colonial, playing vaudeville booked from the Western Vaudeville Managers' Association, Chicago, has been turned over to the Sullivan-Considine Circuit for one of its main line stands.

A S-C. show will open here Nov. 17, filling in the extra week on the circuit, which will thereafter route its road shows from Detroit to Fort Wayne, Cincinnati, Indianapolis, Chicago, and so on.

\$2,000 SUNK IN "CANNED" ACT IS RESULT OF AGENT'S GAMBLE

Paid For Rights on Vaudeville's "Big Time" to "When Women Rule" Sketch, Canceled After First Week. Roland West Got the Money; Frank Bohm the Agent Who Speculated. West Secured Last \$600 Night Before Act Opened.

"When Women Rule" for "the big time" cost \$2,000. Frank Bohm is the loser. He paid that amount to Roland West, its owner, for the United Booking Offices rights. The sketch played a week or so and was then "canned."

West might have had a suspicion of what was to happen. The night before the piece opened in the big houses Mr. West told Mr. Bohm to come across with a balance of \$600. Bohm did.

BEATING WESTERN WHEEL.

Boston, Nov. 5.

The Howard Athenaeum is using the Progressive circuit on a fat guarantee and, according to G. E. Lathrop, Jr., the Progressive shows, with possibly one exception, which did not play his house, have not only exceeded the Western Wheel productions of previous years, but have passed his wildest hopes.

"Naturally I am not taking things for granted," he said. "And I have covered every show before it reached Boston as a matter of safety, but there has been no need. And next year I think the country will see some burlesque that will startle it." Lathrop is the son of Dr. G. E. Lathrop, a veteran in the burlesque and vaudeville world.

CHORISTER DROPS ON STAGE.

Toronto, Nov. 5.

While dancing on the stage of the Star, Grace Whitman, a member of "The Girls From the Follies" (Progressive Wheel), dropped and had to be carried into the wings. She was removed to the hospital. The girl had to undergo an operation for appendicitis. She is at St. Michael's hospital.

WEBER CASE HELD UP.

The action of L. Lawrence Weber against the Columbia Amusement Co. for damages through breach of contract in the Columbia Co. not placing its attractions at the Mohawk, Schenectady, was on the Supreme Court calendar last week, but is now before the Appellate Term on a motion by the defendant to include T. W. Dinkins as a co-plaintiff, it being alleged Dinkins was Weber's partner in the theatre.

ARMSTRONG TRYING AGAIN.

Max Armstrong, whose burlesque "Panama Daisies" failed to weather the Progressive Circuit, plans to return with another new company, new people and new everything.

He expects to have his show okayed this time.

PROGRESSIVE BINGHAMPTON.

The Armory, Binghampton, N. Y., owned by Frank A. Keeney, (who

bought out the McMahon Brothers' interest), has been added as a "split week" to the Progressive Circuit, its first burlesque company opening there Nov. 10.

Keeney has arranged to play pop vaudeville the first three days of the week with acts booked through the Loew-S-C agency.

PROGRESSIVE BUILDING?

The Progressive Burlesque Circuit may invade Brooklyn through the erection of new building. It is said the Progressive people have about settled upon a site.

"TURKEY" ATTACHED.

Chicago, Nov. 5.

"The Girls from the Moulin Rouge," a "turkey" burlesque outfit being propelled around the middle-west by one F. O. Sprowl, was attached last week by Gus Daniels, who couldn't understand why a "turkey" showman should expect his costumes and scenery without payment.

ANOTHER "LOOP" HOUSE.

Chicago, Nov. 5.

Representatives of the Columbia Amusement Co., have been looking over the northwest corner of Randolph and State streets, as a possible site for another "loop" burlesque house.

As yet nothing has been settled, but negotiations are under way.

FOLLIES BERGERE REVUE.

(Special Cable to VARIETY.)

Paris, Nov. 5.

A new revue by Michel Carre and Andre Barde was presented by Clement Pannet at the Folies Bergere Oct. 31. It was nicely received, but lacks humor.

Regina Badet is very good in a Mexican sketch; Hilda May, only fair. Among those playing are Mlle. Davigny (commere), the comic Raimu (formerly at the Cigale), Nina Myral, Miss Reynolds, Messrs. Maurel, Geo. Burette, Magnard, G. Duval, Quinault.

The authors have not written adequate parts for the talent engaged. The best and most successful scene is the "staircase" dance, well produced, but on a slightly smaller scale than the London production.

Henriette LeBlond as Theresa is splendid; Nina Myral in a scene at a telephone switchboard, is good.

Transparent scenery shows subscribers' troubles in obtaining communications, finishing with a risky incident.

SAVOY STOCK WINDS UP.

San Francisco, Nov. 5.

The Savoy stock company is no more.

MUSIC BUSINESS SERIOUS.

The situation in the music publishing business is rapidly approaching a serious crisis. The huge combination of the five and ten-cent stores is squeezing the publishers on the one hand and the performers and others are becoming so avaricious that the so-called "business men" are in a state of panic, with no relief in sight that they seem able to clutch.

At the present time new issues of sheet music are being sold to the ten-cent stores at five cents for the initial order, in any amount the buyers wish to purchase, and hits are being purchased at six, expressage prepaid.

On the other hand the "plugging" and "boosting" of a song is costing more and more as time goes on. Nowadays, in addition to paying the singers in vaudeville, the orchestra leaders are demanding \$10 a month and even the stage managers are insisting that they participate in the melon-cutting. Then come the cafe orchestras and cabaret entertainers.

Henry Watterson, of the Watterson-Berlin-Snyder Co., who controls half a dozen other minor publishing concerns, has been setting a pace that the others are finding it difficult to keep step with. He is reported to have publicly proclaimed that by his method of "plugging" he can dispose of 2,000,000 copies of his issues every six months at six cents and that if he held out for seven this large quantity of sheet music might be considerably diminished. The difference between six and seven cents is \$20,000 semi-annually, and this he charges up to the "boosting" account.

"SYNDICATE" BUYS ONE.

Chicago, Nov. 5.

The Frank Clark Music Publishing Co., formerly owned jointly by Marvin Lee and Clark, has been taken over by the Waterson, Berlin & Snyder Syndicate.

A combination of poor business and the various other attending circumstances is said to be the cause of the shift.

Rumor says a few others will follow.

SECOND LARGEST BUSINESS.

Cincinnati, Nov. 5.

Manager M. T. Middleton, of the new Gayety, announces his house did the second largest business on the Columbia Circuit last week. The Gayety opened Oct. 26.

BEDINI GETS RECORDS.

The Jean Bedini burlesque show (Progressive Wheel) took the record at the Empire, Pittsfield, Mass., recently. The show did \$1,700 in three days, according to a statement made this week. The show, it is declared, also has this season's records for the Van Curler, Schenectady and Bender, Holyoke.

ANDY LEWIS DID IT.

The numbers in the Al Reeve show on the Eastern Burlesque Wheel were staged by Andy Lewis, principal comedian with the company. Last week's VARIETY in mentioning Carmencita who is with the show gave Carmen credit for having attended to some of them.

COLUMBIA TELLS BUSINESS.

The Columbia Amusement Co. (Eastern Burlesque Wheel) had told its inside business affairs to the stockholders of the company, in the form of a confidential letter sent out late last week, giving the amount of gross at each of the Eastern houses for the previous week.

The letter carried a lot of high amounts, including \$4,700 at the Empire, Philadelphia, formerly the Western Wheel house over there. While or the Western Wheel the Empire never knew there was that much money in loose circulation. The Gayety, Pittsburgh showed \$6,300. It has been running above six thousand all season.

The Columbia executives seem well satisfied with the business on their circuit, the shows and the theatres. A couple of bad spots exist, a fact which the travelling managers say is not complainable of in a row of 43 theatres.

One Columbia man, speaking of the "opposition" (Progressive Wheel) indicated a friendliness to that circuit. He said when told the Progressives were claiming to be doing real business: "Why shouldn't they? They have burlesque people who are just as good showmen as we are, have been in it as long and know how to make the people come in to see their shows. We didn't make any money for nearly 20 years, did we? But we kept going every season just the same. Well, they will keep going too, and if as I understand the Progressives are a little worried over the poorer shows on the Wheel which must repeat, why don't they either take those shows out or make them good?"

TOO MUCH WATER DAILY.

Why Mul Clark is leaving the Watson Sisters Show on the Eastern Wheel is ascribed by him to the necessity of jumping into a tank of water twice daily. His role calls for that, says Mr. Clark. It happens at the finish of the show.

JAKE'S NEW PRIMA DONNA.

Jake Goldenberg has signed up the Baroness Bonfantu who joins his Columbia Circuit burlesque show in Brooklyn next week as prima donna, replacing Elsie Jerome who is returning to vaudeville.

JERMON BUYS ROBIE'S SHOW.

Louis Robie has disposed of his Columbia Circuit burlesque franchise to John G. Jermon who is reorganizing the former's show, Robie's "Knickerbockers," which played its last stand at the Columbia here last week.

Robie had been informed that his show was not up to full measure, and, rather than stand any further losses or changes, put it on the market.

The new Jermon show will play out Robie's time.

MORE BURLESQUE IN WASH.

Washington, Nov. 5.

There is a good deal of indefinite talk in circulation here which seems to indicate that the opposition burlesque people have their eyes on this town. One report is that the Progressive Circuit is in negotiation for old Lyceum on Pennsylvania which they would reopen.

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

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Anna Doherty is back in New York visiting her sister, Lillian.

Madone Welch has joined the Coast "Master Mind."

Pitsey Katen was married in the Bronx, New York, Oct. 18.

Mrs. Al Raymond, wife of the German comedian, gave birth to a boy Wednesday afternoon.

Clara Inge is reported in negotiation with the Shuberts for a contract from them.

A girl was born to Mr. and Mrs. Albert Marks (Marks and Rosa) in Boston a few days ago.

Edward Spiegel, recovering from typhoid, expects to be outdoors within a fortnight.

The Sullivan-Considine bookings at Indianapolis will not commence until Nov. 30.

W. H. McElfatrick, the theatrical architect, has recovered from a recent illness.

New Castle, Pa., will discontinue United Booking Offices Family Department vaudeville.

The Walnut, Louisville, has returned to the pop vaudeville policy, with bills supplied by Gus Sun.

Matt Grau, who's been resting at Mount Clemens, Mich., returned to his New York office this week.

Walter Robinson, in the National (Bronx) theatre box office for the past two years, has resigned.

Irving Berlin is called upon nowadays wherever he goes to sing his Friars' "song-speech."

Edna Goodrich and Dazie are both announced by illustrated boards in the Palace, New York, lobby to be coming there shortly.

Four Konez Bros. arrived from Europe Monday, after an absence of four months. They return again in July, next, opening at the London Palace.

Arthur Berkley, the "Rose Maid" tenor, has acquired a vaudeville partner and is rehearsing for his debut hereabouts next Monday.

Walker Whiteside played to \$1,164 at the Kerr O. H. Hastings, Neb. Oct. 27, says M. S. Lohman, manager of the house.

Whiting and Burt did not go on at the Winter Garden Sunday night, objecting to the position assigned them in the program.

C. O. Tennis (Eastern Managers' Association) has booked a heavy cold which has him on the verge of a hospital cot.

Rabbit Maranville, the Boston Nationals' shortstop, and teammate, Thomas Griffith, have framed a vaudeville double act.

"Davy's Melody," a new show with Herman Timberg as the star, opened on the Stair & Havlin time Monday at the Prospect, Bronx.

The Lee Morrison show, "A Romance of Billy Goat Hill," is still going, according to Morrison, although business is far from satisfactory.

Daniel Frohman's "Detective Keen," the big time vaudeville sketch, opened at the Orpheum, New York (Loew) yesterday.

Wells Hawks, one of the most widely known theatrical agents in the country, is back in New York. He is promoting an advertising novelty.

Eunice Burnham, formerly in partnership with Charlotte Greenwood, has acquired a new vaudeville partner in Charles Irwin, an Englishman.

"The Love Leash," which had a short and unprofitable stay at the Harris theatre, is not going on the road. The piece has gone to the storehouse for this season's reposal at least.

Charles B. Lawlor and Daughters start over the S-C route Nov. 9 at Fort Wayne. The same day P. O'Malley Jennings and Edna Dorman commence the S-C time at Detroit.

Bernard Daly, who recently entered vaudeville, is entertaining a road proposition to revive "Rory of the Hills" for a Canadian tour, opening around Thanksgiving.

Olly Logdson was granted an interdictory decree of divorce in Judge Vernon Davis' Court last week from Ed. A. Logdson. The former's chief witness was Marie Zuker of the Packard Theatrical Exchange. Arthur Driscoll appeared for Miss Logdson.

Ethel Hopkins is in the Polyclinic hospital, New York, where she was successfully operated upon this week for appendicitis.

Robert Millikin, late of the defunct "Moon Maiden," has signed with the western company of "Mutt and Jeff," and will join next week in Fort Wayne, Ind., to play a principal role.

Frank Clifford and William J. Vail met at the elevator of the New York theatre the other day. They recognized each other at once, recalling it had been 19 years since their last meeting, at Wellington, New Zealand.

"The Dream Maiden" is still out although a report from Indianapolis had show closing at that point. It played Indiana dates last week. The business en route has not been much to speak of.

"The Fight," the Henry B. Harris Estate piece, closes its Hudson engagement Saturday night and takes to the road, opening in New Haven next Monday. The show is booked for dates in Boston, Philadelphia and Chicago.

Olive Wyndham, who has been starred with Lee Morrison's "What Happened to Mary?" since its premiere, left Saturday night in Brooklyn and went into rehearsal with the Shuberts' "A Modern Girl."

B. F. Keith was married Oct. 29 to Ethel Bird Chase, daughter of P. B. Chase, of Washington where the ceremony took place. Keith is 67 years of age, his bride 26. Mr. Chase did not attend the nuptials.

Arthur Hull, who closed Saturday night with the Edmund Breece company in "The Master Mind" at the West End theatre, has been signed for "The Henrietta" revival, in which William H. Crane and Douglas Fairbanks are to appear.

The Hudson, Union Hill, gave a midnight show election night and the performers who are playing there this week at the usual "cut," were compelled to give the extra performance without compensation. There were about 50 people in the house for the additional performance.

Morris Jones, booking agent with the R. J. Gomes Vaudeville Exchange, in the Oddfellows' Temple Building, Cincinnati, got in line for a Carnegie hero medal several days ago when he rescued a score of girls from the Temple when it caught fire. Ere the medal is hastily attached to Morris, it might be said that he did not carry the fairs down a ladder, nor through smoke and flame down ten flights of stairs. He simply ran into various offices and warned them to vacate. Real hero, at that.

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the Studebaker last Saturday night, has been revised and made over.

It is billed to appear in its new form in Bloomington, Ill., Nov. 7.

\$2,000 SUNK IN "CANNED" ACT IS RESULT OF AGENT'S GAMBLE

Paid For Rights on Vaudeville's "Big Time" to "When Women Rule" Sketch, Canceled After First Week.

Roland West Got the Money; Frank Bohm the Agent Who Speculated. West Secured Last \$600 Night Before Act Opened.

"When Women Rule" for "the big time" cost \$2,000. Frank Bohm is the loser. He paid that amount to Roland West, its owner, for the United Booking Offices rights. The sketch played a week or so and was then "canned."

West might have had a suspicion of what was to happen. The night before the piece opened in the big houses Mr. West told Mr. Bohm to come across with a balance of \$600. Bohm did.

BEATING WESTERN WHEEL.

Boston, Nev. 5.

The Howard Athenaeum is using the Progressive circuit on a fat guarantee and, according to G. E. Lathrop, Jr., the Progressive shows, with possibly one exception, which did not play his house, have not only exceeded the Western Wheel productions of previous years, but have passed his wildest hopes.

"Naturally I am not taking things for granted," he said. "And I have covered every show before it reached Boston as a matter of safety, but there has been no need. And next year I think the country will see some burlesque that will startle it." Lathrop is the son of Dr. G. E. Lathrop, a veteran in the burlesque and vaudeville world.

CHORISTER DROPS ON STAGE.

Toronto, Nov. 5.

While dancing on the stage of the Star, Grace Whitman, a member of "The Girls From the Follies" (Progressive Wheel), dropped and had to be carried into the wings. She was removed to the hospital. The girl had to undergo an operation for appendicitis. She is at St. Michael's hospital.

WEBER CASE HELD UP.

The action of L. Lawrence Weber against the Columbia Amusement Co. for damages through breach of contract in the Columbia Co. not placing its attractions at the Mohawk, Schenectady, was on the Supreme Court calendar last week, but is now before the Appellate Term on a motion by the defendant to include T. W. Dinkins as a co-plaintiff, it being alleged Dinkins was Weber's partner in the theatre.

ARMSTRONG TRYING AGAIN.

Max Armstrong, whose burlesque "Panama Daisies" failed to weather the Progressive Circuit, plans to return with another new company, new people and new everything.

He expects to have his show okayed this time.

PROGRESSIVE BINGHAMPTON.

The Armory, Binghampton, N. Y., owned by Frank A. Keeney, (who

bought out the McMahon Brothers' interest), has been added as a "split week" to the Progressive Circuit, its first burlesque company opening there Nov. 10.

Keeney has arranged to play pop vaudeville the first three days of the week with acts booked through the Loew-S-C agency.

PROGRESSIVE BUILDING?

The Progressive Burlesque Circuit may invade Brooklyn through the erection of new building. It is said the Progressive people have about settled upon a site.

"TURKEY" ATTACHED.

Chicago, Nov. 5.

"The Girls from the Moulin Rouge," a "turkey" burlesque outfit being propelled around the middle-west by one F. O. Sprowl, was attached last week by Gus Daniels, who couldn't understand why a "turkey" showman should expect his costumes and scenery without payment.

ANOTHER "LOOP" HOUSE.

Chicago, Nov. 5.

Representatives of the Columbia Amusement Co., have been looking over the northwest corner of Randolph and State streets, as a possible site for another "loop" burlesque house.

As yet nothing has been settled, but negotiations are under way.

FOLLIES BERGERE REVUE.

(Special Cable to VARIETY.)

Paris, Nov. 5.

A new revue by Michel Carre and Andre Barde was presented by Clement Pannet at the Folies Bergere Oct. 31. It was nicely received, but lacks humor.

Regina Badet is very good in a Mexican sketch; Hilda May, only fair. Among those playing are Mlle. Davrigny (commere), the comic Raimu (formerly at the Cigale), Nina Myral, Miss Reynolds, Messrs. Maurel, Geo. Burette, Magnard, G. Duval, Quinault.

The authors have not written adequate parts for the talent engaged. The best and most successful scene is the "staircase" dance, well produced, but on a slightly smaller scale than the London production.

Henriette LeBlond as Theresa is splendid; Nina Myral in a scene at a telephone switchboard, is good.

Transparent scenery shows subscribers' troubles in obtaining communications, finishing with a risky incident.

SAVOY STOCK WINDS UP.

San Francisco, Nov. 5.

The Savoy stock company is no more.

MUSIC BUSINESS SERIOUS.

The situation in the music publishing business is rapidly approaching a serious crisis. The huge combination of the five and ten-cent stores is squeezing the publishers on the one hand and the performers and others are becoming so avaricious that the so-called "business men" are in a state of panic, with no relief in sight that they seem able to clutch.

At the present time new issues of sheet music are being sold to the ten-cent stores at five cents for the initial order, in any amount the buyers wish to purchase, and hits are being purchased at six, expressage prepaid.

On the other hand the "plugging" and "boosting" of a song is costing more and more as time goes on. Nowadays, in addition to paying the singers in vaudeville, the orchestra leaders are demanding \$10 a month and even the stage managers are insisting that they participate in the melon-cutting. Then come the cafe orchestras and cabaret entertainers.

Henry Watterson, of the Watterson-Berlin-Snyder Co., who controls half a dozen other minor publishing concerns, has been setting a pace that the others are finding it difficult to keep step with. He is reported to have publicly proclaimed that by his method of "plugging" he can dispose of 2,000,000 copies of his issues every six months at six cents and that if he held out for seven this large quantity of sheet music might be considerably diminished. The difference between six and seven cents is \$20,000 semi-annually, and this he charges up to the "boosting" account.

"SYNDICATE" BUYS ONE.

Chicago, Nov. 5.

The Frank Clark Music Publishing Co., formerly owned jointly by Marvin Lee and Clark, has been taken over by the Waterson, Berlin & Snyder Syndicate.

A combination of poor business and the various other attending circumstances is said to be the cause of the shift.

Rumor says a few others will follow.

SECOND LARGEST BUSINESS.

Cincinnati, Nov. 5.

Manager M. T. Middleton, of the new Gayety, announces his house did the second largest business on the Columbia Circuit last week. The Gayety opened Oct. 26.

BEDINI GETS RECORDS.

The Jean Bedini burlesque show (Progressive Wheel) took the record at the Empire, Pittsfield, Mass., recently. The show did \$1,700 in three days, according to a statement made this week. The show, it is declared, also has this season's records for the Van Curler, Schenectady and Bender, Holyoke.

ANDY LEWIS DID IT.

The numbers in the Al Reeve show on the Eastern Burlesque Wheel were staged by Andy Lewis, principal comedian with the company. Last week's VARIETY in mentioning Carmencita who is with the show gave Carmen credit for having attended to some of them.

COLUMBIA TELLS BUSINESS.

The Columbia Amusement Co. (Eastern Burlesque Wheel) had told its inside business affairs to the stockholders of the company, in the form of a confidential letter sent out late last week, giving the amount of gross at each of the Eastern houses for the previous week.

The letter carried a lot of high amounts, including \$4,700 at the Empire, Philadelphia, formerly the Western Wheel house over there. While or the Western Wheel the Empire never knew there was that much money in loose circulation. The Gayety, Pittsburgh showed \$6,300. It has been running above six thousand all season.

The Columbia executives seem well satisfied with the business on their circuit, the shows and the theatres. A couple of bad spots exist, a fact which the travelling managers say is not complainable of in a row of 43 theatres.

One Columbia man, speaking of the "opposition" (Progressive Wheel) indicated a friendliness to that circuit. He said when told the Progressives were claiming to be doing real business: "Why shouldn't they? They have burlesque people who are just as good showmen as we are, have been in it as long and know how to make the people come in to see their shows. We didn't make any money for nearly 20 years, did we? But we kept going every season just the same. Well, they will keep going too, and if as I understand the Progressives are a little worried over the poorer shows on the Wheel which must repeat, why don't they either take those shows out or make them good?"

TOO MUCH WATER DAILY.

Why Mul Clark is leaving the Watson Sisters Show on the Eastern Wheel is ascribed by him to the necessity of jumping into a tank of water twice daily. His role calls for that, says Mr. Clark. It happens at the finish of the show.

JAKE'S NEW PRIMA DONNA.

Jake Goldenberg has signed up the Baroness Bonfantu who joins his Columbia Circuit burlesque show in Brooklyn next week as prima donna, replacing Elsie Jerome who is returning to vaudeville.

JERMON BUYS ROBIE'S SHOW.

Louis Robie has disposed of his Columbia Circuit burlesque franchise to John G. Jermon who is reorganizing the former's show, Robie's "Knickerbockers," which played its last stand at the Columbia here last week.

Robie had been informed that his show was not up to full measure, and, rather than stand any further losses or changes, put it on the market.

The new Jermon show will play out Robie's time.

MORE BURLESQUE IN WASH.

Washington, Nov. 5.

There is a good deal of indefinite talk in circulation here which seems to indicate that the opposition burlesque people have their eyes on this town. One report is that the Progressive Circuit is in negotiation for old Lyceum on Pennsylvania which they would reopen.

VARIETY

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E. A. LEVY

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Anna Doherty is back in New York visiting her sister, Lillian.

Nandone Welch has joined the Coast "Master Mind."

Pitsey Katzen was married in the Bronx, New York, Oct. 18.

Mrs. Al Raymond, wife of the German comedian, gave birth to a boy Wednesday afternoon.

Clara Inge is reported in negotiation with the Shuberts for a contract from them.

A girl was born to Mr. and Mrs. Albert Marks (Marks and Rosa) in Boston a few days ago.

Edward Spiegel, recovering from typhoid, expects to be outdoors within a fortnight.

The Sullivan-Considine bookings at Indianapolis will not commence until Nov. 30.

W. H. McElfatrick, the theatrical architect, has recovered from a recent illness.

New Castle, Pa., will discontinue United Booking Offices Family Department vaudeville.

The Walnut, Louisville, has returned to the pop vaudeville policy, with bills supplied by Gus Sun.

Matt Grau, who's been resting at Mount Clemens, Mich., returned to his New York office this week.

Walter Robinson, in the National (Bronx) theatre box office for the past two years, has resigned.

Irving Berlin is called upon nowadays wherever he goes to sing his Friars' "song-speech."

Edna Goodrich and Dazie are both announced by illustrated boards in the Palace, New York, lobby to be coming there shortly.

Four Konerz Bros. arrived from Europe Monday, after an absence of four months. They return again in July, next, opening at the London Palace.

Arthur Berkley, the "Rose Maid" tenor, has acquired a vaudeville partner and is rehearsing for his debut hereabouts next Monday.

Walker Whiteside played to \$1,164 at the Kerr O. H. Hastings, Neb. Oct. 27, says M. S. Lohman, manager of the house.

Whiting and Burt did not go on at the Winter Garden Sunday night, objecting to the position assigned them in the program.

C. O. Tennis (Eastern Managers' Association) has booked a heavy cold which has him on the verge of a hospital cot.

Rabbit Maranville, the Boston Nationals' shortstop, and teammate, Thomas Griffith, have framed a vaudeville double act.

"Davy's Melody," a new show with Herman Timberg as the star, opened on the Stair & Havlin time Monday at the Prospect, Bronx.

The Lee Morrison show, "A Romance of Billy Goat Hill," is still going, according to Morrison, although business is far from satisfactory.

Daniel Frohman's "Detective Keen," the big time vaudeville sketch, opened at the Orpheum, New York (Loew) yesterday.

Wells Hawks, one of the most widely known theatrical agents in the country, is back in New York. He is promoting an advertising novelty.

Eunice Burnham, formerly in partnership with Charlotte Greenwood, has acquired a new vaudeville partner in Charles Irwin, an Englishman.

"The Love Leash," which had a short and unprofitable stay at the Harris theatre, is not going on the road. The piece has gone to the storehouse for this season's reposal at least.

Charles B. Lawlor and Daughters start over the S-C route Nov. 9 at Fort Wayne. The same day P. O'Malley Jennings and Edna Dorman commence the S-C time at Detroit.

Bernard Daly, who recently entered vaudeville, is entertaining a road proposition to revive "Rory of the Hills" for a Canadian tour, opening around Thanksgiving.

Oly Logdson was granted an interlocutory decree of divorce in Judge Vernon Davis' Court last week from Ed. A. Logdson. The former's chief witness was Marie Zuker of the Packard Theatrical Exchange. Arthur Driscoll appeared for Miss Logdson.

Ethel Hopkins is in the Polyclinic hospital, New York, where she was successfully operated upon this week for appendicitis.

Robert Millikin, late of the defunct "Moon Maiden," has signed with the western company of "Mutt and Jeff," and will join next week in Fort Wayne, Ind., to play a principal role.

Frank Clifford and William J. Vail met at the elevator of the New York theatre the other day. They recognized each other at once, recalling it had been 19 years since their last meeting, at Wellington, New Zealand.

"The Dream Maiden" is still out although a report from Indianapolis had show closing at that point. It played Indiana dates last week. The business en route has not been much to speak of.

"The Fight," the Henry B. Harris Estate piece, closes its Hudson engagement Saturday night and takes to the road, opening in New Haven next Monday. The show is booked for dates in Boston, Philadelphia and Chicago.

Olive Wyndham, who has been starred with Lee Morrison's "What Happened to Mary?" since its premiere, left Saturday night in Brooklyn and went into rehearsal with the Shuberts' "A Modern Girl."

B. F. Keith was married Oct. 29 to Ethel Bird Chase, daughter of P. B. Chase, of Washington where the ceremony took place. Keith is 67 years of age, his bride 26. Mr. Chase did not attend the nuptials.

Arthur Hull, who closed Saturday night with the Edmund Breese company in "The Master Mind" at the West End theatre, has been signed for "The Henrietta" revival, in which William H. Crane and Douglas Fairbanks are to appear.

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SHOWS AT THE BOX OFFICE IN THE NEW YORK THEATRES

Election Excitement Affected Business Last Week. All Theatres Felt it More or Less. Some Houses Holding Up Very Big This Season, While Others With Current Attractions Almost Making Records for Light Patronage.

The excitement attending Tuesday's election in New York City had a marked effect upon the theatrical business last week, from which period mostly *VARIETY*'s present monthly report of the conditions at the local box offices has been estimated. The bitter feeling prevailing between the political parties, with the ginger infused into the campaigning by the Sulzer impeachment and the Hennessy revelations, not only kept the interest of the public centered in politics, but prevented the newspapers from devoting more than a very limited space to theatrical news.

All the New York houses felt the drop in attendance more or less, but the comparative receipts indicate the opinion established by the various productions.

"Adele" (Longacre) (11th Week). Still a solid hit, doing near \$10,000 last week.

"After 5" (Fulton) (2nd Week). Wagenhals & Kemper's first production in some time. Will be taken off this Saturday. Does not stand management over \$4,000 in all. John Mason in "Indian Summer" moves in from Criterion next Monday.

"At Bay" (39th St.) (5th Week). Getting under way nicely. Started well, then slumped, but later picked up. Did between \$6,000 and \$7,000 last week.

Cyril Maude (Wallack's) (1st Week). Opened Monday in "Second in Command." Graceful notices on star and certain to receive sufficient press attention to offstage location of house.

Grand Opera (Century) (8th Week). Further retrenchment in expense account through abandonment of opera in original language. Draws well intermittently, according to opera presented. Fair interest in venture throughout city.

Hippodrome ("America") (10th Week). Business holding up here beyond average at this season of year, when Hip attendance falls off generally, to be picked up again at Xmas time. Doing very big, with matinees exceptionally strong.

"Indian Summer" (John Mason) (Criterion) (2d Week). Moves Monday to Fulton theatre. Probably contract with Charles Frohman management calls for specified New York engagement for star. Fell down lamentably at Criterion. Known as "\$300 a night show." May be doing \$2,500 to \$3,000 on week. An Augustus Thomas play, with the piece the fault. To be followed by "The Man Inside," Nov. 10, by Roland B. Molineaux, under the Belasco management. New piece predicted a New

Seldom happens house with small business is given credit for more than it draws. Has had longer run than anticipated in Garrick.

"Miss Phoenix" (Harris) (1st Week). Opened Monday. Notices about settled life of piece in New York.

"Nearly Married" (Gaiety) (9th Week.) Hard work on advertising and publicity end has kept it up. About \$7,000 last week. Considered good returns.

"Oh, I Say" (Casino) (2d Week). Opened Thursday of last week. Notices quite good. Brought fair advance with good business the last two days; the second night showing up well. Hardly thought big enough for protracted stay.

"Peg O' My Heart" (Laurette Taylor) (Cort) (47th Week). One of the election sufferers. Around \$8,500 last week. First drop since start of season. Seemed to suffer with "Within the Law" last week also, which took a fall. Both the longest runs of any house in city. Overflow of "Peg" said to have given "To-Day," across the street, its real start.

"Potsah & Perlmutter" (Cohan) (13th Week). Capacity downstairs all last week, but felt election up above. Did \$13,600.

Repertoire (Princess) (5th Week). Doing full capacity at night, but having trouble at matinees, particularly Wednesday. Saturday afternoon good downstairs but light in balcony. Of small capacity, needs empty box office rack all the time. Doing around \$5,000 weekly, at \$2.50 scale.

Forbes-Robertson (with Gertrude Elliott) (Repertoire) (Shubert) (6th Week). New theatre dedicated to late Sam S. Shubert fortunate in having eminent English actor to open house and American engagement. Drawing \$13,000 weekly, about as much as theatre can hold, and looks good for long stay through continual change of program showing a varied style of entertainment not equalled in New York in years.

"Seven Keys to Baldpate" (Astor) (7th Week). Doing all kinds of business. Reaches between \$11,000 and \$12,000. Play so well spoken of undoubtedly makes it hard for other shows in same vein of humor to follow it.

"Sweethearts" (Christie MacDonald) (New Amsterdam) (9th Week). Moves to Liberty Monday. Not considered good judgment by other managers. Believe piece should leave New York when sent out of Amsterdam. House management there has done nothing to promote welfare of "Sweethearts." Receipts as high as \$16,000 during run. Did around \$10,000 last week. Klaw & Erlanger's own show, "Little Cafe," opens Nov. 10.

"Tante" (Ethel Barrymore) (Empire)

(2d Week). Usual Barrymore run, with good new show to attract.

"The Auctioneer" (David Warfield) (Belasco) (6th Week). This revival breaking records at the house. Around \$16,000.

"The Doll Girl" (Richard Carle and Hattie Williams) (Globe) (11th Week). Leaves this Saturday. Business fell to around \$6,000 mark. Commenced to depend upon Saturday's full capacity, not always certain. H. H. Frazee's "Madcap Duchess" at Globe next week.

"The Family Cupboard" (Playhouse) (12th Week). Receipts last week estimated \$7,500, which may be trifle high, but show doing a solid business that will carry it over the entire season.

"The Fight" (Hudson) (11th Week). Dropped badly. \$3,500 liberal estimate for last week. Leaves Saturday. "Gen. John Regan" Monday.

"The Girl and the Pennant" (Lyric) (3d Week). Not a chance. Doing perhaps \$3,500, probably nearer \$2,500. Baseball play with Christy Mathewson's name as co-author. Show and house must have had net loss \$5,000 last week.

"The Great Adventure" (Booth) (4th Week). New house and show, but doing little. No talk heard of either. Belasco's "Temperamental Journey" pronounced so superior to this English imported piece the Booth attraction acted as publicity maker for Belasco's production.

"The Lure" (Elliott). Drawing between \$5,000 and \$6,000, good returns for house. Name and notoriety combine to hold up drawing power.

"The Marriage Game" (Comedy) (2d Week). Started off well after opening Oct. 29. Hasn't had full week's return yet. Did \$2,200 last Saturday on two performances. A John Cort show with the Selwyns interested.

"The Marriage Market" (Donald Brian) (Knickerbocker) (7th Week). Taking the expected drop after star's personal following exhausted itself. Did around \$9,000 last week. Successor probably being sought.

"The Pleasure Seekers" (Winter Garden) (1st Week). Opened Monday night. Received but fair notices. Favorable opinion expressed only on production. Did not draw capacity to opening, first time that has happened at Garden. \$2.50 scale Monday night, with \$3 for orchestra seats Election Night. Lew Fields and Marcus Loew producers. Shuberts only interested as house managers. Not believed show big enough in personnel or class for usual long Garden run. Piece represented perhaps \$5,000 at opening.

"The Temperamental Journey" (Republic) (10th Week). A David Belasco show that has kept up a steady gait, now doing between \$9,500 and \$10,000.

"The Younger Generation" (Grace George) (7th Week). Leaves Nov. 15, to be followed Nov. 17 by Elsie Ferguson in "A Strange Woman." The Grace George run fairly satisfactory. Did about \$5,000 last week. A Broadway house might have prolonged Miss George's New York engagement. Her work very favorably commented upon.

"To-Day" (48th St.) (5th Week). This play the talk of professional New York. Given up as hopeless, business took a turn. \$6,700 last week and looks

strong. Third act "makes" it. Finale of that changed since opening.

"Within the Law" (Eltिंगe) (61st Week). Had its second poorest week of extraordinary long run ending last Saturday. Got \$7,400. Other lighter week in July, with \$6,100. No complaint by management. Show will remain throughout second season also.

44th St. Music Hall. Did fairly well with new music hall (vaudeville) policy of entertainment for first week ending Nov. 1 at \$1.50. Around \$10,000 last week, including Sunday shows. Understood to be looking for high grade manager who thoroughly understands vaudeville. What house needs. Has excellent chance if handled right.

Palace (Vaudeville). Business off again. Needs big looking program all the time. Seems to be drawing from the highbrow class of people, not regular vaudeville patrons. Will have to be carefully watched to hold this clientele.

Hammerstein's (Vaudeville). Depression in business of late. Too much Times Square opposition. Capacity of house will not permit of the expensive bills others play. When too much money spent on headline, remaining program suffers. Hammerstein policy long bill with many "names" or cheap feature attraction, taking chance later will get over.

Fifth Avenue (Vaudeville). F. F. Proctor's big time house in New York. Has been picking up of late. Start of season discouraging. Fifth Avenue has its own people, who will be drawn back by good shows.

Colonial, Alhambra, Bronx (Vaudeville). All B. F. Keith houses and all not doing profitable business on the run. Bronx hasn't made a dollar any week since last April. Colonial very bad, no matter what feature act at top. Alhambra receives slight attention from the Harlemites. Keith office repeatedly causes an announcement to be made in the daily press the theatres are doing their best business. Opinion among New Yorkers who do not read *VARIETY* is that the Keith shows of late have been very bad.

SHOWS CLOSING.

"The Yellow Jacket," originally booked for a fortnight stay in Chicago, played four weeks there, closing Saturday and returning to New York, where it will remain inactive until William Harris, Jr., makes up his mind what he will do with it.

It's very likely the show will retake to the road under new management, as Harris has negotiations on for the sale of the show.

"The Deep Purple," which has been playing the Stair & Haylin houses, has closed, playing its last dates in the Jake Wells houses south.

William A. Brady's southern company of "Ready Money" has closed and the players have returned to Broadway.

— Denver, Nov. 5.

"The Country Boy," operated by the Henry B. Harris Estate, New York, winds up its road tour here Saturday night, the management deciding not to try one-nighters any further.

If you don't advertise in VARIETY, don't advertise at all.

STRATFORD PLAYERS MEET KILLING FROST IN CHICAGO

Highbrow English Art Fellows Who Scorned Barbarian New York Are Harpooned by Critics of Windy-City-on-Stock-Yards. Play "Much Ado" Before Small and Listless Audience at Blackstone.

Chicago, Nov. 5. The Stratford-on-Avon Players, long heralded, arrived at the Blackstone Monday night and presented as their initial offering Shakespeare's "Much Ado About Nothing."

F. R. Benson, actor-manager of the company, would not open his American tour in New York, but preferred to come to Chicago. The opening did not attract a large nor enthusiastic audience, and the opening bill was played in a slow and uninteresting style.

The engagement began as a big disappointment to the high-brow contingent of Chicago.

Local scribes were violent in their reviews, and sent some sharp barbed arrows into the ranks of the English players. Unless the remaining works in the repertoire are played better than the opening, the engagement promises to be a fiasco.

ARE WITMARKS PRODUCING?

A report around says the Witmarks (music publishing firm) will be the producers of the new comic opera, with music by Victor Herbert and book by Otto Auerbach.

The piece is nearly completed, it is said, and will be started around New Year's.

SALLIE FISHER IS A MOTHER.

Chicago, Nov. 5.

A son was born last week in Detroit to Mr. and Mrs. Arthur Houghton. Mr. Houghton is manager of "The Lady of the Slipper." Mrs. Houghton was formerly Sallie Fisher, well known in Chicago and the middle west as a figure in musical comedy.

2d "BALDPATE" PIECE

Players are being signed by Cohan & Harris for the second company of "Seven Keys to Baldpate," which they have routed up for a long trip over the one nighters.

"NO. 2" "P. & P." PERHAPS.

There will be a "No. 2" "Potash & Perlmutter" show, perhaps, and the same might apply to a "No. 3."

Julian Rose and Julius Tannen are reported engaged for the "No. 2," due to go out around Xmas, opening in Chicago, if it can be located there, provided the company is made up.

GOOD NIGHT, NURSE

Boston, Nov. 5.

Unless "The Whip," opening Tuesday night at the Boston, makes a lot of money, the question of the renewing of the lease of this White Elephant owned by B. F. Keith will be in serious doubt by Manager A. L. Levering.

The lease expires Jan. 1. The fall down of "The Courtin'," which disbanded in this enormous house, cut a

big hole in the profits piled up by "Hanky Panky," which also closed here, but not for the same reason.

Keith, if the lease is not renewed, will put in pictures, and if he does in this enormous ark of the good days of yore—Good Night, Nurse.

SARA PADEN MARRIES.

Chicago, Nov. 5.

Sara A. Paden, who played in "The Third Degree," following Helen Ware, and in "Kindling," following Margaret Illington, was married Nov. 1 to George C. Sackett, secretary of the United Play Co., of Chicago. The wedding took place in the vicarage of St. Gabriel's Church, and Rev. Father Maurice J. Downey performed the ceremony. This priest discovered Miss Paden, while she was a pupil at St. Gabriel's school in the stockyards district some years ago.

SOME RECEIPTS.

George Winnett is losing money with his "Maud Muller" revival, but keeping the show out. The company opened at Ellenville, N. Y., to \$11.25 gross.

J. H. Huntley, who promoted the Huntley-Barker stock and jumped a company from New York to Mobile, where it played for a time and then took it to Savannah, played four weeks' stock to exactly \$942.

Huntley paid the transportation of each member back to New York.

"ANGEL" PROBABLE SUCCESS.

Buffalo, Nov. 5.

"An Angel Without Wings" was given its first performance at the Teck here Monday night. It is a three-character play. It has a gripping story, which gets under way promptly and holds attention to the finale.

Charles A. Millward, Alice Brady and George Trader, together with Florence Arnold, the "angel," have "fat" parts. The minor characters merely fill in the picture.

The local newspaper reviewers express the opinion that the piece will be a success.

"INNOCENT SINNER" STARTS.

Pittsburgh, Nov. 5.

"The Innocent Sinner," which has had a long preparation and many ups and downs, was presented at the Nixon Monday night under the direction of Fred C. Whitney.

The first night audience was more than friendly. Speeches were demanded from James E. Sullivan on behalf of his fellow players and from William Parker Chase, the dramatist-promoter. The women principals are Alice Hagerman, Beatrice McAfee and Diane D'Aubrey.

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PAVLOVA AT MANHATTAN.

The Manhattan Opera House on West 34th street will hold Pavlova for the week before Thanksgiving. Her date there starts Nov. 17, taking up the postponed time for the first performances at the Manhattan of "Op O' My Thumb," the English pantomime, which opens Nov. 24.

Pavlova will play at the Manhattan to a \$1.50 scale. The house is large enough to take in \$25,000 gross on the week at that price.

Monday afternoon and night the dancer gave her first two New York shows of the season at the Metropolitan Opera house, drawing exactly \$11,002 to the box office on the day.

MELBA CONCERT PACKED.

The Melba-Kubelik concert at the Hippodrome Sunday evening gave that house about the biggest crowd of its career. Over 1,000 persons had to be seated upon the stage and as many were turned away from the box office.

"UNDER COVER" REHEARSING.

"Under Cover," a melodrama by a couple of new authors, was placed in rehearsal Monday by Selwyn & Co. William Courtney and Florence Reed are in the principal roles.

The place of opening will be decided upon after the piece develops for the inspection of the management.

\$16,000 HITCHY'S FIRST WEEK.

Chicago, Nov. 5.

"The Beauty Shop," with Raymond Hitchcock, at the Grand Opera House, did \$16,000 on its first week, ending Saturday last.

HERZ OUT OF "DUCHESS."

Ralph Herz is out of the cast of "The Madcap Duchess" and has been replaced by Robert Pitkin, who left Tuesday for Boston to join the organization. He will open in the piece at the Globe next Tuesday night.

This leaves Ann Swinburne the only artist in the cast to be featured. The reason assigned by the management for the abrupt retirement of Herz is that the role was unsuited to him.

NOT SO SERENE AT HOWARD'S.

Chicago, Nov. 5.

It would seem that all is not serene down at Howard's new theatre. Outwardly things have been moving along smoothly, and nothing but optimistic news has been given out.

This week, however, some of the members of the chorus have voiced a complaint. They say that week before last they received the munificent sum of \$8 each. Last week, they were a little more fortunate and received \$10. This week they have promises of a still further raise.

ROAD UNPROFITABLE.

Paul Gilmore, starring in the former Henry B. Miller piece, "The Hayoc," found the road so unprofitable that he closed his company last week in Erie, Pa.

"A Royal Slave," which had J. N. Montgomery ahead, found the going too rocky to continue, and the troupe disbanded last week.

MORE ABOUT CRITICS.

VARIETY's publication last week of the report that one of the dramatic critics of a daily newspaper was personally interested in a legitimate production he had reviewed, started a stir in the amusement world and all sorts of guesses were made as to the identity of the so-called offender.

For the benefit of those who are still cudgeling their brains to unearth the name of the critic, it may be said that he is not one of the trio of reviewers who meet several afternoons each week at an uptown hotel cafe to "talk things over."

It may also be mentioned in passing that these afternoon confabs are under the constant espionage of a prominent firm of theatrical producers whose enmity has been aroused by the "Three Musketeers."

WALKER IN DEAN'S PLACE.

Stuart Walker is filling the place as general manager for David Belasco formerly held by William J. Dean who died week before last.

FIXING "HIGH JINKS."

Albany, N. Y., Nov. 5.

Arthur Hammerstein's new show, "High Jinks," came in here for the first two days of this week, having opened at Syracuse Oct. 30 for three days.

The show is being shaped up by the management and will likely be held out of New York until fit. The book and comedy are receiving the most attention.

Elizabeth Murray and Elaine Hammerstein are the hits of the show. Miss Hammerstein is Arthur's daughter.

The show will be aimed for Chicago, although from reports there is no immediate opening in a desirable theatre there.

REVIVING "DINGBATS."

Leffler & Bratton will make a revival of "The Dingbats," with a new book, shortly after the holidays.

PAULINE FREDERICK ILL.

Montreal, Nov. 5.

Pauline Frederick, appearing here in the role of Potiphar's wife in the Liebler production of "Joseph and His Brethren," was taken suddenly ill in the theatre last night and fainted.

A physician, summoned hastily, diagnosed the ailment as acute indigestion.

"THE TRIFLER" GETTING READY.

"The Trifler," a brand new play by Paul Dickey and Charles W. Goddard (who wrote "The Ghost Breaker"), has been accepted by William Harris, Jr., and will have its first public performance Monday week out of town. Harris plans to either show the piece to New York at the Hudson or Fulton.

Among the first engaged was Louis Stone. Walter Scott, late of "A Yellow Jacket," will be stage manager.

"RED CANARY" REVISED.

Chicago, Nov. 5.

"The Red Canary," which closed at the Studebaker last Saturday night, has been revised and made over.

It is billed to appear in its new form in Bloomington, Ill., Nov. 7.

WITH THE PRESS AGENTS

Judge Holt, in the Federal District Court, Monday dismissed an action brought by H. Sylvester Witmark against the Shubert & Anderson company for alleged infringement when they produced the Niagara ballet at the Hippodrome. The Court held that a legend is public property.

William Faversham sent out the announcement from Los Angeles this week that his Shakespearean production would take place in New York in January. He will present "Romeo and Juliet," "Othello" and "Julius Caesar." Cecilia Loftus, Julie Opp, Odette Tyler and Constance Collier will be members of the company. The scenery, made in England, is to be shipped via Montreal by the Allen Line.

Blanche Ring was taken ill in Kansas City late last week and "When Claudia Smiles" cancelled a week of one-nighters in Iowa while she went to Excelsior Springs to be treated for malaria.

John Mason and "Indian Summer" move Monday to the Fulton. "The Man Inside," the new Mollietux crime play, will succeed Mason at the Criterion, while "After Five," the current attraction at the Fulton, will be withdrawn.

The New York hotels have taken to Sunday concerts to attract patronage to their restaurants. Betty Caillash was featured last Sunday at the Hotel Vanderbilt where the Della Robia room is the swaggiest thing for Sunday dining-out. This is the Betty Caillash who was heralded as a world beater, but who failed to finish her first week at the Colonial a short time ago.

The James K. Hackett company is in New Orleans this week with a scratch staff of agents. Agent Hudson, who handled the advance, closed in the Crescent City. Eddie Gomerly, who has been back with the show, will close at the end of the week to return to New York by reason of illness in his family.

Mr. Neimeyer, formerly an advance man, has been given the post of assistant to Adolph Klabner, dramatic editor of the New York Times. He takes the place of Mr. Houser, who has been moved up to the position of musical critic, vice Carl Van Vechten. Mr. Van Vechten lately became dramatic editor of the New York Press.

Pavova's company establishes rather a precedent in the handling of advance. There are now two agents ahead of the organization and there will be a third on the job shortly. Max Eisler (formerly of The Sun) and Abe Lavenson are the two pilots now.

The uncommon business of the "Within the Law" companies on the road is a topic among agents. The eastern company in which Catherine Tower plays the Jane Cowell role and of which Campbell Chase is agent, is said to be scheduled for only return engagements from now until the holidays. The show played Montreal last week, repeating within a month, and the business showed there decided the owners on a series of repeats.

George Leavitt is back on Broadway unattached. B. L. Clayton, who was out with the Paul Gilmore Co., is also seeking a new berth.

Dick Barry is managing the eastern road tour of Hap Ward's "The Troublemakers."

A Mr. Kennedy is handling the Herman Timberg show at the Prospect, New York.

The first American production of George Bernard Shaw's satire, "Press Cuttings," will be made by R. Iden Payne's repertoire company at the Fine Arts theatre, Chicago, Nov. 10. Payne is an English producer who has gotten a company of English and American players which will play various foreign productions here. In the "Press Cuttings" cast will be Louise Randolph, Maude Leslie, Frances Waring, Walter Hampden, Whitford Kane, Dallas Anderson, Claude Haviland and Ed Dellow. Shaw's "Widower's House" will follow his other piece.

Ed Maxwell is doing the press work for the Cecil Owen stock Amphion, Brooklyn.

John Philip Sousa and band will close their 22nd annual tour at the New York Hippodrome of Nov. 9. Sousa goes to Atlanta for a week's engagement and then plays a few post-season shows in North Carolina, Virginia, Maryland and District of Columbia on the way back.

Leon Mosser has taken out the Hoffmann-Ching vaudeville road show. The Mosser (George and Leon) brought Ching Ling Foo to this country and he remains under their management. Besides a guarantee for Ching with the road show, the Mosser brothers have taken an interest in the tour. The company starts off in southern territory. Ching's first visit there. The last time Gertie Hoffmann played the south was eight years ago, when she was practically unknown excepting as a producer. With a turkey musical company she straggled down the same back to New York and the rest you know.

Broadway is fast filling up with press agents who went out with shows that looked good before opening.

Harry Row, ahead of the Harry Taylor stock company, has severed his connection with it.

Harry Hardy, years ago identified with the Gaskill-Mundy Carnival Co., is busy managing for "Broadway Jones" now playing the middle west.

Wallace Munro is in Chicago looking after the publicity for "A Good Little Devil" at Powers.

New York is not to see "Tangled Lives" unless Harry H. Frazee reconsiders. It was to have gone on at the Park late last week, but when Mr. Frazee asked the author, Butler Davenport, to revise some of the scenes, manager and author went into a clinch that blocked the production.

The performance of "The Guilty Man" which was to have been given at the Lyric Nov. 14, has been put forward a week, until Nov. 21. The piece advocates certain startling principles of eugenics and is sponsored by the Sociological Fund of the Medical Review of Reviews. Jane Cowell first retired from the cast. Then John Barrymore decided that he would not be able to appear. Tyrone Power, however, has promised his services.

The suffa continue to patronize "The Fight" and the Lure's aiding the press departments and those two attractions to clarify the news. Mrs. C. K. G. Ellings and a delegation of the Woman's Suffrage party occupied boxes in the Hudson a few nights ago during a performance of "The Fight."

The reporters button-holed Al H. Woods when he reached the steamship dock late last week. Mr. Woods said he contemplated an extension of his picture-vaudeville chain of theatres on the continent and proposed an invasion of England with legitimate productions. He said he would send over five companies to play "Within the Law" in addition to the organization playing at the Haymarket, London. Nov. 20, he will produce "The Girl in the Provinces" at the Comedy theatre, London.

The New York newspapers failed to give special dignity to the Keith-Chase wedding. "Keith, 67, weds Ethel Chase, 26, on New Year's," was one black headline.

Mae Murray replaced Joan Sawyer in the Jardin de Danse after the latter was injured in a taxi accident. The newspapers gave prominence to the incident.

The Philadelphia newspapers are perturbed over the threatened withdrawal of E. T. Stotesbury from the Philadelphia-Chicago Opera Co.

Elsie, daughter of Arthur Hammerstein, is reported as having scored a personal success in the musical farce "High Jinks," which opened in Syracuse.

John Philip Sousa and his band will end their 22d annual tour at the Hippodrome Sunday night.

Liane Carrera, assisted by Hilarion Ceballos and 10 show girls, will make her debut at Hammerstein's Dec. 1. She is 18 years old and is said to resemble her mother, Anna Held, very much.

The New Era Producing Co., of which Joseph Bickerton, Jr., is managing director, will produce in December a comedy by Guy Bolton, called "The Rule of Three."

Cyril Maude, the English actor, who opened Monday night at Wallace's, raced all the way from Ottawa to attend a dinner given in his honor by J. E. Dodson Sunday night at the Lotus Club New York. He arrived several hours late, but managed to get to the dining room to hear some of the speeches. Many notables of the stage and public life attended the dinner.

Floyd King, formerly a New York reporter, has signed for his second year as press agent for the Wallace-Havenbeck circus. He closed his first season with that outfit in Birmingham, Ala., Nov. 3. Between circus seasons he will edit one of William A. Brady's "Ready Money" companies.

Florence Martin, last seen in New York as prima donna in "Little Boy Blue," is to have the star part in one of Oliver Morosco's road companies of "Peo-O-Me-Heart." The organization opens next week. This is her first tour as head of a dramatic company. Elsa Ryan was another Peg who came from the musical comedy stage.

Laurette Taylor is rehearsing in "By-products" which will be put on as part of a benefit entertainment in aid of the Actors' Fund at the Lyceum, Nov. 10. The rest of the performance will be taken up with "Countess Mizzit" played by Chrystal Herne and Charles Cherry.

The Sun reported an accident to Ned Wavertine during a rehearsal of "Are You There?" Monday night at the Lyceum. The last week, an iron bolt fell from the flies and struck him on the head, said the cable. He was knocked unconscious, but was able to return to work the next day.

PRESS OPINIONS.

CYRIL MAUDE.
The impression gained from his first performance is that Mr. Maude is an artist of genuinely high attainments in comedy acting whose method is regulated by ample experience and fine intelligence and who is accustomed to go direct to life for his ideals.—World.

His acting is clean cut, his fun is deftly "put over," his personality is most winning.—Herald.

Last night, in Cyril Maude Americans saw a capable actor, with a refined and intelligent personality, a curious slip of diction, and a certain self-consciousness that was perhaps caused by the occasion.—American.

But he proved himself a skilful actor, controlling completely the by means wide range of dynamics necessary to express the character and adventures of the unlucky officer.—Sun.

Mr. Maude is peculiarly successful in conveying the sense of a distinct character, then proceeding to live the experiences of that character upon the stage.—Times.

AFTER FIVE.
It is dull in spite of some clever ideas.—Telegraph.

For the most part the entertainment was amiably negative.—World.

A curious mixture of good fun and suspense.—Tribune.

OH, I SAY.
It's a pretty good name for a Casino show, and this was surely one, with all sorts of valuable assets.—American.

The result as seen at the Casino is not as polychrome as one might imagine. Although it is built according to the time honored door-slaming formula it is full of hilarity, it moves at a brisk pace through the mazes of every definite plot, and with its songs and dances it seemed to keep its audience constantly entertained.—World.

The first night audience liked it and was amused without becoming over enthusiastic at any time.—Herald.

So the event of the evening was altogether happy.—Sun.

THE MARRIAGE GAME.
The audience revelled in the humor of the play.—Sun.

It promises to be played for some time to come.—Times.

It deserves to score on account of its originality and charm.—Evening Sun.

"MISS PHOENIX."
Under theatrical conditions which permit the survival not only of the fittest but only the unfittest and original, Miss Phoenix, to judge from its first night reception, will have a struggle to hold her own.—Herald.

It begins with a far-fetched premise which is not amusing enough to provide its own excuse, and after a dull first act, develops a familiar farcical complication in which husband and wife are temporarily estranged.—Times.

"THE SACRAMENT OF JUDAS."
The play is as ambitious and daring as it is brief. Its performance last evening employed Mr. Forbes-Robertson as the priest, with Gertrude Elliott, Alexander Scott-Gatty, Grendon Bentley and H. Athol Forde in the other roles. These players carried the single act with its act of trials, restraint, and the confession scene was given by Messrs. Forbes-Robertson and Scott-Gatty with great delicacy.—World.

As a thriller the little play would have done credit to a theatre of thrills, but it gave both to the star and to Miss Gertrude Elliott an opportunity for the somewhat sensational acting in which they are not often seen.—Sun.

"THE PLEASURE SEEKERS."
The piece is described in the program as a "new jumble of jollification." Parts of it succeeded in jollifying and pleasing the audience greatly, but other parts dragged fearfully.—Herald.

"The Pleasure Seekers" made a rather slow start, but before anybody could become uneasy the stage had filled with girls and more girls in wonderful clothes and wonderful lack of them, and from then on everybody was happy.—Sun.

As a spectacle, at least, the new Winter Garden show was a hit from start to finish, as there were enough good musical numbers and enough bright spots here and there to carry the entertainment to something like a Winter Garden success.—Times.

THEATRICAL LAWYER DISBARRED

Chicago, Nov. 5.
E. J. Ader, well known locally as a theatrical lawyer, has been disbarred by the Supreme Court of the state. Disbarment proceedings were begun last April.

PUBLIC OWNERSHIP TANGLE.

Milwaukee, Nov. 5.

The Auditorium, the \$500,000 public building, half of the stock of which is owned by the city and the other half by citizens in all walks of life, and which competes with Milwaukee theaters, is under investigation as the result of charges filed with Mayor G. A. Bading by Bart J. Ruddle.

A committee of the governing board of the building is investigating itself, but Ruddle threatens court action unless the city formally takes a hand. The main hall, known as the arena, has a full stage and scenery, and seating capacity is 10,000.

Ruddle accuses Auditorium officials with having participated in profits of shows promoted by them from the background.

FOUR BOSTON OPENINGS.

Boston, Nov. 5.

Four openings come next week—"The Lady of the Slipper," with Elsie Janis, Montgomery and Stone at the Colonial; Billie Burke in "The Amazons" at the Tremont; "The Broad Highway," by the Jewett Players, at the Plymouth, and "The Country Boy" at the Castle Square.

SHOWS IN PHILLY.

Philadelphia, Nov. 5.

Sothorn and Marlowe furnished the only new bill in the legitimate houses this week. They are at the Lyric for two weeks.

"The Little Cafe" is still drawing big business in its fourth week. "Stop Thief" is doing very well at the Garlick and "Milestones" at the Broad is drawing well in its fourth week at the Broad. "Fanny's First Play" continues to do good business at the Adelphi.

"The Divorce Question" is at the Walnut this week. It opened to a crowded house Monday night. The piece received praiseworthy comment from the press.

CRAIG PICKS BAD BOY.

Boston, Nov. 5.

For once, John Craig has produced a "fiiver," "We, The People," offered for the first time on any stage this week by his players at the Castle Square.

Craig apparently knew it before he put it on, as he has "The Country Boy" already announced for next week.

"We, The People," is the joint work of John Frederick Ballard, winner of the John Craig \$500 prize play, "Believe Me, Xantippe," and Edwin Cartwright Ranck, another Harvard dramatic student. It is clumsily treated and inferior in dialog, voicing a plea for clean government, ideal politics and general reform.

Both the authors, according to E. H. Harkins of the Journal, who is waking this city up by telling the truth when necessary concerning the theatrical offerings, seem to feel that plenty of "hells" and "damns," being stronger expressions, constitute strong dramas. "We, The People," has not much that's new, has much that is aged, is rather hysterical, and is not up to Craig's usual standard of premier productions.

If you don't advertise in VARIETY, don't advertise at all.

ALL FOR THE LADIES

Laddie Cliff is the big hit of the Hammerstein bill this week. He is a clean cut young English chap or in other words, **SOME BOY!** Laddie sang three songs and did some clever dancing. It is good to see the original Laddie Cliff around here now and then, for he makes all his many imitators look foolish. "The Green Beetle" on the same program is "A Chinese Fantasy" and well played. Arthur Deagon came back with his old songs and dances besides a full setting of evening dress, the coat of which seemed to say that Arthur had been sleeping in it, it was so badly wrinkled. But this was Monday afternoon and the tailor-mending people who press clothes while you wait were open.

There is a very modest blonde girl in "The Pleasure Seekers" at the Winter Garden. She adorns an end of the chorus line in one number. This young woman was the only one who draped herself with a cloak while in tights and also the single girl who did not look out at the audience while walking around the orchestra pit. She is new to the chorus.

Frank Hale and Signa Patterson at Hammerstein's are going through twice daily a routine of dancing that is very mild. Their final number, a Trot, saves the act. Miss Patterson wore a pretty Pannier gown of pink taffeta and flowered chiffon. Melville and Higgins in this show made their usual score. Miss Melville looks nice despite the funny costumes she wears.

These matinees or "Danse Meets" in the places around New York are not so nifty. The fellows and girls sit around, sometimes dancing and sometimes wishing to. It looks like a good thing for "dates," and is a nice "hideaway" for couples who do not want to appear publicly. On the New York Roof there is some little fun when the couples line up to be taught rag steps. They do it in unison or should, and it's funny, but not funny enough to pay one for wasting an afternoon.

Clarice Vance (Hammerstein's) is singing four songs in a pleasing way and was a favorite in the long show. Miss Vance wore a gown of pink charmeuse, quite becoming to her.

One of the acts at Hammerstein's this week is of the freak variety, called "The Half Woman." She isn't an edifying object to look at. Loney Haskell, who lectures on her, says she is happily married. Let's hope so, and if she is, why doesn't she stay at home, or exhibit herself in a museum, where she belongs, not on a stage before people who go to be entertained, and then have nightmare at night because of imagining all sorts of things in connection with severed limbs, after the exhibition. That doesn't seem to be vaudeville to me, and whether my opinion is worth anything or not, it isn't vaudeville. Because Huber's has gotten out of the dime museum business is no reason that Hammerstein's should try to

take its place. "The Half Woman" isn't going to start anything. An illusion would have been better. That this is not a deceit is proven by the half portion being carried through the audience.

Violinsky is at Hammerstein's again. He plays the piano, and seems to be popular with the women. It must be great to be a musician—and work.

In the Palace program this week is Gertrude Barnes with a very good act. She sang four songs. Two were specially set. Miss Barnes wears much pretty clothes. Her first out was emerald green and gold; the second, not so effective; third, a black and white striped suit, and the final one, an odd affair of pink chiffon and purple velvet.

If a young female dancer would "let out" on a certain person there would be something doing along the line, I'm sure. I understand that in a little argument the danseuse received darkening of one eye. It was most ungentlemanly and never happens in our set. But one can't be too careful of their gentleman friends these days.

Yvette is another "single woman" at the Palace these days. She is a singer, dancer and so on, with a new act probably culled from the other side where the perfumed-cordiale named young woman lately visited. She is reminding of Gertrude Hoffmann with her hair piled on top of her head. Yvette presented herself somewhat charmingly in a sort of Gypsy dress of many colors. Her last change is a pretty frock of white chiffon frills over a pink slip.

Valeska Suratt gave a birthday party Monday night in her apartment at the Albany. I don't know whose birthday it was, but they tell me Val has some apartment up there, sofa pillows with fancy fringe and stuff like that.

Rube Marquard and Blossom Seeley have their new act, "The Suffragette Pitcher" at the Palace. Mr. Marquard seems to get as much fun out of his singing and dancing as does the audience. Rube is some dancer and while on the stage you can't help but remark his given name was well chosen. Miss Seeley appeared very pretty in a soft pink charmeuse gown. A little cap of lace and rhinestones is worn with it.

Blanche Bender in the Joseph Jefferson Co. at the Palace wore a blue morning gown and a lace boudoir cap, made in the Dutch style that set her off very nicely.

When Gertie Hoffmann bought A 101 Monday afternoon at the Music Hall, everybody in the "wise set" thought Gertie intended "walking out" on Polaire during her performance. That came from the stories of trouble with the "Three Stars" on the road. But it wasn't so. Gertie had had no opportunity to see the Polaire piece while playing in the same show with her and accepted the Monday matinee chance.

Contrary to public opinion she likes Polaire very much and while rushing for her taxi to get the train for Wilmington said the miss of music cues and other little things on Polaire's first appearance had upset her, but Polaire did all right. Miss Hoffmann waited through the act until it was over at 4.10. Her train left at 4.35.

Frank Holly thought he would see "Sweethearts" for nothing at the New Amsterdam, but he didn't. You know Frank. He's the good dancer and son of his father at Holly Arms, Hewlett, Long Island. That is a road house open the year around. The other night someone connected with the management of the show stopped in there. He met Frank. Frank got a memo pass for the piece. Taking one of his best girls, all dressed up like Far Rockaway on Saturday night, Mr. Holly with the fair creature doing naught but looking him over, came way up to 42d street and turned in the pass. The box office man couldn't recognize the signature. Mr. Holly told him who signed it, but the treasurer wouldn't believe it and Frank had to hand over the proceeds of one of the quarts of Pommery to get in. It was nice of him not to turn down the girl though, wasn't it? (I hope Andy Lewis sees this.)

The Palace has Wood and Wyde in an act that is supposed to be a novelty, but is not. Mr. Wood gets over—Miss Wyde insists upon singing and dancing. That spoils everything.

Some last season's clothes are being shown by Dolly Connolly at the Fifth Avenue this week. A blue satin skirt with a velvet coat was worn by Miss Connolly last summer on the 44th Street Roof for the brief time she was with "All Aboard." The last costume in the act this week (new this season) is a white brocade chiffon trimmed with white fur, and very striking.

Pink and crystal gowns are common in New York vaudeville this week. At the Palace three women on the bill are wearing pink, two at Hammerstein's and one at the Fifth Avenue, besides two at the Colonial without the other bills having been seen. Someone will soon have to start another color. Too much pink and crystal grows tiresome quickly. And to add to it, all of the dresses seem to be patterned after one model. Better look each other over, ladies, and either change your dates or your clothes.

Just as the plot thickened in the Olga Nethersole "Sapho" sketch at the Colonial and when Miss Nethersole is pleading with her lover not to leave her, the chair aforesaid lover was sitting on collapsed and he tumbled over in an undignified heap. That broke up the party and the house, through laughter, never heard the closing lines. Someone remarked, "Is it in the play?" (This is a cruel world).

Friendly relations still exist between a producing manager and a leading lady, but they are now just friendly, nothing else, from what I hear. At one time not so long ago rumors of the forthcoming marriage of the two

were quite frequent, and the lady is said to have become interested in some shows her reported prospective husband was concerned in. A withdrawal of her financial and heart support is said to have occurred simultaneously, much to the manager's dismay and grief—dismay at the loss of capital, and grief over his heart longings being unreciprocated. The affair as it stands, for which no story gives any explanation, mentions that there will be a complete severance of business and friendly relations shortly, if that has not happened by this time.

Ann Heritage in the sketch "Just Half Way" (Fifth Avenue) is a pretty blonde, sweet and girlish in a simple dress of white chiffon with a wide pink sash.

Willa Holt Wakefield walked off with the honors at the Colonial Tuesday evening. Six songs and it seemed as though Miss Wakefield could have done six more. She is extremely popular there. The pianologist was charming a white crystal gown. A white bird of Paradise was the head dress.

Dorothy Hayden (with Howard and Ratcliff-Colonial) might help her appearance greatly with a few new clothes. The dress now worn by her for the dancing number is unbecoming, not even neat.

Vanderbilt and Moore on the Colonial program did well next to closing. Mr. Moore's "Boulevard" song is the hit of the act. Miss Vanderbilt has a gown of pink charmeuse and rhinestones. It looks well. Her last dress is the same Miss Vanderbilt used as an evening gown around the Cabarets this past summer. The skirt has been altered, that's all. The blue socks worn by her look very badly from out front. They cause the ankles to seem too heavy.

"Society items" in the theatrical world where no names are mentioned seem to cover as wide an area of persons in the profession as the same sort of stuff in a general journal. From that I should judge that the affairs of the heart and home have no great variety nor originality in their inception and pursuance. I am moved to this thought through a paragraph recently calling out a query from six different people, saying, "I wonder who tipped VARIETY off to me?"

BESSIE MERRILL, DIVORCED.

Boston, Nov. 5.

Elizabeth Merrill, known in vaudeville as Bessie Merrill of the Merrill Sisters, has been divorced by James H. (Daredevil) Hunter, a motorcycle racer, by Judge Keating. They were married June 13, 1905. According to Hunter, his wife refused to live in New York, staying with her mother in Brookline summers and playing her act winters, both against his wish.

Attorney John J. Donovan, a newspaper man who is picking up much theatrical business, represented Hunter.

Moller very busy with Pipe-Orchestra records. One in a house means more in the same string. They make business and keep (and with or without auxiliary musicians, Consult C. S. Loeb, N. Y. and Bkn. Tel.

FILM FLASHES

Clifford Bruce, one of the leading men with the Selig Polyscope company, has been ill in Hepatitis Hospital, Chicago, for some time. He is now convalescing.

The General Film Co. announces 12 multiple subjects for the week of Nov. 10. There is one Kalem 3-reeler and the others are 2-reelers. The Universal promises six multiples, one of them being unusual in that it is a comedy, "Levi and McGinness Running for Office," is the title.

The report of the John D. Rockefeller, Jr. grand jury, which investigated "white slave" conditions in New York, is to be done into silent drama and exhibited as a special feature in a Broadway theatre. (The Kalem is the promoter and the pictures will be shown as a Universal release. The anti-vice crusaders give the film their sanction.

Oliver C. Patten has returned to London, where he is turning out scenarios.

Acton Davis, dramatic critic of the Evening Sun, New York, and a foremost stage authority has been engaged to review and pass upon all Edison Co. scenarios.

Three players of the Edison forces have been forced to retire temporarily on account of illness. Richard Tucker, who is recovering in the hospital from an operation; Edward Boulden is suffering from grippe and Julian Reed is recovering from burns about the face sustained in an explosion during the taking of a film.

Ben Wilson, of the Edison, was arrested for speeding last week.

William Bechtel, identified with Edison comics, will appear in a new dramatic, "A Cause for Thanksgiving."

Edward O'Connor, Irish comedian in the Edison Stock Co., has a new boy at home.

Jack London's "Sea Rover" was given a special showing Monday morning in the Bosworth theatre, 1908 Broadway, New York.

Mlle. Ideal, poseuse and diver who played in vaudeville with her nautical act, has been used by the Vitagraph Co., a dramatic story having been written around her stage specialty.

Vitagraph Co. will soon release a special comedy in which John Bunny figures among the actual scenes of the Coney Island Madri Gras.

The next production of the Famous Players Co. will be "Caprice," one of Mrs. Fiske's successes. Mary Pickford will have the part originated by Mrs. Fiske.

"The Kissing Cup," a four-part racing melodrama, will be released in the United States and Canada next Monday. Albert Blumkin is handling the film on this side.

The New York Motion Picture Co. has purchased for \$12,000 the three-masted ship, Fremont, of New York, for use with its Pacific coast company.

"Our Children," a Keystone comedy, released Nov. 17, will introduce the first class of vaudevilleans appearing under the tutelage of Director Mack Sennett, of that concern.

The life of a film director is a hard one. Otis Turner of the Universal has just returned from a two-week auto tour in Southern California searching for locations. He says the Arrowhead and Hot Springs district are rich in vividly natural settings for the movies.

Ethel Davis of the Universal is recovering from injuries sustained when she was thrown into a deep pit at the Hollywood studios. It was at first feared that her life would be endangered.

These chances have been made in the assignment of players with the Universal, California, companies. Edna Mason from the Monday Powers company to the Thursday Rex; Allan Dwan, back to the Hollywood forces, together with Pauline Bush and N. J. MacQuarrie. Nellie Nell will head this company, while Nellie's work as assistant of the Wednesday Joker company will fall upon Allen Curtis. Donald MacDonald goes from the Friday Nester to direct the Monday Powers, being succeeded by John A. Sterling, who has been with the Ebsanay organization.

Daniel Frohman says the movies have emptied the galleries of the regular theatres of the country.

The Mercantile Club of Kansas City started last Friday to film the city to show prospective colonists what a nice, cheerful centre it is. Snow overlooks the camera men, but they had their orders and went right ahead with their assignment. The results make K. C. look like Nome, Alaska, on Xmas eve.

GRIFFITH-INCE MIX-UP.

Filmdom has been in a mild flutter the past several days because of the speedy and spirited assertion of John

H. Ince of just where he stands, officially, with the Kay Bee, Broncho, Domino and Keystone film brands.

The Ince assertiveness was sparked by a card last week published widely announcing that David W. Griffith would hereafter direct all the output of the Mutual Company, of which the Ince affiliations are integrals.

Mack Sennett also denied at the same time that Griffith would affect the Sennett control of the Keystone. The sputter is said to have been occasioned by the exuberance and zeal of the Mutual's advertising staff over the Mutual company's recent capture of Griffith.

KIN MOVIES MOVING.

They continue to keep exploding chromatic news at the Kinemacolor office. A \$50,000 plant at Lowville, N. Y., ready for action next week, strings of theatrical stars in the colored films in private life, the introduction of Kin in the "trust" houses and other indications of important growth are recent strides of Kinemacolor that are supplemented this week by a further list of steps in Kinemacolor's progress.

The Kin service gets another house on Broadway, beginning Sunday night when the Kin service will be an item of the Winter Garden's Sunday night show.

The handsome Empress playhouse on Washington Heights yesterday signed for the multi-toned movie process, also the Poli houses throughout N. E.

Harrisburg, Pa., has been invaded, also, and twice weekly, hereafter, Kin will be shown in the Penn. State Hospital of that city.

The houses controlled by Frank Keeney, nine in all, within the Keeney affiliations are lined up, have also arranged for Kin pictures hereafter, commencing Election eve at Binghamton, N. Y.

Next Monday, Newark, N. J., falls into line, with a Kin showing at a Broad St. temple of Thespis. In negotiation for the Kin service, with everything agreed but the time of first deliveries, is the Orpheum theatre circuit.

And the Kin folk say they're only telling VARIETY a part of the articulations of its gait.

And, oh, yes, Margaret Anglin, Wm. H. Crane, Robert Lorraine and Douglas Fairbanks were filmed in their social hours yesterday for Kin presentation publicly.

A FILM MATCHMAKER.

No limit to the diverse utility of the movies. Fifty widows and 18 spinsters in the little town of Republic, O., have been filmed by a marriage promotion committee of the hamlet and the husbandless women's pictures sent on a tour of the eveless sections of the far northwest.

If you don't advertise in VARIETY, don't advertise at all.

CRITERION RUMOR CONFIRMED.

"My word and 'orrsors!'" That was the tone of injured indignation in the Frohman office when VARIETY asked for confirmation or denial of a published story last Monday that the Criterion theatre was to be thrown into the movie ranks shortly. "Absolutely no truth in the story," was the word sent out by John D. Williams, the Frohman press agent.

The printed report had the Biograph and Vitagraph in keen competition for the house. Gossip along Film street had it that the Biograph had captured the house at \$50,000 yearly rental. The Biograph people, through Pat Casey, vigorously denied the impeachment. "Nothing in it," said Casey.

The Vitagraph executives screened themselves behind big desks in their near-Brighton Beach fortress, but their press agent vociferated a stout denial.

The Universal Film Co., which wasn't mentioned in the original report as concerned in the negotiations for the Criterion, said VARIETY could authoritatively state that the Universal was not negotiating for the Criterion playhouse, but for another, a larger Broadway theatre.

After all the denials were entered and recorded, the investigator persisted and eventually found confirmation of the report in the sayso of one of the biggest and most influential of the country's theatre managers. "But don't quote me," said this manager, "but you can safely print it that the Biograph has the Criterion, and will start doing things as soon as the engagement of the Belasco play, 'The Man Inside,' ends its run there."

TO LEVEL MOVIE SCALE.

A move is afoot throughout Germany to standardize the price in all movie houses. The movie men there are fairly compact and inter-supporting, but stragglers here and there cut the regular admission rates for the average service, which runs from the equivalent of 12 1-2 cents to \$1, according to location, with occasionally for specially costly films, \$2 for single box seats. Instead of charging the movie houses a license, the German government exacts from 2½ cents to 7 1-2 cents on each ticket purchased as a tax. There are about 500 movie houses now throughout the Kaiser's country.

BIOFIX FLOPS.

William A. Brady, who bought the American rights, through Elizabeth Marbury to the Biofix, a sort of miniature moving picture store show scheme, and who hired a store in the Isman building at Broadway, Seventh avenue and 48th street, has called all bets off.

FILMING MARRIAGES.

Paris, Oct. 29.

A moving picture concern in Paris is sending a circular to parties announced to be married, offering to take a film of the happy event.

The advertisement reads: "Do you wish to preserve a living picture of the happiest day of your life? Have a film taken of the ceremony, so that in after years you can see yourselves on the screen, young, loving, full of hope. Cinema lantern (conjugal model) stocked."

DIVERSION.

An all right one-reel drama, released this week, if you can start out believing one thing. A mother runs off for an auto ride with a clandestine admirer, leaving her six-year-old girl home, seated before a bowl of milk and milk, a saucer of sugar and a plate of poison. It's the recollection of what she's done and the tragic fear of consequences that brings the mother home hotfoot in time to save the child. While she pats and soothes, she tells the child the story of her life, and the mother's husband as well as the wife of the lover. When the mother gets the fear hunch she is in the lover's home. He has taken her there, presumably to show her the pictures. While she pats and soothes, she tells the child the story of her life, and the mother's husband as well as the wife of the lover. When the mother gets the fear hunch she is in the lover's home. He has taken her there, presumably to show her the pictures. 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INDEPENDENT COMBINATION AGAINST "PICTURE TRUST"

Universal and Mutual, Jointly Releasing More Film Weekly Than General Co., May Combine Before Holidays Arrive. Universal's Many Plans to Beat Down "Trust's" Standing in Trade. Mutual Showing Progressiveness by Moves Made of Late.

The filmers continue to put the move in the movies. The long waged fight between the General Film Co. on one side and the Universal and Mutual Companies on the other has reached a critical stage.

The tight hold on the mass of the country's exhibitors long held by the General Film through the club it wielded via affiliation with the Motion Patents Co., has been loosed by its opponents to a degree that is making the older body guess daily the move of its competitors, instead of, as in the past, making opposition do the guessing.

The Universal and the Mutual companies together now release 70 reels a week to the 46 of the General Film. Separately the Universal and the Mutual are but 9 or 10 reels per week behind the "trust" combination.

Releases mean customers, and the figures show that the Universal and the Mutual have the General Film sidestepping.

One single decisive move, now in negotiations, and the General Film will take second or third place in the rating of the market.

The move is a pending combination of the Universal and Mutual. At present the coalition is but in its preliminary stage. Its consummation, however, it likely to mature before the holidays.

The vigor of the fighting qualities of the Universal and the Mutual is shown in their respective progressive recent moves.

VARIETY is authorized to announce exclusively that within the next several weeks the Universal Co. will invite a public comparison of its products with that of the issues of the General Film.

The Universal proposes to open a Broadway theatre it has already secured, and in the playhouse show daily its new films for the guidance of exhibitors and the diversion of such of the public as cares to pay for the privilege. The Universal denies any desire to make money from the box office take of its innovation. Primarily it aims to let the public see its wares side by side with those of its principal competitive concern. The Universal feels so sure of its ground, so certain its output will outclass the quality programs of the companies under the General Film that the move will add to its prestige and its list of exhibitors.

The Mutual Company's expansion, also aimed principally at curtailing the

power of the General Film, involves a plan to have a Broadway theatre for its showroom. Meanwhile it is corraling the best available directing and acting talent, the engagement last week of David Griffiths, one of the highest priced producers of all the lists of film directors, being a single instance of the latter company's determination along these lines.

The Universal will announce the name of the theatre it has secured within the next few days. The program to be offered there during the public's show hours will include the regular run of the Universal's output, and its occasional features.

"Ivanhoe," a big spectacle founded on the Walter Scott novel of the same name, will be among the attractions. The new white slave thriller, "A Traffic in Souls," is another novelty promised.

A further offensive move of the Universal is to introduce its films in theatres side by side or close beside the houses of the big vaudeville houses which are sewed up to the General Film on contracts made prior to the institution of the present fight of William Fox and others to destroy the "trust," which the Fox litigants say controls the General Film.

"TRUST" CASE PROCEEDING.

Film monopoly is a back number in America. Two suits now progressing, one of which had an active session yesterday, with the dissolution of the "trust" combination features of the General Film and the Motion Picture Patents Co., for its ultimate aim, have reached stages where even blind men can see the writing on the wall.

The suit which the Greater New York Film Rental Co., a corporation controlled by Wm. Fox, is prosecuting against "the trust" heads, has piled up masses of evidence.

The Fox suit which has Gustavus and Saul Rogers as the legal champions of the Fox interests, is now in its final stages. At a Special Masters' hearing at 59 Wall street yesterday, with Edward H. Childs in the chair, the attorneys for the Fox interests produced new names, persons and phases of the oppression waged by the General Film to put the Fox firm, the Greater New York Film Rental Co., out of business.

It was the Fox action, coupled with the synchronous prosecution of the General Film and Motion Picture Patents Co. by the Department of Justice at Washington, D. C., that led the General Film to let its bars down several months ago and instruct its agents to let independent releases appear on the General Film programs.

The next session of the government's prosecution is for Nov. 10.

FEATURE PANKHURST PICTURE.

"What Fifty Million People Want?" is to be the title of the suffragette picture in four reels in which Emmeline Pankhurst appears in several scenes, the release coming from the Unique Film Co. just as soon as it can be put into market shape. With Miss Pankhurst also appears Harriet Stanton Blatch, another prominent "suff" leader.

Miss Pankhurst is shown speaking to an imaginary audience in the celluloid which slowly dissolves her from view. Again she's pictured talking to Boss Kelly.

Will Lewis, formerly of the Imp, directed the picture and has done some great work with the suffragette scenes. A feature is the election, with the women going mad over the returns. Harry Wise, a legit, is cast for one of the male leads.

The Unique is not going to rest with the Pankhurst "special" but is going to Florida soon to make a series of features.

AFTER WEBB TALKERS.

Several bidders are said to be after the Webb Talking Pictures. It was reported William A. Brady had secured the exhibiton rights to the Webb device, but this later was denied. Mr. Webb is said to still fully control his patent, but may settle upon a disposition of it within a few days.

If you don't advertise in VARIETY, don't advertise at all.

NEW SEX-SIN FILM PLAY.

Eugene Brieux started something when he wrote "Damaged Goods." Still another film play is listed with the consequences of sex sin for its theme. The West Side branch of the Y. M. C. A., New York, is to get the first glimpse of the latest clinical film drama.

"A Victim of Sex Sin" is the title of the new dispensary movie, and report says it shows the physical and mental decay of bloodpoison victims with relentless fidelity. The picture is in three reels, and won the second prize at the 1912 Hygienic Exposition in Rome.

The dramatis personae of the virus filmette are for the most part bona fide victims of sex disease, photographed in the changing stages of blood poison from the early period of incubation to the tertiary and final manifestations. The subjects were observed in various European hospitals.

FILM INJUNCTION ASKED.

Charles Frohman has instituted proceedings for a permanent injunction against Charles Hawtrey and others to restrain the presentation of "A Message from Mars" in the form of a feature film.

Frohman owns the American rights to the piece in which he starred Hawtrey. The film was taken abroad, with Hawtrey posing in the leading role, and is being advertised here.

RELEASED NEXT WEEK (Nov. 10 to Nov. 16, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph.....V	Gaumont.....G	Imp.....I	American.....A
Biograph.....B	G.N.S.F.....G.N.	Gem.....G	Keystone.....K
Kalem.....K	Ramo.....R	Bison.....B	Reliance.....Rel
Lubin.....L	Solax.....Sol	Crystall.....C	Majestic.....Maj
Pathes.....P	Eclectic.....E	Nebator.....N	Thompson.....T
Reliance.....R	F.R.A.....F	Powers.....P	Kay-Bee.....K.B.
Edison.....E	Lewis Pannant.....L.P.	Edisair.....Ed	Broncho.....Br
Essanay.....E.S.	Great Northern.....G.N.	Rex.....R	Domino.....Dom
Kleins.....K	Dragon.....D	Frontier.....Frnt	Mutual.....M
Melies.....Mel	Italia.....It	Victor.....Vic	
	G.N.XX.....G.N.XX	Bischoff.....Bi	

NOTE—The subject is in one reel of ab out 1,000 feet unless otherwise noted.

NOV. 10—MONDAY

UNIVERSAL—The Passerby, dramatic, 2 reels, Vic; On Pine Mountains, drama, 1; From Mine to Mint, educational, P; GENERAL—No Place for Father, comedy, B; The Runaway Freight, drama, 2 reels, K; The Locked Door, drama, L; Pathe Weekly, No. 68; Phantoms, drama, 2 reels, S; Thieves, drama, V; Camping With the Blackfeet, descriptive and Seth's Woodpile, comedy, split reel, E.

MUTUAL—Martha's Decision, A; Milk We Drink and Small Town Act, split reel, Key; The Power of the Sea, drama, Rel.

NOV. 11—TUESDAY

UNIVERSAL—Madonna of the Slums, drama, 2 reels, 101-B; Oh, You Pearl and Baldy Belmont Wins a Prize, split comedy, C; GENERAL—A Miracle of Love, drama, L; Winter Sports in Switzerland and Siberia's Holy Lake, educational, split reel, Pthe; Movin' Pitches, comedy, 1; The Price of Thoughtlessness, drama, and Canals of Venice, educational, V; The Doctor's Duty, drama, E; The Man Outside, drama, S & A; The Penalty, drama, 2 reels, Cines.

MUTUAL—The Ivalds, drama, Maj; The Campaign Manageress, comedy, T.

NOV. 12—WEDNESDAY

UNIVERSAL—In the End, drama, N; Mike and Jake Among the Cannibals, comedy, Jer; Fanny Ebbie, drama, 3 reels, Edir.

GENERAL—The New Minister, drama, 3 reels, K; The Coast of California and Lizard Lore, educational, split reel, Pthe; Trying Out No. 707, drama, B; An Elopement at Home, comedy, V; His Nephew's Scheme, comedy, E; The Last Laugh, comedy, S & A.

MUTUAL—The Imposter, drama, 2 reels, Br; Mutual Weekly No. 46; The Bracelet, drama, Rel.

NOV. 13—THURSDAY

UNIVERSAL—Levi and McGinness Running for Office, comedy, 2 reels, T; The Misadventures, drama, Rx; Caught at His Own Game, comedy, Frnt.

GENERAL—Mrs. Casey's Gorilla and Mixed "Nuts," split comedy, B; The Sea Eternal,

drama, 2 reels, L; A Slave of Satan, drama, 3 reels, Pthe; Pathe Weekly No. 67; The Child of the Prairie, drama, S; The Right Man, drama, V; The New Schoolmarm of Green River, western drama, S & A; The Judgment of Buddha, drama, 2 reels, Melies.

MUTUAL—An Assisted Proposal, comedy, A; The Ghost, drama, 2 reels, Dom; An Air of Honor and Biddy on Her Mettle, split comedy, Comic; Wine, drama, Key.

NOV. 14—FRIDAY

UNIVERSAL—Love, Luck and a Paintbrush, comedy, N; The Crackman's Reformation, drama, P; His Wife's Child, drama, 2 reels, Vic.

GENERAL—The Fickle Freak and Hypnotism, Mame, split comedy reel, K; When the Clock Stopped, drama, L; The Slate Industry and Butterfly Preservation, educational, split reel, Pthe; Fanny's conspiracy, comedy, Pthe; The Phantom Signal, drama, 2 reels, E; The Boonranger, drama, 2 reels, S & A; The Matterhorn, educational, and A Cure for Carelessness, comedy, 3.

MUTUAL—Efficacy of Prayer, drama, K B; Bread Upon the Waters, comedy, Princess; The Children's Hour, T.

NOV. 15—SATURDAY

UNIVERSAL—Almost an Actress, comedy, Joker; The Board that Blinds, Frnt; Lascar, Western drama, 2 reels, 101-B.

GENERAL—His Inspiration, drama, B; Against Deceit, drama, K; Whose Is It? and Badly Wanted, split comedy reel, L; In the Same Boat, comedy, Pthe; Jerry's Mother-in-law, drama, 2 reels, V; Getting a Patient, comedy, E; Aikali Ike's Auto, Western comedy, S & A.

MUTUAL—The Drummer's Honeymoon, A; The Pitch that Defies, drama, Maj; For Love of a Man, drama, 2 reels, Rel.

NOV. 16—SUNDAY

UNIVERSAL—The Blood Brotherhood, comedy, Rx; Out of the Grave, drama, C; Unforeseen Metamorphoses and Does Max Shore?, split comedy reel, Edir.

MUTUAL—The Tomboy's Race, drama, Maj; He Couldn't Lose, comedy, T; One other release, title not reported.

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (November 10)

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-Consideine Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following the name.

Agencies booking the houses are noted 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-Consideine Circuit—"P.," Pantages Circuit—"J.," Marcus Leew Circuit—"Inter," Interstate Circuit (booking through W. V. A.).—"M.," James C. Matthews (Chicago)—"Pr," Proctor's Circuit (New York)—"P-N," Nixon-Nirdlinger—Prudential-Consolidated Agency (New York)—"J-I-S," Jones, Linick & Schaeffer (Chicago)—"bl," Bert Levey (San Francisco)—"sva," Western States Vaudeville Ass'n (San Francisco)—"web," Webster Vaudeville Circuit (Chicago)—"cox," E. J. Cox (Chicago).—"tbc," TheatreBooking Corporation (Walter F. Keeffe) (Chicago).

New York
HAMMERSTEIN'S (ubo)
(Running Order)
Robin The Brochards
Girard & West
Cartmell & Harris
Hickey Bros
Ball & West
Lydia Barry
Harry Carroll
"Half Woman"
Bankoff & Gilrie
Arthur Deagon
Beale Wynn
Loney Haskell
5 Morantz
Murphy & Nichols
Adele Ritchie
Fatima
Sallia Bros
FALLACE (orpb)
Lillian Lorraine
Clark & Hamilton
Ross & Fenton
Four Fords
Chas Kellogg
(Others to fill)
COLONIAL (ubo)
Douglas Fairbanks Co
Lasky's "Red Heads"
Rajko Bros
Dainty Marie
Morrell & Otto
Wright & Delirich
McDevitt Kelly & L
Asard Bros
ALHAMBRA (ubo)
Cecilia Loftus
Valerie Bergere Co
Jed & Ethel Dooley
Raymond & Caverly
Ed Morton
Seldom's Venus
(Three to fill)
BRONX (ubo)
Seymour Brown Co
Ben Denly Co
Bob Dailley Co
Trovato
Bert Melrose
Ramondell 3
Don
Madden & Fitzpatrick
Lizette & Jeannette
5TH AVE. (ubo)
Emmett Corrigan Co
Three Types
Julius Fannon
Coverdale & Dell
Stevh Goodrich & K
W H St James Co
Lawrence Simon
J & W Hennings
Deleaso Troupe
The Zereidas
PROCTOR'S 125th
Leach & Wallin
Mabel Sherman
Knickerbocker 3
Ben Bernard
Jack & Mabel Price
Harry First Co
Lesak Anita Co
"1940 West"
Lord's Dogs
Wright & Conrad
Dancing Christies
2d half
Latkins & Burns
Shelly & Shelly
Eljou Russell
Kelly & Adams
Mank Woolley
Minnie Palmer Co
"Daughter of Nile"
Bookblack 4
Fine & Moran
Whirling Erfords
Indian Chieft
PROCTOR'S 23D
Ruth Powell
Minnie Palmer Co
Vera Sabina Co
Harris & Mack
Mildred Jewell Co
Frazum & Delmore
Whirling Erfords
2d half
Knickerbocker 3
Saoni Co
Dolan & Byrne
Stutz Man & Taylor
Jewells Fanchotes
Schuman 4
Kinsco

PROCTOR'S 58TH
Saona
Dolan & Byrne
Texico
Hootblack 4
Kell & Kelly
4 Regals
2d half
"Honey Girls"
Ruth Powell
Olive 3
Una Clayton Players
Mildred Jewell Co
Joe Tinkham Co
44TH ST M H
Poirais
Sane Bernard Co
Mado Minty
Agoust Family
Schwarz Bros Co
Ward Bros
Weber & Wilson
Oscar Lorraine
Marie Fenton
Imperial Jap Wrestlers
AMERICAN (leow)
Howard Truesdell Co
Florence 3
Caltis Bros
"Xmas Carol"
Press Eldridge
(Four to fill)
2d half
Whalen & LaRose
Eckhoff & Gordon
Savoy & Brennan
"Xmas Carol"
Press Eldridge
Eldora Co
(Three to fill)
NATIONAL (leow)
Cruto & Cruto
Kitty Francis Co
Eldora Co
(Four to fill)
2d half
Cecil Eldred & Carr
Beatrice Morgan Co
Melodious Chaps
Kinsley's Manikins
(Three to fill)
GRAND (leow)
Salvaggi Sia
Frances Litan
Harry Engle Co
Daniel & Conrad
Will & Laddie
Laddie Cliff
Ed Vinton & Buster
Faber Girls
(Others to fill)
ORPHEUM (ubo)
Olga Netherlands
D'Armond & Carter
Dressy Deane
Mary Elizabeth
Wood & Wyde
Sophie Tucker
5 Idanias
(One to fill)
BIJOU (leow)
Whalen & LaRose
Work & Play
"Mme X Cuse Me"
DeArmo
(Three to fill)
2d half
Ed & Jack Smith
Moore & Elliott
Julia Rooney
"Mme X Cuse Me"
Al & Fan Steadman
The Bellmontes
(One to fill)
FULTON (leow)
Ed & Jack Smith
Leifon Harvey & E
Jenkins & Covert
Frank Stafford Co
Gilmore & Castle
Mint & 2d half
Knowles & White
"The Punch"
Frank Stafford Co
Harry Tsuda
Ruth Powell
SHUTTER (leow)
Julia Rooney
"The Punch"
The Cleveland
Ellis Nowlan Troupe
Broadway 3
(Two to fill)
2d half
Gilmore & Castle
"Salvation Sue"

BULEVARD (leow)
Fields & Coco
Vioia Duval
Archer & Belford
Mason & Halliday
Linton & Gris
Al & Fan Steadman
Carnarini & Cleo
2d half
Carletta
Dancing Macks
James Grady Co
Snyder & Buckley
Ellis Nowlan Troupe
Sadie Ott
Buch Bros
ORPHEUM (leow)
Jere Sanford
James Grady Co
Neff & Starr
"The Raindeers"
Harry Tsuda
(Two to fill)
2d half
Anne Morris
Fannie JONES (leow)
Sadie Ott
Jumbo
Snyder & Buckley
2d half
Bragard Bros
"Peep at Future"
Brown & Warner
Albany, N. Y.
PROCTOR'S
Minuto
Hallen & Burt
Stuzman & Taylor
Ladies' Orchestra
Leander & Mack
The Boudins
2d half
Florette
Klores & Walker
Kramer & Ross
J J Morrison Co
Toote Paka Co
Clark Jones
3 English Girls
Ann Arbor, Mich.
MAJESTIC (ubo)
Dave Vanfield
Golden & Hughes
Jas H Kennedy Co
Adair & Jones
Brooks & Lorella
2d half
"Buster Brown"
Atlanta, Ga.
FORSYTH (ubo)
Gib & Reno Co
Ed F Reynard
Adeline Francis
Watson & Santos
(Others to fill)
Atlantic City
SAVOY (ubo)
Adeline Francis
Bele Blanche
Mrs L James Co
Kelly & Harrison
Keno & Green
Leroy & Harvey
Wilbur Sweetman
Jetter & Rogers
Baltimore
MARYLAND (ubo)
Fritzi Scheff
Prince Lal Mon Kim
Imhof Conn & Co
Thurber & Madison
Les Kellors
Hanlon Dead & Han
Harkins O'Brien & C
Borden & Shannon
Battle Creek, Mich.
BIJOU (ubo)
1st half
Strolling Players
Cook & Stevens
Great Howard
Nicky Zeida
Nikko Japs
Bay City
BIJOU (ubo)
"Red Bird"
2d half
Rombay Deerfoot
Hal Davis
Rathakellar 3
(Two to fill)
Hemidji, Minn.
BRINKMAN (web)
Gruber & Kew
Tops Toppey Dogs

May & Addis
Archer Belford
Frank Morrell
Spanish Goldinis
COLUMBIA (leow)
Wells & Fisher
Janie Kelly
Seiman & Arden
Bloom's Band
(Two to fill)
2d half
Ward Sisters
Frances Litan
Harry English Co
Al Lawrence
Flying Mitchell
(One to fill)
LIBERTY (leow)
9 Krazy Kids
(Four to fill)
2d half
Anne Morris
(One to fill)
ORPHEUM (leow)
Fannie JONES (leow)
Sadie Ott
Jumbo
Snyder & Buckley
2d half
Bragard Bros
"Peep at Future"
Brown & Warner
Albany, N. Y.
PROCTOR'S
Minuto
Hallen & Burt
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Ladies' Orchestra
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2d half
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Atlanta, Ga.
FORSYTH (ubo)
Gib & Reno Co
Ed F Reynard
Adeline Francis
Watson & Santos
(Others to fill)
Atlantic City
SAVOY (ubo)
Adeline Francis
Bele Blanche
Mrs L James Co
Kelly & Harrison
Keno & Green
Leroy & Harvey
Wilbur Sweetman
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Baltimore
MARYLAND (ubo)
Fritzi Scheff
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Battle Creek, Mich.
BIJOU (ubo)
1st half
Strolling Players
Cook & Stevens
Great Howard
Nicky Zeida
Nikko Japs
Bay City
BIJOU (ubo)
"Red Bird"
2d half
Rombay Deerfoot
Hal Davis
Rathakellar 3
(Two to fill)
Hemidji, Minn.
BRINKMAN (web)
Gruber & Kew
Tops Toppey Dogs

2d half
The Joseelyns
Brooklyn Comedy 4
Billings, Mont.
BASCOCK (sc)
(12-13)
(Same bill as at Miles City this issue)
Birmingham, Ala.
ORPHEUM
Carl Damman Troupe
Arthur Morris
Conley & Webb
3 Dixons
(Others to fill)
LYRIC (ubo)
Homer Miles Co
Dooley & Sayles
Majlars
Icelandic Troupe
(Others to fill)
Hammack, N. D.
ORPHEUM (web)
(14-15)
(Same bill as Dick- inson this issue)
Hivabik, Minn.
GRAND (web)
Lohas & 1st half
Cody & Cody
Keosauqua, Iowa
KEITH'S (ubo)
Lucy Daly Co
Edmund Hayes Co
Grace Wilson
Rush Jingo Toy
Burns Armstrong & F
Cliff Dean Players
Melody Trio
George Evers
Bans Wa Circus
WILSON (jls)
Geo C Davis
Sam Libert Co
Loos & Van Alostyne
Dollar & Quinn
Morrette Sia
King & Lennie
Coleman & Mexias
"Ten Knights"
Lotta Gladstone
Sam Libert Co
Loos & Van Alostyne
5 Howards
COLONIAL (jls)
Lyons & Quinn
8 English Roses
Davis & Scott
Gertrude McGill Co
Capt Geo Auger
Abrew Family
Norton & Norton
2d half
Billie Seaton
Jerns Bennett Co
Odell Hart & Hall
Nat Lemmickwell Co
Reid St John 3
Cevrene Troupe
Goldring & Keating
WILLARD (jls)
"Lead Kindly Light"
"Ten Nights"
Lotta Gladstone
Harry Antrim
International Team
Warner & Media
2d half
Belle Oliver
Clayton & Lennie
"Lead Kindly Light"
Geo C Davis
Dollar Troupe
Morrette Sia
CROWN (jls)
Palakals Orchestra
John Baxter
5 Howards
Billie Seaton
Goldring & Keating
McCullough & McCul- lough
2d half
John Baxter
8 English Roses
Warner & Media
Leander & Mack
Vinnie & Lester
Roy & Jones
Chisholm, Minn.
DORIC (web)
2d half
Upton & Ingraham
Cook & Hamilton
Chickasaw
KEITH'S (ubo)
Mable Lloyd
Lillian Shaw
Jimmy Lucas
Doris Wilson 3
Hercules Troupe
The Rosaires
Brandon Hurst Co
Burly & Burly
EMPRESS (sc)
(Open Sun Mat)
Ladella Combes
Nector & Delberg
John R Gordon
American Comedy 4
"Day at Circus"
Cleveland
KEITH'S (ubo)
Sam & Kitty Morton
Leon Stephens
McKay & Ardine
Gormley & Caffery
Gillette's Animals
(One to fill)

Rose Valerio Troupe
Phina & Picks
Martin & Fabrinl
Roberta & Verera
MAJESTIC (ubo)
Irene Franklins
Rooney & Bent
Belle Story
"Sinking of Titanic"
Mile Marini & Ballet
Chief Capoulains
Ed Blondell Co
Parisian 3
The Blessings
EMPRESS (sc)
Halsted 3
(Open Sun Mat)
Barton & Lovera
Katherine Klare
"Fighter & Boss"
Joe Whitehead
Banjophonds
LIBERTY (web)
Collier & DeFarrs
Stanley & Stuart
Bolander Family
Selma & 1st half
MCVICKERS (jls)
Vitalis Band
Ellises
Rhoda & Crampton
Raymond & Temple
Rush Jingo Toy
Burns Armstrong & F
Cliff Dean Players
Melody Trio
George Evers
Bans Wa Circus
WILSON (jls)
Geo C Davis
Sam Libert Co
Loos & Van Alostyne
Dollar & Quinn
Morrette Sia
King & Lennie
Coleman & Mexias
"Ten Knights"
Lotta Gladstone
Sam Libert Co
Loos & Van Alostyne
5 Howards
COLONIAL (jls)
Lyons & Quinn
8 English Roses
Davis & Scott
Gertrude McGill Co
Capt Geo Auger
Abrew Family
Norton & Norton
2d half
Billie Seaton
Jerns Bennett Co
Odell Hart & Hall
Nat Lemmickwell Co
Reid St John 3
Cevrene Troupe
Goldring & Keating
WILLARD (jls)
"Lead Kindly Light"
"Ten Nights"
Lotta Gladstone
Harry Antrim
International Team
Warner & Media
2d half
Belle Oliver
Clayton & Lennie
"Lead Kindly Light"
Geo C Davis
Dollar Troupe
Morrette Sia
CROWN (jls)
Palakals Orchestra
John Baxter
5 Howards
Billie Seaton
Goldring & Keating
McCullough & McCul- lough
2d half
John Baxter
8 English Roses
Warner & Media
Leander & Mack
Vinnie & Lester
Roy & Jones
Chisholm, Minn.
DORIC (web)
2d half
Upton & Ingraham
Cook & Hamilton
Chickasaw
KEITH'S (ubo)
Mable Lloyd
Lillian Shaw
Jimmy Lucas
Doris Wilson 3
Hercules Troupe
The Rosaires
Brandon Hurst Co
Burly & Burly
EMPRESS (sc)
(Open Sun Mat)
Ladella Combes
Nector & Delberg
John R Gordon
American Comedy 4
"Day at Circus"
Cleveland
KEITH'S (ubo)
Sam & Kitty Morton
Leon Stephens
McKay & Ardine
Gormley & Caffery
Gillette's Animals
(One to fill)

MILES (tbc)
Slayman Alas Moors
Barbee Hill Co
Rose Berry
Gravetta & Lavondra
Dow & Stov
Musical Gollmans
Colorado Springs
EMPRESS (sc)
(10-13)
Malvern Troupe
Melnette Twins
Dorothy Rogers Co
5 Merry Youngsters
Baron Lichter
Watson's Farmyard
Columbus
KEITH'S (ubo)
Mme Benson
Britt Wood
Big City 4
Lewis & Dody
Sansone & Delilah
Carl Eugene Troupe
(One to fill)
Crookston, Minn.
LYRIC (web)
Theo Smith
Marie & Bears
Dallas
MAJESTIC (inter)
Keelo & Bolling
El Elevate
Cliff Dean Players
Melody Trio
George Evers
Bans Wa Circus
WILSON (jls)
Geo C Davis
Sam Libert Co
Loos & Van Alostyne
Dollar & Quinn
Morrette Sia
King & Lennie
Coleman & Mexias
"Ten Knights"
Lotta Gladstone
Sam Libert Co
Loos & Van Alostyne
5 Howards
COLONIAL (jls)
Lyons & Quinn
8 English Roses
Davis & Scott
Gertrude McGill Co
Capt Geo Auger
Abrew Family
Norton & Norton
2d half
Billie Seaton
Jerns Bennett Co
Odell Hart & Hall
Nat Lemmickwell Co
Reid St John 3
Cevrene Troupe
Goldring & Keating
WILLARD (jls)
"Lead Kindly Light"
"Ten Nights"
Lotta Gladstone
Harry Antrim
International Team
Warner & Media
2d half
Belle Oliver
Clayton & Lennie
"Lead Kindly Light"
Geo C Davis
Dollar Troupe
Morrette Sia
CROWN (jls)
Palakals Orchestra
John Baxter
5 Howards
Billie Seaton
Goldring & Keating
McCullough & McCul- lough
2d half
John Baxter
8 English Roses
Warner & Media
Leander & Mack
Vinnie & Lester
Roy & Jones
Chisholm, Minn.
DORIC (web)
2d half
Upton & Ingraham
Cook & Hamilton
Chickasaw
KEITH'S (ubo)
Mable Lloyd
Lillian Shaw
Jimmy Lucas
Doris Wilson 3
Hercules Troupe
The Rosaires
Brandon Hurst Co
Burly & Burly
EMPRESS (sc)
(Open Sun Mat)
Ladella Combes
Nector & Delberg
John R Gordon
American Comedy 4
"Day at Circus"
Cleveland
KEITH'S (ubo)
Sam & Kitty Morton
Leon Stephens
McKay & Ardine
Gormley & Caffery
Gillette's Animals
(One to fill)

Mark Woolley
Claire Vincent Co
Morrow & Harris
Bartell & Rose
4 Regals
Erle, Pa.
COLONIAL (ubo)
Jeanette Dupree
McConnell & Simpson
(Three to fill)
Evansville, Ind.
NEW GRAND (ubo)
Beimonts Manikins
Wilton Sisters
Kennison Sis & Karr
Fay & Myne
"New Leader"
2d half
Grace Ayers 3
Stone & Hayes
5 Mails & Man
Lydell Conley & Ly
Savoy Terriers
Eveleth, Minn.
EMPRESS (web)
Theo Smith
Quigley & Slight
2d half
Fritz Christian
Farley & Prescott
Fergus Falls, Minn.
BIJOU (web)
Dei Balty & Japs
2d half
Totito & Co
Fall River, Mass.
ACADEMY (leow)
Eckhold & Gordon
Hardeen
(Two to fill)
2d half
King & Gee
Herbert & Dennis
Hardeen
(One to fill)
Flint, Mich.
BIJOU (ubo)
Flescher & La Bick
Rosell Singers
Knight Bros & Saw
Rockwell & Wood
Chas Gibbs
2d half
"Orli Question"
Ft. Francis, Ont.
ROYAL (web)
(10-11)
Farley & Prescott
2d half
Unholtz Bros
Ft. Wayne, Ind.
EMPRESS (sc)
(Open Sun Mat)
Girdler's Dogs
O'Brien & Buckley
Cowboy Minstrels
Lenore
Adas Troupe
Ft. Worth, Tex.
MAJESTIC (inter)
Maximo
Bell Boy 3
"Mayor & Manicure"
Rich & McCullough
The Berrens
Patsy Doyle
Roehm's Girls
Gary, Ind.
ORPHEUM (wva)
2d half
"Paid in Full"
Gilbert, Minn.
GRAND (web)
2d half
Cody & Cody
Green Bay, Wis.
ORPHEUM (wva)
2d half
Vance & Vance
Heien Gannon
Jas R McCann Co
Dudley & Parsons
Adair & Adair
Hastings, Can.
TEMPLE (ubo)
John & Mae Burke
Morton & Glass
Fred Hastings
Jack Dakota 3
Joe Cook
(Others to fill)
Hancock, Mich.
ORPHEUM (ubo)
Harry LeClair
2d half
Turner & Grove
Hartford, Conn.
POLI'S (ubo)
Mabel Berra
McCart & Wallace
Miller & Vincent
Maggie & Bradford
Maggie 4
(Others to fill)

<p>Menley, Wm. TEMPLE (ubo) Oliver & Blackwell Temple Grove Hope Vernon 2d half Chief White Moon "District Leader" Mohegan, N. J. LYRIC (low) Wed Sisters "Peep At Future" Melodious Chaps 2d half Thornton & Corlew Wm Morris Co (One to fill) Hot Springs, Ark. PRINCESS (inter) Jackson & Dune Francis & De Mar Mike Perkin Matthews & Shayne Geat Aerallists 2d half Artane The McDonalds Robert & Berg Nichols & Croix Sis Hayama Japs Heanston. MAJESTIC (inter) Romano Bros Brown & Jackson Musical Gormans Piano & Bingham Norton & Nicholson H T McConnell Duffin Reckers Troupe COZY (inter) DeWitt Young Sis Wilson & Keller "Easy Money" 2d half Norwood & Hall Steele & Mack Indianapolis KEITH'S (ubo) Edwin Stevens Co McKee & Clegg Edna Fan & Co Demarest & Chabot 3 Alex 6 American Dancers COLONIAL (tbc) Locke & Wolf Fritsim & Cameron Turner & Grace Losano Troupe Lottie Mayers Girls International Falls EMPHRESS (web) Cooke & Hamilton 2d half Woody & Patterson UNIQUE (web) (14-15) Unhols Bros Impemans, Mich. ISHU-MAN (ubo) Musical Wynn 2d half Clinton & Norrie Sis Jackson Mich. BIJOU (ubo) "Buster Brown" 2d half Dave Vanfield Golden & Hughes Jas H Kennedy Co Adair & Hickey Brooks & Lore Indianapolis ORPHEUM (inter) (Open Sun Mat) Jennings Jewell & B Kramer & Norton Montgomery Healy Sis Q J Duncan Harry Barry Joplin, Mo. EMPHRESS (inter) "Paquita" 2d half Fred Ladel Burns & Lynn Lewis Griffin & L Walsh & Bentley Beatrice Sweeney Co Kalamazoo, Mich. MAJESTIC (ubo) 2d half Strolling Players Cook & Stevens Grant Howard Baby Zeida Nikko Japs Kansas City. ELECTRIC (m) Hurling's Seals Norwood & Hall EMPHRESS (ac) (Open Sun Mat) May Ward Dancing Kennedys Klein Bros "His Nerve" "Hark & McCullough Diving Girls Kearville, Tenn. BIJOU (ubo) "Little Miss Mix-Up" Lafayette, Ind. FAMILY (ubo) Caron & Farnum Princeton & Yale Lottie Williams Co Frank Bush The Kratons 2d half "Petticoat Minstrel" Lansing, Mich. BIJOU (ubo) "Girl Question" Fleischer & La Bick Roadell Singers Knight Bros & Saw Rockwell & Wood </p>	<p>Little Rock, Ark. MAJESTIC (inter) Young & Brown Elliott & West E J Moore De Michellie Bros Hayama Japs 2d half "Funny Moon" Los Angeles EMPHRESS (ac) (Open Sun Mat) Hastings & Wilson Gypsy Countess "Concealed Bed" Norton & Earl Billy Sheer "Mission Garden" PANTAGES (m) "Day at Bliss Island" Boris Frickin Troupe Conors & Edna Tom Kelly Aldo Bros HIPPIDROME (ava) Abrams John Co The Alvers Persira 6 4 Wittles Aloha Twins Vera Burgess Earl & Lale Louisville KEITH'S (ubo) Mercedes Helen Page Co Hines & Fox Gilding & Mearas Paul Shirley COZY (inter) 2d half Mandan, N. D. TOPIC (web) (12-13) (Same bill as at Dick- inson this issue) Marquette, Mich. ORPHEUM (ubo) Woods Halton 3 2d half Ross Kids Michigan City, Ind. ORPHEUM (wva) 2d half "Who's Our Friend" Missie City EMPHRESS (ac) (10-11) Aldro & Mitchell John Healy Marian's Dogs Bernard & Lloyd "Night in Station" Milwaukee MAJESTIC (orph) Stone & Kallaz Sam Mann & Co Leard & Russell Burnham & Irwin 3 Baltus La Valera & Stokes Sharp & Turk Maxine Bro & Bobby EMPHRESS (ac) (Open Sun Mat) Luigi Dell'oro Burke & Harrison Walsh Lynch Co Leonard & Louie Big Jim CRYSTAL (tbc) Keno Welsh & M Andrew Travelogue Fish & Morrison Billy Wells Flying Venus Minneapolis BIJOU (m) (Open Sun Mat) Le France & McNabb Kena Arnold Boxing Kangaroo Aerial Lafayette 2d half Delphino & Belmont 3 Flying Kays Os Ko Mon (One to fill) UNIQUE (ac) (Open Sun Mat) William Warner Fostick Hume & T Maurice Freeman Co Chas Drew Co Archie Goodall MILES (tbc) Chas Charter "Lions Bride" Thillie Zick Phil La Tosca Orlando Rackett Comball Brown Co Ed Armstrong Co Santucci 2 Lows Gene & Arthur Ogden, Utah PANTAGES (m) (Open Thurs Mat) "Heart Throbs City" Riley & Girls Connolly Sisters Irving Roth Allen & Lewis Rapoli Co Oklahoma City FOLLY (inter) Courney Burns & Lynn 4 Roders Walsh & Bentley Brindamur 2d half Gingras & Co Hunter & Ross Jos Remington Co Deeve's Manikins Carson & Co </p>	<p>Oakhurst, Wis. GRAND O H (wva) 2d half Musical Vynos Davis Rose & Severns Cycling McNutts Ottawa, Can. DOMINION (ubo) Howard's Ponies Walter Van Brunt Hopkins & Axtell Hanlon & Clifton Juggling De Lisle (Two to fill) Paterman, N. J. EMPIRE (low) Francis Curran Co The Sterlings Schrode & Mulvey Waterbury Bros & T Wilson & Pearson James J Corbett 3 Ambler Bros (One to fill) Perth Amboy, N. J. PROCTOR'S Florette Roberts & Lester Minstrel Kiddies Weston 3 Elliott Belmont & E 2d half Kirkshaw & Evans Uman & Irving "Purple Widow" Jim Reynolds Pettit Family Philadelphia KEITH'S (ubo) Valesta Burrat Co Wm Oakland Co H M Zaxell Co Goldsmith & Hoppe Mae West Ingilis & Redding The Littlejohns Bounding Petersons 2d half Juggling Burk James Gaylord McDonald & Kenney Minstrel Kiddies Dancing Cuslers Farnum & Delmore 4 Harveys Herbert's Dogs Plainfield, N. J. PROCTOR'S Sawyer & Tanner Fisher & West Unade & Irving Claire Vincent Co Pettit Family 2d half Francis & Francis Favor St Clair Co Roberts & Lester Weston 3 Treat's Seals Portland, Me. KEITH'S (ubo) Ash Troupe Henry Francis Hamilton & Barnes O'Brien & Cale (Two to fill) Portland, Ore. ORPHEUM Mile D. Stuart Barnes Maude O'Dell Co Lewis & McCarthy Fred & Albert Musical Cutlys Whitefield & Ireland EMPHRESS (ac) Maglin Eddy & R Campbell & Campbell Cullen Bros Leor 3 Lewis & Norton Dunedin Troupe PANTAGES (m) 5 Pirocoffs 5 Bradons Oxford Wilson & La Nore Bottomley Troupe Providence, R. I. KEITH'S (ubo) Ed Poy Family Stanley 3 Josephine Dunfee Leo Zarrell Troupe Julia Nash Co Paul Keist Leo Carrillo Moore & Young The Glocks Pueblo, Colo. EMPHRESS (ac) (14-16) (Same bill as Colo- rado Springs this is- sue) Regina, Can. MAJESTIC (web) Baroff & Wilbert Rice Lake, Wis. LYRIC (web) 1st half Musical Waiters Richmond LYRIC (ubo) Belle Baker Fred Slemmons Co Bert Wheeler Co Diamond & Brennan 3 Keatons 3 Arturs (Others to fill) Rockville, Ill. VENETIAN (web) 2d half Dougherty's Kangaroo </p>	<p>Mechester TEMPLE (ubo) The Jessens Ethel Green Clayton White Co Bisset & Scott John T Murray Schooler & Dickinson Andale's Animals (One to fill) Mechester, Ill. ORPHEUM (wva) Patricia & Myers Helen Gannon Jas R McComan Co Van Horn & Jackson "High Life in Jail" 2d half The Townsams Edw Edmonds Co Robert Emmett Keane Carson & Willard Wartenberg Bros Sacramento EMPHRESS (ac) (Open Sun Mat) Gruet & Gruet O'Brien & Lee Clayton Drew Players Clarence Oliver Snyder & Hall "Cupid's Syndicate" Saginaw JEFFERS (ubo) Bombay Deerfoot Hai Davis Rathskellar 3 2d half "Red Bird" Salmon, Mann. EMPHRESS (low) Ann Walters Co Nadel & Kane Bibbs & Bibbs 2d half Estelle Kelson Dixon & Dixon (One to fill) Salt Lake EMPHRESS (ac) (Open Wed Mat) The Nagys George Hall "The Tiger" Briere & King Dingie & Corcoran Ahearn Troupe PANTAGES (m) (Open Wed Mat) "Green's Reception" 4 Marx Bros Grove & Green Harris Bros Eddie Howard San Diego EMPHRESS (ac) (Open Sun Mat) Shreck & Percival "Village Choir" "Who Was He?" Kelly & Galvin Nina Payne Gerard SAVOY (m) About Hamit Troupe Alison & Trusco Jonie Meleno Co Moore & Davey Anderson & Goines De Voie 3 San Francisco ORPHEUM Musical Cutlys Joe Welch Miller Kent Co 3 Collegians Warren & Conley High Small Kathryn Kluder Co EMPHRESS (ac) "Spirit Paintings" Belmont & Harl Pollard "in Imp" Wm Cabill Derkin's Dogs PANTAGES (m) (Open Sun Mat) "Winning Mine" Kett & De Mont Provol Collette 3 Gordon & Day Manning More & A Rondas 3 Howard Sisters 2d half 4 Van Steats Largo & Snee Jim Port Co St. Cloud, Minn. IDLE HOUR (web) 2d half "The Trilliers" St. Joe, Mo. CRYSTAL (inter) "Passing Parade" 2d half Newport & Sirk Reale Leonard Gardner & Revere Sampson & Douglas Flying Dumbars MAJESTIC (inter) Woodford's Animals Irma Dillon 2d half Low Fitzgibbons Hall & Calre St. Louis COLMBIA (ubo) Nora Bayes Australian Scouts Mack & Williams Arthur Aldridge Nichols Sisters Wheeler & Wilson </p>	<p>Coleman's Novelties KINGS (craw) Juggling Bananas Nat Abel Pierce Shaw & R Pickard's Seals SHENANDOAH (craw) Brown & Barrows Each Gray & Peters Bowery 3 MIKADO (craw) Casino Minstrel Lewis Sisters ARGO (craw) Atlas Co CHEROKEE (craw) Clark's Minstrel MONTGOMERY (craw) Francis & Lewis Joe Wilton May Ryan GRAYVOIS (craw) The Master Van York Kate Fowler UNION (craw) Martin & Florence "Croc" Coriars BREMEN (craw) Bell Barcos Co KINGS (tbc) Murray Livingston Co Kubick Doolita 20 Century Minstrel St Paul EMPHRESS (ac) Price & Price 3 Munketers Mr & Mrs E Fisher Dave Ferguson Diving Nymphs GAITY (web) Brooklyn Comedy 4 Cody & God 2d half Robinson & White Thomas & Thomas Schenectady, N. Y. PROCTOR'S Carlton & Clifford Clark & Jones Otto & Arto Jewell's Manikins Toots Faka Co 2d half Leslie & Anita Clark & Mabel Price Emil Hoch Co Harris & Mack Ladies' Orchestra Seranton, Pa. ORPHEUM Mrs Gene Hughes Co Linton & Lawrence Lolo Herbert Germaine 3 Claude Golden Dupree & Dupree 2d half Carltons Hyman Meyer EMPHRESS (ac) Livington 3 Brooks & Harris Bruce Duffett Co Mayo & Altman "Bower of Melody" PANTAGES (m) Davis Allen Romero Family Juggling Normans Vincent & Raymond Kathryn Milley La Tell Bros Sleus city Bel Family Paul Conchas Rube Dickinson Ethel McDonough Fiddler & Shelton Manning More & A St. Catharines ORPHEUM (ubo) Heuck & Wells Loraine Ergott Five South Bend, Ind. ORPHEUM (wva) "Who's Your Friend" 2d half Caron & Farnum Frank Bush "Night of Wedding" Barnes & Robinson Sigsbee Speake ORPHEUM (Open Sun Mat) Taylor Granville Co Lyons & Vance Kennedy & Rooney Marshall Montmorey Burdella Patterson Edna Munsey La Toy Bros EMPHRESS (ac) Willisch D'Arcy & Williams "Happiness" Low Wells Kate Sandwine PANTAGES (m) (Open Sun Mat) Howe Northlane Co Pickard's Seals Blanche Gordon </p>	<p>Leile & Burns White Duo Springfield, Ill. MAJESTIC (wva) "Seminary Girl" "Bachelor's Dream" 2d half Jerome & Carson Maidie DeLong Ben Beyer & Bro Bogart & Nelson "Bachelors' Dream" Springfield, Mo. HIPPIDROME (inter) Beatrice Sweeney Co Low Fitzgibbons McNish & McNish Rawson & June 2d half Brown & Brown Milton Charlotte Howard Co McPhoe & Hill Superior, Wis. SAVOY (web) Totito & Co Unhols Bros 2d half Juggling Maibus Merla Cockatoos Syracuse GRAND (ubo) Metropolitan Dancers James Cullen Gordon & Rice Howard & Ratcliff Delmore Tacoma EMPHRESS (ac) Orville & Frank 5 Old Veterans Kelso & Leighton "Mr & Mrs Footlights" Francisco Opera Co Ross & Ashton PANTAGES (m) "Apple of Paris" Marian Ganson Co Laurie Ordway Belzac & Baker Francis LeMaire Torre Wante, Ind. VARIETIES (ubo) Grace Ayers 3 Stone & Hayes 8 Maid & Man Lyddell Conley & L Savoy Terriers 2d half Belmont & Manikins Wilson & Leonard Kennison Sis & Kerr Fay & Myne "New Leader" Thief Silver Falls Min. LYCEUM (web) The Jockys 2d half Gruber & Kew Teledo KEITH'S (ubo) Lorraine & Dudley Grant & Hoag Florence Singers Claude Rant Le Van 3 (Others to fill) Topeka, Kan. NOVELTY (inter) Newport & Sirk Bessie Leonard Garner & Revere Sampson & Douglas Flying Dumbars 2d half "Passing Parade" Toronto SHEA (ubo) Ida Brooks Illust Edward Able Co Rinaldo Juggling McBanns Dunly & Lore Ward Simms Co Miller & Mack 3 Barlos Troy, N. Y. PROCTOR'S Reddington & Grant 3 English Girls Emil Hoch Co Keyes & Walker Van Shillbighs 2d half Minuto William & Burt Kell & Kelly "The Cheat" The Boudins Tulsa, Okla. EMPHRESS (inter) "Look Who's Here" 2d half Rawson & June Marie King Scott Catalano & Denny Brindamur WONDERLAND (inter) Bennett Sisters "Conservatory Music" Smith & Brown Harry Leander Co 2d half Romarc & Riley </p>	<p>Carl & Rell Catalano & Denny Bert Wiggins Co Utah SHUBERT (ubo) Armen Sullivan Co Gardner 3 Violinsky Avon Comedy 4 (Others to fill) Vancouver, B. C. ORPHEUM (ac) Martin Maximilian Sam Harris Ballo Bros "Louie's Xmas" Louise Mayo PANTAGES (m) "Night in Mexico" Alex Kaminsky Archer & Ingersoll 4 Charles Edna Hood Hall & Shaky Victoria, B. C. EMPHRESS (ac) Adeline Lowe Co Leo Beers Dancing Mars Edna Aug Houghton Morris & H Washburn, N. Y. BRUN (web) Morse & Clark Washington KEITH'S (ubo) Frank Sheridan Co "Saw Skin Deep" Bison City 4 Bronson & Baldwin Edwin George Lafayette Dogs (One to fill) CABINO Whirling Effords Sydney Shields Co Pieler & Schofield Anna Benn Duquesne Comedy 4 Waterloo, Ia. MAJESTIC (wva) "Sunnyside of Bway" 2d half Vera Berliner Florence Modena Co Laypo & Benjamin Van Horn & Jackson Swanally Waco, Michokan, N.J. NEW AMSTERDAM (low) Annie Morris Toomer & Hewins Flying Schells (One to fill) (Four to fill) Wichita, Kan. PRINCESS (inter) Gingras & Co Hunter & Ross Jos Remington Co Co Deere's Manikins 2d half "Paquita" Williston, N. D. STAR (web) 2 Specks 2d half Great Herman Winnipeg, Can. EMPHRESS (ac) Jewell & Shirley James McDonald "Canoe Girls" Whyte Pelzer & W Yocarya DELICIA (web) Delice & Polly Agnes Bury Richmond Roxburgh Marie & Beas Worcester, Mass. POLI'S (ubo) "House Jack Built" Wilson & Aubrey Hussey & Lee Chas. Olson (Others to fill) Paris ALHAMBRA Newhouse & Ward Bros Griffiths Chas T. Aldrich Jewel St. Ledger Inas Troupe Three Its Houdini Evelite & Fontaine Warda Bros EMPIRE (ac) Hamamura Family Rass (dogs) Royal Boys Yette Kennedy Ward Brothers The Hon Leys Na Nine Manuel Jane Mervem & Yves Martel </p>
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SHOWS NEXT WEEK.

NEW YORK.

"ADELPHI"-Longacre (12th week).
 "AFTER 5"-Fulton (3d week).
 "AT BAY"-39th Street (6th week).
 "GEN. JOHN LEGAN"-Hudson (Nov. 10).
 (Continued on page 24.)

NEW ACTS NEXT WEEK

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

Emmett Corrigan and Co., Fifth Ave.
Minerva Coverdale and Harry Dell,
Fifth Ave.

W. H. St. James and Co., Fifth Ave.
Lawrence Semon, Fifth Ave.

Upside Down Zereldas, Fifth Ave.
Douglas Fairbanks and Co., Colonial.

Lasky's "Red Heads," Colonial.
Ross and Fenton, Palace.

Joseph Jefferson and Co. (2).

"Poor Old Jim" (Comedy Drama).

20 Mins.; Four (Interior).

Palace.

"Poor Old Jim" was no doubt whipped into a vaudeville playlet as the result of "A Temperamental Journey" which has for its central figure a man (in the flesh) who views his own funeral, etc. In "Poor Old Jim" the idea is pretty much the same. Jim is an awful souse who swears time and again to reform. His wife in the slough of despair exhausts every measure to make him quit the booze. The curtain finds Jim the morning after a "night out." His wife has sent for the doctor. They hit upon the plan to make Jim believe he is dead. The Doc glues a telegram to the desk blotter which Mrs. Jim has written to Mother telling her that Jim had passed away. The door to the study is locked. Mrs. Jim, weeping and preparing her mourning headgear, pays no attention to Jim when he arouses from his stupor, but continues sniffing and fixing the black ribbons. Jim discovers the telegram but can't raise it. He finds his study door locked. Doctor comes in. He acts as though Jim were a phantom. Jim believes he's a ghost and becomes frantic when the Doc makes pretended love to his wife. All the time Doc and Mrs. Jim talk about "Poor Old Jim." Mrs. Jim then resorts to the "spirit" communications, Jim rapping once for "Yes" and twice for "No" on the table. At this juncture most of the fun happens, as Jim does some realistic thumping. Doc chloroforms Jim and on the recovery he flies to wife's arms, swearing never again. Joseph Jefferson plays Jim with much naturalness. None of the three roles requires much acting, but Jefferson's support is not up to full standard. W. C. De Mille is the author of the sketch. It's bound to get attention on the Jefferson family name and will no doubt please once over the circuit. The act is an oddity more than anything else, but runs very slowly up to the table rapping. This "bit" held up the offering at the Palace Tuesday afternoon, with a holiday crowd in. *Mark.*

Pauletta.

Contortionist.

6 Mins.; Full Stage.

Hammerstein's.

Offers some novel squirmings and turnings, finally rolling herself up into a box not much larger than a wooden soap box. Opening the show, hadn't much opportunity. Later in a bill, or on a program that began at say 8:15 or 8:20, would have stood out to better advantage. *Julio.*

If you don't advertise in VARIETY, don't advertise at all.

Mlle. Gabriel.

Half Woman.

9 Mins.; Full Stage.

Hammerstein's.

A normally built woman, from the thighs up, with absolutely no legs. Not at all repellant in countenance; or the contrary, quite pretty. Is ballyhooed by Loney Haskell, who fills in enough time to make a turn of the freak. She is carried through the audience, shakes hands and converses with the spectators. Has no place in vaudeville, but just another of the Hammerstein "freak" acts. *Julio.*

Ernie and Ernie.

"Three Feet of Comedy" (Songs and Dances).

12 Mins.; One and Three.

Fifth Avenue.

Ernie and Ernie are man and woman. The act relies upon the man's one-legged dancing and other work that might come under the heading of acrobatics. Mr. Ernie has but the stump of his right leg. He uses this, however, for an attempt at comedy, by waving or moving it. The girl first appears in a "Dutch" dance, costumed, afterward changing to straight dress. This sort of turn depends altogether upon how it is viewed. *Time.*

Great Marco.

Jumper.

8 Mins.; One (3); Full Stage (5).

Hammerstein's.

The only reason that can be assigned for Great Marco's opening with a song in "one" was to set the stage for his regular act. That song "I Wonder if They'll Miss Me," lasted three full minutes of precious time, commencing at 11:22 P. M. and lost him fully three-fourths of the audience. When he started in to work he had discarded a wooden leg and put over a meritorious act consisting of jiggling on one leg, balancing on one crutch, jumping over four chairs after a hopping start, hopping in and out of barrels and finally hopping down from a series of tables on a single crutch. *Julio.*

Carl and Lotty.

Dances.

10 Mins.; Full Stage.

Palace.

Carl and Lotty have combined acrobatic twists and turns with dancing with artistic results, although they are inclined to do too much posing. They work nicely together and the man handles the woman without a slip, yet they don't put the life into the turn that would enhance its effectiveness. A pleasing act of its kind, unsensational but a worthy filler in an early position. *Mark.*

Reddington and Grant.

Trampoline.

15 Mins.; Full Stage.

125th Street.

Trampoline tramps. On too long. Excellent routine, with some nifty bounding net tricks. Both hard workers. The men have the ability but haven't the act working right for the bigger houses. Cutting to ten minutes of fast work on the trampoline with some showmanship thrown in would advance these fellows. *Mark.*

Minnie Dupree and Co. (4).

"Carrots" (Drama).

25 Mins.; Full Stage (Exterior: Special Set).

Fifth Avenue.

In giving the former Ethel Barrymore playlet, "Carrots," to vaudeville, Jos. Hart, who presents Minnie Dupree and Co. in it, has performed his part. From the French by Jules Renard as translated by Alfred Sutro, "Carrots" is a compelling piece in its sentiment, that of a repulsed child's famished affections for his parents. Miss Dupree plays the title role, the 14-year-old boy that Miss Barrymore also essayed. It may be difficult to reconcile Miss Dupree's appearance to the role, otherwise there could be no complaint regarding her performance. The company, consisting of Joseph Manning as the father, Florence Gerald as the mother and Catherine Robertson as the maid, is fully competent. Miss Gerald particularly attracts attention as ideally fitted to the shrewish Mrs. Lepic. The sketch will be liked everywhere, it draws so much sympathy. *Time.*

Terry and Frank.

Dancers.

8 Mins.; One.

Hammerstein's.

Two boys with usual routine of stepping. Do not live up to their billing of "The Dancing Demons." *Julio.*

Romain and Orr.

"The Cockney and the Con."

16 Mins.; Three (Interior 8) One (8).

Union Square.

Manuel Romain and Charles Orr do 16 minutes with a little dialog, songs and a picture reel showing the men leaving the Putnam Building after visiting the vaudeville agents, going to a hotel in an auto and getting into evening clothes for a benefit performance. The movie part brings the singers right up to the footlights to reel off some vocal harmony in "one" for the close. Romain plays a "cockney" just landed, while Orr is a variety singer hustling for "time." The talk is incidental to the picture part, which gets the audience all set for the reappearance of the singers. Romain and Orr have spent some money on the act, but it's their voices which give the turn its real market value. Each can sing and their voices blend beautifully. Orr showed traces of a recent attack of pneumonia, but pulled through his work nicely. The picture "feature" will prove more of a novelty on the road. The singing will land anywhere. Any time the movie display gets lost in the shuffle the men can go right into "one" and "get over." *Mark.*

Letford and Simox.

Music.

15 Mins.; Three (Interior).

125th Street.

Two men. One does eccentric comedy. Old, old talk. Straight needs new clothes. Ordinary musical routine on ballad horns, saxophones and cornets. Music not as snappy as could and should be. Small time calibre. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"The Tongues of Men" (Henrietta Crossman)—Harris (Nov. 10).

"The Little Cafe," New Amsterdam (Nov. 10).

"Gen. John Regan," Hudson (Nov. 10).

"The Man Inside," Criterion (Nov. 11).

"The Madcap Duchess," Globe (Nov. 11).

Margaret Sawtelle Duffy.

Songs.

14 Mins.; One.

Union Square.

Miss Duffy bills her act as "The Big Surprise." The "surprise" is the use of eight "plants" in the audience. It's more than a "surprise," it's the noisiest act imaginable and the "plants" do a hare and hound chase up and down the aisles which causes more confusion than anything else. Miss Duffy walks out to sing and no sooner starts than a "popcorn" boy in green uniform shouts his wares down the center aisle. From an upper box a male "plant" butts in and bawls out the vender. There's noise and more noise from that time on. Girls planted in upper box seats join in on the songs and all get together for the aisle exercise below. The young man in the box has a solo all to himself with the spot. His voice has possibilities, but did not run true to the music. There's not a voice in the entire outfit unless the "boy" gets in tune with the piano and fiddles. There was real fun when a "bald-headed plant" got busy. The "house plant" work has long ago ceased to be a novelty. As worked by Miss Duffy it's bound to prove unbearable in nine houses out of ten. Perhaps the "small time" might fall for it, but one can't see where Miss Duffy can accomplish anything with it in the bigger houses. A slight portion of the early chatter is amusing, with the remaining chaotic conditions making the act more horse-play than anything else. Some old songs are used, by the way, which should be changed at once. *Mark.*

Chappelle and Moose.

Songs and Talk.

22 Mins.; One.

125th Street.

Colored entertainers. Good voices and sidewalk patter which pleased the uptowners. A portion of the act is a picture "special," showing the men at a race track where a mule is worked in. Act applauded. Bound to go over in the pop theatres. *Mark.*

Ward and West.

"Sister Act."

19 Mins.; One.

125th Street.

Two girls with little to commend the turn. Not much on the vocal thing, but strong on noise and kidding of orchestra and audience. Both take undue liberties and should be curtailed. One girl has a lot of pep but doesn't get it over right. The "sisters" need a brand new act. Some houses may fall for the present routine, but it's horse play of the sort they have as long ago been tabooed. *Mark.*

Rube Marquard and Blossom Seeley.
"The Suffragette Pitcher (Comedy).
 19 Mins.; Four (Interior) (10); One (9).
Palace.

Rube Marquard may be traded to Boston or some other team before next season, but that won't keep him from adding to the family coffers with his present vaudeville with his wife, Blossom Seeley. Rube's regular craft is pitching, and he's a good one when right. Rube was off color in the recent world's series, but still hangs on to that "world's record of nineteen straight." That Rube had tough luck against the Athletics is made the butt of some hearty puns in the skit Rube and Miss Seeley have at the Palace this week. Blossom has not done any stage work since long back. In the Suffragette offering she does the bulk of the talking and singing. She sang a new song, "My Base Ball Man," written by Tommy Gray and Raymond Walker, which fits her like a glove. (It is the number she should make the most of.) The skit has Blossom as the owneress of a female nine who rings Rube in the big game in woman's garb. For several minutes pictures are shown of Rube and Blossom playing the game at the Polo Grounds, before empty seats. Rube is finally discovered and is chased off the field. They clamber on to the stage from the front for a little chatter and a song in "one." Oh, yes, they did a little dance which Blossom said took her all summer to teach him. The biggest laugh came when Miss Seeley remarked, "I'd put you in to pitch, Rube, if you had a good game left in you." Another resulted when Rube kidded himself about the baseball articles he wrote. The dialog opens in Mr. and Mrs. Rube's apartments, where Rube is doing the hash slinging stunt. Tommy Gray has given the pair the best act they have yet had. It should pass on the road as well as in the New York houses. Rube's still a curiosity by reason of his Giants' connection, while Blossom has ability to entertain without any call on the Marquard diamond prestige to aid her. They had the best spot on the Palace program. *Mark.*

Crawford and Weston.
Blackface.
 8 Mins.; One.
 125th Street.

Two short-legged boys, one doing comedy in inky cork and the other with an octoroonish tint. Using cross gags, a song or two, and dancing at the finish. The boys mean well and have some patter that isn't half bad. The evening clothes idea isn't necessary. The "lighter" chap looks all out of proportion. If he must wear the "swell togs," he should have a tighter fitting outfit. Hard work and a rearrangement of songs and patter will help them in the pop houses. *Mark.*

Mabel Rettew.
Songs.
 5 Mins.; One.
 125th Street.

Election night Miss Mabel seemed in a hurry. Anyway, she scurried through three songs and got little on any. Miss Rettew is a balladist with a fairly good voice. *Mark.*

"Dr. Brown."
Farical Sketch.
 17 Mins.; Full Stage (Drawing Room).
American.

Roland West, who has been identified with several sketches as producer besides his own playing in protean pieces, stands sponsor for this offering. Some of the fun of "Dr. Brown" is robust, not to say violently in bad taste. The situation is disclosed at the opening of a hen-pecked husband who has taken poison by mistake (much pains is taken to explain that it was bi-chloride of mercury, one of the most popular of the present-day poisons), and is about to die. His wife views his promised demise with the utmost unconcern except that it will disturb her household arrangements. She talks of the funeral, which she has arranged with one Farrell, but is finally prevailed to call upon a physician and selects "Dr. Brown" at random from the telephone book. The doctor turns out to be a woman physician. In conversation between Dr. Brown and the seemingly dying man, it is disclosed Dr. Brown's husband is Farrell, the undertaker, and that the dying man's wife is planning to get rid of her husband and marry Farrell. The Doc and the outraged husband decide on the spot to make a match of it themselves, and depart together at the finish, the Doc having discovered that the patient didn't take poison at all, but some harmless tablets. One needs a very elemental sense of humor to enjoy such fun, particularly when much of the "humor" is in such wretched taste. The American audience laughed rather shamefacedly at some of the points involving the funeral arrangements. *Rush.*

Claire-Vincent Co. (3).
Dramatic Sketch.
 23 Mins.; Full Stage (Special Setting).
 125th Street.

A gambler turned broker, an adventurer with new prey and a sportively inclined young man who turns out to be the card shark's son are the central characters. The girl is playing upon the young man's affections to gain his wealth. The gambler shows up at his apartments to warn his boy of the vampire. Son secretes himself behind curtains and hears the truth as to her former life. Then father discloses his real identity. The woman admits the truth and after berating her hard luck in the world and telling the kid to go straight she exits laughingly. Sketch a trifle talky but full of concerted action. Characters splendidly acted. The woman has some strong lines and makes the best of them. Act staged far better than the average sketch and well dressed by the three players. The climaxes were worked up in bully shape. Scenic embellishments, tone and acting above "small time" standard. None of the characters is morally right, yet there's a sermon just the same. Held close attention at the 125th Street. *Mark.*

Arthur Hammerstein, in Syracuse during the "Moon Maid" strand, came to rescue of 20 members of the company unable to leave the town and paid \$112 in railway fare to send them back to New York.

MANAGERS IN CLINCH.

Boston, Nov. 5.

The Henry Jewett Players and Manager Fred Wright of the Plymouth are not exactly falling into each others' arms in a love embrace this week. In fact, it looks from the outside as though it might be more of a clinch if they get too close.

Henry Jewett, an experienced actor with stock training, backed by an expensive company and a lot of money, has the Plymouth theatre tied up tight—in fact, lashed to the legal mast for four weeks to come, in what is a literal lease despite Wright's frantic denials of this following VARIETY's exclusive story when the arrangements were being negotiated underground.

Jewett, despite Wright's protest, insisted on opening his engagement with "Let's Go A-Gardening," a vapid sort of a thing written by a Radcliffe girl, with about as much appeal as a glass of water in a barroom.

Tuesday morning the Boston critics who, with the exception of perhaps 25 per cent, are inclined to be too merciful to speak the full truth, agreed that "Let's Go A-Gardening" was a frost.

Jewett might well have pulled it out by Wednesday and planned to start over again later with something worthy of the steel of his really capable cast.

Wright found that "Gen. John Regan" could come in last Monday and told Jewett so. There was nothing doing. Wright nearly collapsed when he learned that Jewett was going to use the failure all this week as well, and as for next week, "The Broad Highway," dramatized by its author, is fondly hoped by Jewett to be ready, although it cannot go on until the author adjusts some minor difficulties.

From the outside it looks as if the Plymouth at the end of a month will probably be about \$5,000 short of what it might have been with a real success. But Wright is a game loser.

ABOUT "INNER SHRINE."

Atlantic City, Nov. 5.

A. G. Delamater produced "The Inner Shrine" at the Apollo Monday night. The play was taken from the novel of that name by Channing Pollock.

Justina Wayne has the principal role. The show is another of the "book" variety, probably counted upon to get some money on the road through the popularity of the novel.

The cast is mediocre, and the story isn't very interesting, as told in the play.

STOCK AT STANDARD.

Cincinnati, Nov. 5.

The Standard theatre will reopen Sunday with burlesque stock. The first show will be "Uncle Sam's Belles."

John Black has gathered a number of good burlesquers who ought to make the house a go. Harry Hart will be manager. He took a lease on it at the beginning of the season and planned to run Gus Sun vaudeville at both the Lyceum and Standard. But as the Columbia Circuit wanted the Standard to buck the Olympic, the Progressive theatre, until the new Gayety was completed, Hart temporarily turned the house back to the original occupants.

OPERA IN M. O. H.

Philadelphia, Nov. 5.

The opera season opened Monday night at the Metropolitan, where Marcuss Loew has been giving pop vaudeville for the past several weeks. Society and opera-lovers packed the Metropolitan and enjoyed Mary Garden as "Tosca" in Puccini's sombre drama of the Eternal City as much as the pop vaudeville devotees liked the "movies," the acrobats and the trained animals under the Loew regime.

During the famous sofa scene in the second act, Vanni Marcoux, who made his debut, tossed Emelio Venturini against the sofa. It was a "prop" sofa with a weak leg, and it broke. Later Mary Garden sat upon the sofa and almost did a "Jimmy Rice" while the bejeweled throng tittered and then laughed out loud, the result being that the second act lacked much, if not all, of the verve that shocked Boston.

But the opera was a huge success. Interest centered largely in the debut of Marcoux and Giovanni Martinelli, and both registered a success.

Following the performance, E. T. Stotesbury, president of the Philadelphia company, entertained the songbirds at the Bellevue-Stratford, and announced that there was no thought of having the Boston Opera Co. replace the Chicago organization, and denied that he had ever talked to Otto Kahn or Henry Russell, or their representatives, on the matter. It was officially announced that things would be exactly the same here next year as they are this.

Nothing was mentioned about Loew's vaudeville resuming at the Metropolitan.

LEONCAVALLO'S OPERA HEARD.

San Francisco, Nov. 5.

"I Zingari," the new opera of Leoncavallo, was given its premiere here before an American audience Oct. 30 at the Tivoli opera house by the Western Metropolitan Opera Co.

The author and composer, who is directing the Tivoli orchestra considerable of the time just now, personally directed the production back stage and in company with the players. He was given a rousing ovation at the conclusion of the first act.

The opera is unanimously conceded by the local newspaper critics to be the equal in about every respect to Leoncavallo's previous masterpiece, "Pagliacci," and the audience appeared just as unanimous in voting it a classic.

Carmen Melis, in the role of Fleana, the Gypsy, was triumphantly successful. She divided the principal honors with Umberto Chiodo, who essayed the role of Radu; Luigi Montesanto, who sang the part of Tamar, and Pietro Brilli, the Gypsy Chieftain and father of Fleana.

The offering was splendidly staged.

"DAMAGED GOODS" PASSED UP.

Cincinnati, Nov. 5.

An attempt to have the Cincinnati Academy of Medicine indorse "Damaged Goods" was unsuccessful. A resolution was introduced at a meeting of the physicians, but was not passed.

STOCK

LEADING WOMAN OUT.

Milwaukee, Nov. 5.

Marian Barney, leading woman of the Shubert Theatre Stock Co., left the organization Sunday night after the usual two weeks' notice which came from the management, though the facts of her severing connection have not been made public here.

She is succeeded by Ione McGrane, a protegee of David Belasco, who made her debut as the American girl in "Madame Butterfly." Marie Curtis joins the company as second woman, having held the same position with the Davidson Stock Co. here three years ago.

NANCE O'NEIL TO LEAVE.

Springfield, Mass., Nov. 5.

Nance O'Neil's engagement with the Broadway stock will continue only four more weeks, when she will retire from the company. It was at first declared that the backers of the proposition would retain the services of Miss O'Neil until the success of the venture was assured.

Edna Baker may be her successor.

IN STATEN ISLAND SOON.

The Richmond Theatre Stock Co., Staten Island, with Franklin Clifford leading man and manager, will open Nov. 17.

The players are now being engaged by Clifford in Paul Scott's office.

FAILED IN DES MOINES.

Des Moines, Ia., Nov. 5.

Olive North, prima donna of the Princess theatre musical comedy stock, after a ten weeks' season, has returned to New York.

The Princess comedy proposition failed to materialize as anticipated.

CHANGE AT WADSWORTH.

The Wadsworth Theatre stock company is no longer under the stage direction of Cecil Owen. Messrs. Berlin and Ornstein, the Mount Vernon men who were interested in the Wadsworth stock project, will continue the company, although it will be for the most part reorganized.

Of the former Wadsworth Players only Florence Rittenhouse and J. Hammond Dailey will remain. Harry Andrews has been signed as stage director. Jerome Renner will play the juvenile roles.

OVER IN BUTTE.

Butte, Mont., Nov. 5.

The Jolly Della Pringle stock company has made such a hit here that it's almost certain to stay all winter, and perhaps longer.

The Empire has flivved at everything but stock. The Pringle prices are 25-35-50. C. K. Van Auker is leading man.

ENGAGED FOR NESBIT LEAD.

Wilkes-Barre, Pa., Nov. 5.

Frank Fielder, former lead at the Gayety, Hoboken, N. J., has been engaged as leading man of the Nesbit Players here, opening in "Raffles."

ON WITH THE SHOW!

Erie, Pa., Nov. 5.

Upon the dissolution of the Rusk-Bisbee stock firm, which has been running a company at the Majestic, Feiber & Shea, New York, immediately arranged to take over the house.

J. W. Rusk will take up another proposition, having returned to New York. Kenneth Bisbee will remain in stock.

The new stock organization opened Monday night in "The Fortune Hunter." Principals in the company are Lorna Elliott, Robert LeSueur, John Carroll, Lora Rogers, Tom C. Coyle, Bernard Craney, Margaret Ralph, Robert Lee Allen, Minnie Williams, Richard Morgan, William Thompson, Austin V. O'Brien. The stage is under the direction of Raymond Capp and Fred K. Lanham.

10-MONTH RUN ENDED.

Ottawa, Can., Nov. 5.

Roma Reade and Company closed an engagement of 10 months here Saturday. The organization left for Montreal, where they were scheduled to open Nov. 3 at the New Grand, St. Catherine street and Stanley avenue.

That will be their home during the building of the new Roma Reade theatre here, when the organization will return, it is announced. The house is under construction at Bank and Gilmore streets.

NEW PAYTON OPENING.

The new Corse Payton theatre, Newark, N. J., controlled by the Keeney-Payton Amusement Co., is scheduled to open tomorrow (Saturday) evening with "The Sporting Duchess," with Payton playing a role.

The Payton theatre expects to go right after M. S. Schlesinger's scalp by opening the house at 1:30 and 7:30 p. m. and offering two vaudeville acts and two reels of pictures just before the afternoon and evening stock production.

Ray Owens, the Keeney-Payton general manager, has engaged Kinemacolor for all the Keeney-Payton houses. William Mortimer is stage director at Newark.

The principal players are Mary Servoss, Walter P. Richardson, Lee Sterrett, William A. Mortimer, Joseph W. Girard, Mabel Estelle, Arthur Jarrett, Barton Williams, Minna Phillips, Eleanor Miller, Frances Young, S. K. Fried, Robert Livingston.

Mortimer and Sterrett will divide the duties of stage director, each managing while the other is playing.

STOCK CO. FOR SKETCHES.

Passaic, N. J., Nov. 5.

An organization, called the Howard Chase Players, has been signed to produce short sketches at the Montauk theatre. The house is a vaudeville establishment. A regular bill is booked in to fill out the program around the stock company's weekly sketch.

In the company are Howard Chase, Ben Hadfield, Frank I. Frayne, Lillian Elwood and Clara Rose Hubner.

PARIS ALHAMBRA PROGRAM.

(Special Cable to VARIETY.)

Paris, Nov. 5.

The November program at the Alhambra is, as usual, strong and varied. Houdini opened at a special (All Saints Day) matinee Nov. 1, and made good.

Other acts earning approval are Charles T. Aldrich, Newhouse and Ward, Eviette and Fontaine, Werds Brothers (a Humpsti-Bumpsti act), Three Its, Jewel S. Leger.

Brothers Griffiths are held over for 15 days, having entered the program Oct. 15.

"POLENBLUT" IS BIG SUCCESS.

(Special Cable to VARIETY.)

Berlin, Nov. 5.

At the Theatre Westerns, "Polenblut," an operette, scored a big success. The book is by Leo Stein, with good songs, music by Oscar Nedbal, melodious.

A fine orchestration helps materially.

CHICAGO CHANGES.

Chicago, Nov. 5.

Three openings this week changed the theatrical map slightly. "Miss Caprice" came to the Studebaker, where "The Red Canary" has been for two weeks; "A Good Little Devil" followed "The Governor's Lady" at Power's, and F. R. Benson and his Shakespearean players followed Otis Skinner in "Kismet" at the Blackstone.

WARBURTON ON S. & H. TIME.

Yonkers, N. Y., Nov. 5.

The Warburton theatre here, long the home of dramatic stock, has been added to the Stair & Havlin circuit, and the first attraction in this week under the new regime is "Life's Shop Window."

ROBERTSON'S AFTER-PIECE.

Monday night at the Shubert, Forbes-Robertson revived "The Passing of Third Floor Back," adding an after-piece, "The Sacrament of Judas," made into the English by Louis N. Parker.

It gave the house a long performance, not concluding until 11.30.

Gertrude Elliott appeared for the first time in the principal piece of the evening.

GRIP HURT BY "STAIRCASE."

At the Majestic, Brooklyn, Monday night while "The Passing Show of 1913" was giving its first performance away from the Winter Garden, Bob Meyers, a stage grip with the company, was badly injured while the setting of the "Capitol Steps" scene was being made. A portion of the steps crushed his hip bone. Meyers was removed to the hospital.

Grace Kimball returned to the cast the same evening, and Rosie Quinn did the Indian "bit" with John Thomas. Samuel Lehman is musical director; I. Wise managing the troupe.

Ann Dancrey, the Frenchwoman, did not go on the road with the show. Her contract with the Shuberts has expired. She will await the arrival of H. B. Marinelli, her agent, before deciding upon future plans.

MANAGER FOOLS AUTHOR.

H. H. Frazee, the manager, fooled Butler Davenport, the author, when he ordered the dismissal of the "Tangled Lives" company on the day before that show was to have opened at the Park (Oct. 29).

The piece came into New York before Frazee saw it. After watching a rehearsal, the manager pronounced it "pretty strong." He requested the author to change a few lines of dialog. Davenport, with the premiere billed for the next day, stood pat.

Frazee warned him what might happen, but Davenport was obdurate, when the manager remarked: "This company is dismissed. The show doesn't go on."

It is said Mr. Frazee has arranged to give the members of the cast salary for two weeks. Joseph Kilgour, Mary Shaw, Beverly Sitgreaves and Ben Johnson were among the players. Minor members of the cast complain they have received nothing. Among them being Jos. Rieder.

A "Pompeii" picture opened at the Park Monday.

Mr. Frazee denies the report the members of the cast of "Tangled Lives" looked to him for any salary for having rehearsed without the piece having a production. He claims he is not to blame as he was under the belief the alterations he requested in the manuscript had been made by the author, and when he found they were not, simply called things off rather than court any police action.

Davenport has taken the names of the members of the cast, with their addresses, and asked Frazee to set a price on the production, giving the impression he contemplates either sending it out himself or through other management.

SHOWS IN FRISCO.

San Francisco, Nov. 5.

Business is very gratifying at the Cort, where the Anna Held show is playing one week only. Everything went in favor of the show at the opening, and prospects look big.

Henry Miller opened at the Columbia in "The Rainbow" and was enthusiastically received by a large audience. The dramatic critics unanimously praised the excellence of the play, splendidly acted by Mr. Miller and supporting company.

It looks as though the receipts at the Gaiety this week, where "The Candy Shop" holds forth, will top the \$10,000 mark. Two shows Sunday sent the gross receipts to \$2,300. Rock and Fulton have announced a Sarah Bernhardt travesty for next week.

The Tivoli is doing a fair business, while the receipts are moderately encouraging at the Alcazar. The Scott South Pole pictures at the Savoy are drawing strongly.

"The Traffic" has left town, reported traveling Chicagoward, where it's understood to be opening at the Cort Nov. 17.

MOROSCO HAS KITTY.

Oliver Morosco, now in Los Angeles, has practically arranged to handle Kitty Gordon's stage affairs in the future and will produce several new pieces which she has in her possession in his Los Angeles theatre.

SECOND IN COMMAND

If it was Cyril Maude's and the Liebler Co.'s intention to launch the English actor in America as a light comedy comedian, then the selection of Captain Robert Marshall's comedy drama, "The Second in Command," was a happy one. His natural lisp lends itself felicitously to the role of the easy-going army major who is always unfortunate in whatever he undertakes, whether it be love or war.

According to the standards of playwriting he really should have had the girl that finally fell to the lot of his superior officer. At the time Charles Frohman produced the piece at the Empire with John Drew in the Maude role and Guy Standing in the opposite male part, he stated privately (he can have no objection to its publication now) that in his opinion, the wrong man won out in the race for the hand of the girl. And yet, if it had not been written as it is, there would have been no opportunity for Mr. Maude to give his American first night audience any opportunity of judging him in a serious vein. His exhibition of pathetic helplessness combined with an instinctive desire to show courage under the trying situation, when he is "chucked" by the girl, was a genuine piece of legitimate acting. Both in this scene and most of the comedy ones, John Drew's performance of the same role was a poor second.

Just the reverse may be recorded of Montague's love characterization of the superior officer when compared with Guy Standing's performance in the Drew company. In it Standing made one of his biggest hits in New York.

Margery Maude's talents cannot be properly judged in the leading feminine role of "The Second in Command," as it gives her small scope for histrionic display. She strikes one, however, as being listless and devoid of much fire. The remainder of the cast, on the whole, was competent without brilliancy.

But a word about the scenic equipment. It was the most tawdry bunch of painted canvases seen hereabouts since Sarah Bernhardt regaled us with a display of second-hand stage paraphernalia, both scenic and sartorial.

Jolo.

PLEASURE SEEKERS

The newest Lew Fields and Marcus Loew production by the "Hanky Panky" company is called the "The Pleasure Seekers." It started its metropolitan career at the Winter Garden, Monday night.

Messrs. Fields and Loew placed the production end on a Winter Garden plane, but did not fulfill that important objective point in the cast. Singularly enough the two added members to the "Hanky Panky" company, George White and Dorothy Jardon, gave the performance its only real class in the line up. Incidentally Mr. White walked away with the show, not once but two or three times. His biggest hit and the success of the night among the very few, was a dance on skis, in the Alpine setting, very pretty staging but also done (and first) at the London Opera House, which likewise had a real toboggan, but worked the

chorus on skates. At the Garden the chorus work had on snow shoes and skis.

This scene closing the first act gave it a liveliness and sight that were well worth while, but still it could not stand off the vast quantity of dreary aimless dialog, unfunny business along with "puns" "gags" and butchery of language by German and Jew comedians that had gone before. The second act started off briskly enough, with "specialties" in the main but it was stopped by a silly scene on "Faust," about the poorest travestied affair of the season, though ended with a "Faust" trio that got something. This entire bit appears to have been built around the bedroom scene of Madden and Fitzpatrick's new act, "The Wanderer."

Of the comedians Max Rogers got what little there was to get. Bobby North put over one interpolated "rag" song very well, but his efforts ended there, and Harry Cooper failed to enter at all. Hugh Cameron had a couple of roles that amounted to little, while Montgomery and Moore couldn't get over, not even in the last act while giving their turn in an orchestra seat. Florence Moore hasn't progressed as seemed likely when with the original "Hanky Panky" production. A season or two on the road has not improved her.

Miss Jardon dressed the picture all the time, and at the finale of the show she received applause for her gown. Her voice ran high and thin at times when singing, but she added charm to the performance. Mr. White did well in everything he did and his work took him out of the "dancer" classification.

Much talk about seasickness and the effect was almost as sickening as the subject, and as old. Other stuff, including two "table scenes" (one very similar to the Weber-Fields-Bernard bit of years ago) gave the show a burlesque tone that didn't fit at all in the Garden, which has held too many regular performers to take chances with any cast not up to the notch.

A new bit of chorus work for New York, where the girls walk around the orchestra pit on a wide track was used in the revue, "Eightpence a Mile" at the Alhambra, London last summer.

Messrs. Rogers and North and the Misses Myrtle Gilbert and Flo May had a quartet song and dance, the same people and the same dance as given in "Hanky Panky" in the "Eidelweiss" number. The music was almost as familiar also. A well written parodied medley taking in all popular rag airs and woven around a heart needed to fill a flush was an early hit as sung by Miss Jardon and Mr. Rogers. A pantomime dance by the chorus, "Une Nuit Paris" did something, but Mr. White in "The Serpentine Dance" with Virginia Evans, a classical looking girl, and his "ski" work took everything in the stepping department, except that he and Mr. Montgomery attempted to do a Doyle and Dixon dance in the "Broadway" song.

The show's music isn't startling at any time. "Levi is a Grand Old Name" was palpable in its source, but Miss Jardon's "Love Me in a Viennese Melody" nicely led up to the grand finale, though for this it should be said

that the foundation of the number was the intertwined popular waltz songs from previous operatic hits.

"The Pleasure Seekers" picked the wrong house in the Winter Garden. It isn't a Winter Garden show, which may be blamed upon the loyalty of the show's management. *Sime.*

MISS PHOENIX

"Miss Phoenix" is the name of a farce by Albert Lee, presented at the Hiaris theater Monday night by the Messrs. Shubert. There isn't very much more to say, unless it be to record the fact that "Miss Phoenix" won't do—by a large margin. It is the old style of farce, with improbable complications readily anticipated and hence discounted long before the "situations" are actually brought before you. Besides which the players were not easy in their lines, which interfered with the smoothness, easy progression and breeziness of the entertainment.

A playwright invites the leading woman of his forthcoming production to his bachelor apartments to have lunch with him and talk things over. While there, a fire breaks out in an adjoining Turkish bath (it's ladies' day), and one of the women from the bath is carried in by a fireman, wrapped up in a blanket. The victim is supplied with pajamas and a kimono. Enter doctor, friend of the husband of the woman bather (he's a lifelong friend of the husband, but doesn't know the wife) and mistakes it for an affair with the playwright. He tries to win her for himself.

Husband, young lawyer, has a wealthy client from the west, a German, who is stopping at the Holland House. That morning he (the husband) had been walking on the avenue with the actress, when they stopped in to visit the sister of the actress, who is at the Holland with her husband. Actress's sister and husband are called away suddenly. The young lawyer's suit had been ruined by something or other. German is let off at wrong floor of hotel and enters, finding lawyer with his coat off and actress trying to clean it. German has never met the real wife either (a most elusive little witch) and assumes that actress is lawyer's wife. Invites them to dine with him that night. Not wishing to appear in the light of a gay deceiver they must accept the invitation. Lawyer's wife and he had quarrelled once over wifely taking Turkish baths, and she had promised never to go to another. Doctor-friend calls on lawyer and is introduced to wife. He firmly believes his friend is being deceived by wife. This is further complicated by a meddling embryo minister. It is all worked out in the regulation rushing in and out of doors and endeavoring to avoid one another.

Whatever merit there may be to the entertainment is due to the fine acting of Anne Murdock as the ingenue wife, Maud Knowlton as the worldly actress, Conway Tearle as the husband, and Henry Mortimer as the flirty doctor.

But "Miss Phoenix" is not of contemporaneous vintage. *Jolo.*

If you don't advertise in VARIETY, don't advertise at all.

OH, I SAY

The title, "Oh, I Say" had three exclamation marks attached to it when presented at the Criterion, London, as a straight farce. At the Casino the best they do is to give the name a comma, and perhaps that denotes the difference between the two performances. In London the piece was given as straight farce. At the Casino it has a musical accompaniment. At the Criterion also the Stanley Houghton Sketch, "The Dear Departed" was presented as a curtain raiser to the principal play. That means "Oh, I Say" in London was a much shorter entertainment than given at the Casino, New York, for the first time Oct. 30.

As a straight farce it likely had much speed. As a musical and farcical entertainment the story works out slowly.

The saving quality of "Oh, I Say" at the Casino is its spice. That may be sufficient to attract moderate business, and if made a little stronger might hold the show there for quite awhile. Nothing else in the piece will, neither its music farce nor principals. In London James Welch made the role of the newly wed husband stand out as the principal part. Over here Charles Meakins in it had to take second place to Walter Jones, as elderly husband, and Joseph W. Herbert as the count.

A bright spot in the performance and perhaps the only one was Cecil Cunningham as Sidonie, the French Actress. While Miss Cunningham with her blonde beauty may not exactly fit the type of French Soubret, usually brunet with the Gaby Deslys exception, she caught the spirit of the character and seemed attractive enough to draw around her many more flames than those hovering in the play. The story is of an attachment between herself and the newly wed husband, he, for no very good reason in the piece, neglecting to inform her of his marriage, palming off a friend as the bridegroom and representing himself as the best man. From this little oversight a mass of conventional complications has been built up.

The original piece in the French must have been rather squeamish. Toned down somewhat for the English language by Sidney Blow and Douglas Hoare, it still contains enough suggestive matter. Imagination can easily heighten what is there. Jerome D. Kern supplied the added music. Singularly enough of the score the best number was "The Old Lariat," as that selection was the best musical bit also of the late "Polish Wedding," for which Kern also composed.

There is nothing brilliant about the music. In three scenes, the final one stands far out. 24 girls and 12 choruses make a musical comedy background. Melville Ellis furnished the designs, of the usual excellent Ellis kind. Cross and Josephine did a couple of dances to song, getting something, but Clara Palmer and Tyler Brooke sore of "cleaned up" on the dance thing though Miss Palmer and Mr. Cross did well in their Tango.

"Oh I Say" will be lucky to do big business. *Sime.*

MIRTH MAKERS

The "Mirth Makers," at the Olympic this week, is one of those burlesque shows that doesn't quite reach. It has action, some bright numbers, and a disposition is apparent on the part of everybody concerned to give it energetic help, but it misses the stamp of expert handling in the staging. The comedy intervals are frequent enough, but they do not pull the laughs. This was particularly true in the first of the two-act piece. There were more frequent laughs in the second act, but the best of these was rather messy in nature.

Perhaps half a dozen times the comedians overstep in their efforts to inject "pep." Some of the bits were decidedly coarse.

Whatever may be said of the comedy, the show's promoters, Hatch & Beatty, have acquired a splendid lot of principal women. Beginning with Pearl Reid, probably the plumpest soubrette known to burlesque and running to Rose Delamater, probably the politest prima donna in a Wheel entertainment, the principal women are eminently satisfactory. Failure to mention Mlle. Babette, who has a part resembling a compromise between soubrette and prima donna, would be a misdeed. She did a sort of impersonation of Valeska Suratt in the first part that was some going for a burlesque player and contributed a disrobing startler that backed all previous performances off the board. This constituted one of the comedy bits. Held up by a pair of tramps and made to disrobe Mlle. Babette finally got down to a state of garb that would deliver a jolt even to the artist who draws the corset advertisements for the magazines. It hit the boys at the Olympic in the eye, so to speak.

Clare Evans and Hughie Flaherty are principal comedians, working as tramps. They probably do an amusing specialty of this sort, but for a whole act the hobo combination was rather tiresome. They changed to the roles of comic king and his secretary (after the manner of the comic operas of another generation) and do rather well some of this. They were amusing to the Election night crowd in several of their numbers.

There is an uncommonly long list of men principals. Thomas Boylan was a German comedian who was so overshadowed by the two tramps that he never had a chance. Arthur Hollaway mooned through the first act as a straight man who didn't sing and scarcely opened his mouth and later came to light, again mute, as a cannibal chief. Nanette Wallack was the comedy character woman in grotesque makeup, a part for which she is not fitted. Ed Russell is the familiar sort of burlesque "Count de Something-or-other." He worked with a good deal of lung power and unlimited enthusiasm, but was not extraordinarily successful.

For the finale of the first part, a good old burlesque, whoop-it-up number, there were nine principals and 20 choristers in line. The organization seems to be there, it must be that they have not the material to work with. The program says "Produced and staged under the personal direction of

Hugh Flaherty." Perhaps it is Hughie Flaherty who is at fault.

The producers have done more than fairly in providing a production. There are six or seven costumes for the choristers showing several pretty ideas in dress and a very, very liberal display of tights. The girls are rather above the average in appearance and uncommonly active.

Rush.

AMERICAN

James J. Corbett is the big noise. From the showing Monday evening, he is drawing business to the Roof where the admission is higher than downstairs. On that evening there was the best audience the house has disclosed for some time. The ex-champ entertained them as well. His series of stories occupied nearly 20 minutes of capital entertainment, plentifully punctuated with honest laughs.

Corbett long since proved that he has the entertainer's gift. His present anecdotes make a splendid vehicle. Several of the earlier "storiettes" have a first rate comedy "kick," but the talk about his youthful experience in Philadelphia meeting all comers, is a gem of sustained humor. This is the one detailing his experience with one Mike Monahan, from the Gas House district. There is a human quality about this experience that is bound to hit audiences. It is not one of those gags depending upon much preparation and then a mild "snapper" of surprise, contrast or any of the tricks of humor. It is a little story with humor in every line, written with real art and working to a compelling climax.

The rest of the show gave entirely satisfactory entertainment. West and Van Sicken opened with their comedy musical turn. Ed and Jack Smith did nicely with dancing, but spoiled a fine effect by getting away from their classy routine to deliver one of the mushiest of the current mushy sentimental ballads.

"Dr. Brown" (New Acts) made a poor impression as a farcical sketch. Then Orletta and Taylor drew down a substantial hit with a straight singing act notable for its musical quality and brilliant dressing. They hold to their old operatic numbers for the strong finish.

Oxford Trio, bicycle basket ball players, held attention before intermission, although it does seem that they might make their "contest" seem more real and spirited. Some of the tries for goal were pitifully futile. Coate and Marguerite made a nice number to open the second half, although the position did them no good. The little red-headed girl of the pair (they have a novel "sister" combination) gives promise of developing into a real comedienne. The right musical comedy impresario could make much of her.

James Grady and company did nicely in a comedy sketch. Then came Mr. Corbett, who gave weight to an otherwise light but entertaining bill.

The Spanish Goldinis, jugglers and equilibrists, had nothing startling to offer at the close, but the three women and one man were active, the material had variety and speed and the whole turn gave a big "flash" for the small time.

Rush.

FIFTH AVENUE.

Not much strength to the Fifth Avenue program this week. The house held capacity Tuesday matinee, a good sign for the theatre. Minnie Dupree and Co. in "Carrots" (New Acts) the feature card.

Quite some comedy is contained in the program. The Jack Wilson Trio gets the best whack at it, following all the other turns and travesties them, usually in speech. For other comedy Mr. Wilson wears fantastic women's clothes. He seems to have lifted somewhat brazenly Wilkie Bard's post-card photo tearing of his wife's picture. Mr. Bard was at Hammerstein's for two weeks, doing this in "The Night Watchman." If American actors who can go next to closing will take material in this way they should have no complaint against others, if ever originating anything that could be "borrowed." Jack Boyle in the Trio is a fit successor to Franklyn Batie. A clean looking young fellow who handles himself well, he's just what the Wilson Trio needs for balance.

The rough comedy was supplied by the Bison City Four. They are rough but they get laughs and that was the object of the combination. Dolly Connolly and Percy Wenrich between them sang songs and played the piano. Miss Connolly and Mr. Wenrich are insistent in informing the audience Wenrich wrote this or that song, his newest or his very newest. The house would have been satisfied if they were all good, no matter who wrote them. The program mentions it besides.

The program also says re Leo Carrillo; "An artist who is a Gentleman—A Gentleman who is an artist." It sounds as though that never happened before at the Fifth Avenue. Mr. Carrillo seems to be affecting the Fred Niblo style of monologing. That is quite difficult as Leo must know. He also has a habit of addressing the audience as "folks" and sometimes speaks like a man selling patent medicine. If Mr. Carrillo will try for repose in delivery and chop the horse neighing, also some of the chimes imitations that Sydney Grant has been doing so long, he will have a better chance.

Creighton Brothers and Belmont were "No. 2." It's the kind of turn the house must get, in its travesty, although the ending should be built up. That is the weakness just now. The act starts off well, maintains the pace for a few moments, then flounders. Dinehart and Heritage in "Just Half Way" have an act Ann Heritage somewhat weakens through handling a part that is far beyond her ability. In her efforts to carry it Miss Heritage goes too closely to "kid work." Mr. Dinehart has rather a good grasp on his role.

The show was opened by Archie Onri and Miss Dolly. Ernie and Ernie (New Acts) and the Four Merkle Sisters also appeared.

Simé.

PAUL DURAND'S HOPE.

Mr. and Mrs. Paul Durand last Thursday became the parents of a healthy boy, who has been christened Robert. His father hopes that he will grow up and become a first class something—anything but a vaudeville agent.

If you don't advertise in VARIETY, don't advertise at all.

COLONIAL

(Estimated Cost of Show, \$3,550)

By what peculiar system is a big vaudeville program laid out in the booking office, that has to be so rearranged that not one single item is in its original position? Originally "No. 4," Willa Holt Wakefield opened intermission; while Clark and Verdi, programmed for the spot following the interval, were shifted to "No. 3." The first listing showed Olga Nethersole second from closing. She appeared "No. 4." As the booking office laid the program out there were three two-man comedy acts one after the other at the opening. The most startling switch of the bill was the replacing of Moran and Wiser, the comedy hat jugglers, from "No. 2" to closing. Paul Gordon and Ame Rica, billed to close the show, opened it under the revision.

Miss Nethersole gave again the third act from "Sapho." It ran considerably over half an hour and being part of a larger story, did not proceed from an original proposition to a climax. There is much in the fragment, regarded as an entity, that does not explain itself. There were moments when the audience let its attention wander and became restive. This lifting of an act out of a play, excellent as that may be, does not recommend itself as a vaudeville vehicle. Miss Nethersole gave her usually vivid (perhaps lurid is better) performance. Later in the week she changed to "The Last Scene," a playlet.

Honors went four ways. Individual hits were scored by Miss Nethersole, Miss Wakefield, Gertrude Vanderbilt and George Moore "No. 8" and Moran and Wiser, all familiar standard offerings which made good their reputations.

Lockett and Waldron did nicely in the early part. They have a clean smooth dancing specialty, unhampered by dialog or inappropriate material. Howard and Ratcliff (assisted by Dorothy Hayden) put over a fast comedy turn, although the red nose comedian does perhaps rather overplay at points. The material has novelty and there is a whirlwind dancing finale that pulls applause.

Clark and Verdi put an immense amount of human reality into their "wop" characterization, but a large part of their talking material is ragged and loose. The finale won the pair laughs.

Madden and Fitzpatrick showed their sketch, "The Wanderer," in which the swift succession of comedy surprises and bits of sentiment take the place of story-interest, although that is present in more or less definite shape. They were allotted an important position well down in the second half and scored substantially.

Attendance was rather light Election Day afternoon. The stage boxes were altogether empty and there was a range of empty seats down the right and left extremes. This in spite of the holiday and one of the most interesting shows the house has held in a long time.

Rush.

"The Gypsy Leader," which Henry W. Savage has decided to bring out before Christmas, goes into rehearsal Nov. 10. Among those engaged for it is Vincent Sullivan.

UNION SQUARE

The night before election did not mean anything to the Union Square as the house was about half full when the show got started. It was a quiet, nine-act bill with nothing out of the ordinary to startle the atmosphere. There was too much singing and strange to say two English acts followed each other, that is to say the principal members of the turns were real Englishmen. Both turns worked the comedy lever for all it was worth.

Some parts of the show was typically first class and gave bully entertainment. Others didn't classify so well.

Charles and Anna Glocker opened the show with their water juggling and gave the stage a good sousing. The Glockers win out on the water tricks but the baton swinging at the opening is too easy and could well be chopped. It's "small time" stuff. Frank Gordon and Rose Kinley got a hand on the man's acrobatic dancing.

Romain and Orr (New Acts) landed solidly with singing. Inez McCauley and Co., with Hal Davis out and Philip Bishop in his former role in the Archie Colby sketch, scored. The act does not depend on its slang to carry it over as there's real sentiment attached to the skit.

James Cullen sounded the house on its political status and then pulled his own songs which struck a happy response. Beaumonte and Arnold got over nicely. Here's an act with looks and talent and is easily "big time" timber.

Ralph Lyon is one of the hardest working men in vaudeville and he possesses the faculty of keeping things going at a lively rate in "The Purple Lady." Helen Juliette, the principal girl is young and nice appearing and will improve as the days go by. Frank Kennedy may have written the skit but Lynn's impromptu work is plainly visible at every turn.

Margaret Sawtelle Duffy (New Acts) turned loose enough noise with her "plants" to start "opposition" to a boiler factory. Harry Tate's "Motor-ing" closed. *Mark.*

HAMMERSTEIN'S

(Estimated Cost of Show, \$4,600)

The most remarkable thing about the attendance at Hammerstein's Election night was the absolute "coldness" of the audience. On but one or two occasions they warmed up and then stinted. The house was crowded, every seat and box being sold, but they sat there stolidly and patiently, apparently devoid of all enthusiasm. A holiday audience in such a state of apathy is most unusual, if not unheard of.

Four of the turns are under New Acts. They include the opening and closing turns, respectively Pauletta and The Great Marco. Both suffered from program position, the house not being seated for either. The other two are Terry and Frank (second position) and Mlle. Gabriel, on seventh.

Saunders and Cameron, an eccentric juggler with a female feeder, offer a lot of clever, but not new stunts. Striking a woman across the back with a stick and kicking her, to create comedy isn't comedy. Violinsky scored with his violin and piano playing. Lee Har-

rison and Harry Kelly are now working more smoothly with their "side-walk" act. It's the way they do it that gets the audience with the Melville and Higgins turn. Clarice Vance sang four songs, none new.

Laddie Cliff was probably the biggest hit of the evening. "The Green Beetle," dramatic sketch, closed the first half. It is divided in two parts to indicate a lapse of 15 years. The only change made by the leading character in that time is a different jacket. For some unaccountable reason the audience laughed at the finish.

Candfield and Ashley opened the second part. Hale and Patterson offered the prevailing trotting.

Arthur Deagon, since his return from abroad, now works in evening dress instead of white flannels and in one of his songs boasts a well known brand of bottled beer. The Exposition Four sport a special set of hangings. Their usual sure-fire quick costume changes did not earn them anything. Fatima was next to closing. *Jolo.*

PALACE

It's "diversified" vaudeville the Palace is handing out this week. There was more novelty than anything else with everything from a baseball pitcher to a flying piano. Rube Marquard and Blossom Seeley (New Acts) got applause upon appearing. Valeska Suratt and Co. are also heavily billed. This act with its classy dressing fits in the new Palace perfectly. Miss Suratt continues to keep her clothes up to the minute.

Carl and Lotty (New Acts) opened quietly. Wood and Wyde did fairly well in the "No. 2" position. The act has merit but remains in view too long. Judicious pruning would help greatly.

Joseph Jefferson and Co. (New Acts) played "Poor Old Jim" and managed to stir up intermittent laughter. Ed Vinton and Buster remained too long. Vinton could hardly be heard at times owing to the din back stage. He broke in several times with warnings to keep quiet back of the curtain.

Miss Suratt held close attention with her gown display closing the first half. After intermission came Gertrude Barnes, a nifty looking girl with an admirable taste for dress. What she lacks in voice she works hard to overcome with personality and willingness. Instead of the old "Row. Row" song she now has a companion number entitled "Pull For the Shore" which didn't make much of an impression. The song isn't there and Miss Barnes would do well to get another. Her biggest score was with the "I'm Going Back to Hackensack" number. After the Marquard-Seeley turn Volant and the Flying piano closed. This turn has lost none of its former novelty and is worth seeing. *Mark.*

GIRL ROPE-TROWER.

Chicago, Nov. 5.

Adele Rowland has added rope throwing to her other accomplishments, and in act one, in "A Trip to Washington," she is now twirling the lariat in her song, "I Am a Lone Star Girl."

If you don't advertise in VARIETY, don't advertise at all.

NEWS OF THE CABARETS

Mae Murray is dancing with Sebastian on the New York Roof until Joan Sawyer returns, which will be next week. Miss Sawyer has been ill. Mr. Sebastian and Miss Murray put on this week the Barcarole dance, something entirely away from the conventional for Cabarets. It's a sort of Bacchanalian revel, discreetly handled by the couple who prettily dance it in the spotlight with the entire roof dark.

The two old A. K.'s who danced on the New York Roof are now in the Cabaret scene with the Alice Lloyd show, on the road.

The Hotel Astor is giving Tango Teas (matinees) in the Rose Room. Attendance for ten days is chargeable at \$20. This includes lessons, meaning \$2 a lesson, or however you wish to figure it. John Murray Anderson and Senorita Tencita are instructing. The affairs are under the direction of Mme. Camille L. Roe.

In the Michaud restaurant matter, where the police caused the arrest of the proprietor on the charge of giving a theatrical show without a license, it was decided that as Michaud's did not charge admission and used no scenery for the production, it was not violating any law. This, in effect, is similar to the decision entered in the case of William Morris' Cabaret on the New York Roof. Although an admission is charged to the Roof, Morris contended it was to dance, and that the Cabaret was a side-issue.

Everything in New York is not closing up at one each morning. There is more than one place where dancing goes on after hours.

"The Mirth of the Moment" at Michaud's restaurant, closed after a run of two weeks. The management claimed it was too expensive. The girls seemed to draw business, several stag parties dropping in. A regular Cabaret show was installed commencing this week. \$1,100 weekly had been asked by Percy Elkeles for his "Mirth" production. \$800 was finally settled upon. The piece started off as a solid performance of an hour, but was afterward cut down, which interrupted the smoothness of the running, and the chorus was reduced from eight to five girls. Three of the original eight principals were also removed, making the Cabaret show look very slim. Mr. Elkeles may reorganize the skit to its full strength and place it in vaudeville. Another Cabaret production that was to feature Paula Edwardes and Minerva Coverdale is in readiness for presentation, but Elkeles finds restaurants are afraid of the price. He asked \$1,800 a week and would trim the act down, retaining the two main principals to produce it for \$1,400. The best offer he received was from Churchill's. \$900, although the Cabaret might have increased the offer to \$1,000. There was no money in

it at the latter figure. In arranging the contract for Michaud's, Percy had clauses in the contract that he could draw salary daily for the act and that all the performers (himself included) could eat at the restaurant with a 50 per cent. discount upon signed checks. Elkeles did some eating at the half price while the act played there.

The Bun Jan restaurant (Broadway and 46th street) has been taken over by Barney Connelly. It is on the floors of the corner building formerly occupied by the White Rats. Mr. Connelly is well known along the Restaurant Lane of New York. He has been with Rector's, the Pekin and several places. A Cabaret will be made a part of the Bun Jan evening.

Saturday at the Hotel Astor is the big night now among the dancing places. The eighth floor of the hotel on that evening each week is filled with a select crowd, invited through John W. Rumsey who has charge of the affairs. Evening dress only. The Knickerbocker Rathskeller also insists upon the white front suit for dancers.

Samuel J. Raber, listed as a Cabaret singer, who was convicted recently of the murder of Cherry de St. Maurice, an underworld character of Sacramento, is to be hanged at the Folsom Prison, California, Jan. 2 next.

Chicago, Nov. 5.

Eddie Hibben, manager of the Hotel Planters Cabaret, has returned from New York, where he engaged new talent for the winter. This is Tango Week at the Congress Cafe. The Savoy, for years one of the most popular concert resorts, is undergoing transformation. The place will be rebuilt and redecorated. Maurice and Walton are at the College Inn with their dances.

Cincinnati, Nov. 5.

Mary Green Peyton, who formerly sang in New York Cabarets, and now is a soloist at the Mt. Auburn Presbyterian Church, this city, was given a divorce from John Peyton, a United States steamboat inspector, Saturday. Mrs. Peyton testified at the trial that her husband had rebuked her for not going into vaudeville, where, he said, she could have made \$100 a week.

CALL MANAGER "UNFAIR."

Jacksonville, Fla., Nov. 5.

Local 444, A. F. of L., the title of the Jacksonville musicians' union, has announced that the Orpheum, playing vaudeville, has been officially declared "unfair."

The theatre managers of Jacksonville recently agreed to the demands of the musicians for an advance in pay. Manager Leach, of the Orpheum, stood out. The house is booked by the Inter-State.

Rosie Green and Joe Keno returned to New York last week. They were abroad for several months.

SHOWS NEXT WEEK.

(Continued from page 17.)
 GRAND OPERA—Century (8th week).
 44TH ST MUSIC HALL (3d week).
 "HER OWN MONEY"—Hoyal.
 HIPPODROME—America (11th week).
 "INDIAN SUMMER" (John Mason)—Fulton (3d week).
 "MADAM PRESIDENT" (Fanny Ward)—Garrick (10th week).
 CYRIL MAUDE (Repertoire)—Wallack's (2d week).
 "NEARLY MARRIED" (Gaiety) (10th week).
 "OH, I SAY"—Casino (3d week).
 "PEG O' MY HEART"—Cort (48th week).
 "POTASH AND PERLMUTTER"—Cohan (14th week).
 "PRUNELLA"—Little (3d week).
 REPERTOIRE OF SKETCHES—Princess (6th week).
 FORBES ROBERTSON (Repertoire)—Shubert (7th week).
 "SEVEN KEYS TO BALDPATE"—Astor (8th week).
 "SWEETHEARTS" (Christie McDonald—Liberty) (10th week).
 "TANTE" (Ethel Barrymore)—Empire (3d week).
 "THE AUCTIONEER" (David Warfield) (re-rial)—Belasco (7th week).
 "THE BLINDNESS OF VIRTUE"—Manhattan.
 "THE BLUE BIRD"—West End.
 "THE DOLL GIRL"—Grand O. H.
 "THE FAMILY CUPBOARD"—Playhouse (18th week).
 "THE GIRL AND THE PENNANT"—Lyric (14th week).
 "THE GREAT ADVENTURE"—Booth (6th week).
 "THE LURE"—Elliott.
 "THE MADCAP DUCHESSES"—Globe (Nov. 11).
 "THE MARRIAGE GAME"—Comedy (3d week).
 "THE MARRIAGE MARKET" (Donald Brian)—Knickerbocker (8th week).
 "THE PLEASURE SEEKERS"—Winter Garden (3d week).
 "THE TEMPERAMENTAL JOURNEY"—Republic (11th week).
 "THE TONGUES OF MEN" (Henrietta Crossman)—Harris (Nov. 10).
 "THE YOUNG GENERATION"—(Grace George)—Lyceum (8th week).
 "TO-DAY"—48th Street (6th week).
 "WITHIN THE LAW"—Eltinge (62d week).

BRUSSELS.

"JOYAUX DE LA MADONE"—Monnaie.
 "ECLAIREUSSES"—Parc.
 "LA FILLE"—Galeria St. Hubert.
 "HONNEURS DE LA GUERRE"—Vaudeville.
 "CHEVALIER AU MASQUE"—Olympia.
 "PRINCESSES MARGUERITE"—Alhambra.
 "PARRAIN"—Gaité.
 "GRANDE DOUCHESS"—Mollere.
 "BRUXELLES FEUILLE DE VIGNE"—Scala.
 MUSIC HALLS: Winter Palace, Folies Bergere, Palais d'Ete, Cirque Royal, Parisiana.

CHICAGO.

"ALL ABOARD"—American (7th week).
 "PASSING SHOW OF 1912"—Auditorium (3d week).
 "WHEN LOVE IS YOUNG"—Cort (3d week).
 "THE BEAUTY SHOP"—Cohan's (3d week).
 "THE ROAD TO HAPPINESS"—Garrick (12th week).
 "A TRIP TO WASHINGTON"—La Salle (12th week).
 "SHAMBERN DHU"—Olympic (4th week).
 "A GOOD LITTLE DEVIL"—Powers' (2d week).
 "ROMANCE"—Princess (7th week).
 STRATFORD UPON AVON PLAYERS—Blackstone (2d week).
 "A BROADWAY HONEYMOON"—Howard's (6th week).
 "OH! OH DELPHINE"—Illinois (3d week).
 MISS CAPRICE"—Studebaker (2d week).

PHILADELPHIA.

"PETER PAN" (Maude Adams)—Broad.
 "BROADWAY JONES" (George M. Cohan)—Forrest.
 "STOP THIEF"—Garrick.
 "BOTHEN AND MARLOWE"—Lyric.
 "LITTLE WOMEN"—Adolph.
 THOMAS E. SHEA—Walnut.
 "TO-MORROW"—Little Theatre.

BUYS CHILDREN'S PLAY.

Chicago, Nov. 5.

Harry Askin and Frederick Donaghey have purchased from the Liebler Co. the production of and right to Mrs. Burnet's juvenile fantasy, "Rackety-Packety House," and will stage it at the La Salle Friday afternoon, Nov. 21. They will repeat the performance Saturday morning and Sunday afternoon. If the venture proves popular, the piece will be put on for three performances each week, as outlined above, indefinitely.

OBITUARY

"Jimmy" Rice was run over and killed by an auto truck Oct. 30, at Broadway and 53rd street, New York. The acrobatic team of Rice and Prevost were probably the best known and most popular pair of performers of their kind on the stage. At one time they enjoyed an immense vogue until the team dissolved a few years ago. Deceased was 34 years old. A widow survives, Frances Rice in burlesque. Rice also leaves a six-year-old daughter.

The mother of Mollie Lazell (Teed and Lazell) died in Oil City, Pa., last week.

Mrs. John A. Harrington, mother of Nina Harrington (Lawrence and Harrington), died Oct. 29 in Moline, Ill. Mrs. Harrington was grandmother of the Farber Girls.

Harry Stone, musical comedy actor, who gained quite a reputation both east and west, died suddenly Monday morning at Port Washington, L. I., of heart disease. Stone was once identified with "A Stubborn Cinderella." Of late he had been doing Frank Mayne's "cheese and crackers" act over the Loew Circuit.

Chicago, Nov. 5.

Anthony Licalzi, father of Mitchell Licalzi, manager of the Wilson Avenue theatre, died Nov. 3 at his home, 4741 Sheridan road. He was 56 years of age. Deceased was part owner of the Wilson Avenue theatre.

San Francisco, Nov. 5.

Charles Colby, of the old variety team of Colby and Way, aged 45 years, died here suddenly Oct. 31. The funeral was conducted Monday under the auspices of the local Masons, to which he belonged, the Scottish rite being performed at the cremation of the body, which was interred in Lawn Cemetery. A widow survives.

Cora Maxwell, 18 years old, wife of Maxwell Holden (Holden and Le-Claire, comedy shadowgraphists), died in Frost hospital, Chelsea, Mass., Oct. 28, after giving birth to a girl. The child survives.

Sam F. Weston, who recently joined Harry L. Hanson, formerly of Hanson and Fielas, as a partner, died Oct. 29, suddenly, in Montreal. Hanson took the remains to Boston for burial.

The mother of "Blutch" Cooper died Election night at her home, 552 West 176th street, New York City, from whence the funeral will be conducted this morning (Friday) at ten o'clock. She was 76 years old.

Fanny Dessauer, daughter of the late Sam Dessauer, suddenly decided to marry last week and did so.

"RAFFLES" AT AMBIGU.

(Special Cable to VARIETY.)

Paris, Nov. 5.

The Ambigu management is reviving

"Raffles" during the rehearsals of "La Chefrefeuille," the latest effusion in French of the Italian poet, Gabrielle d'Annunzio.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr., agents, Orpheum).—Maurice and Walter, headliners of last week, were held over for the present week, and made good again Monday afternoon, at least when they did have things just about as they wanted them. To be sure, they did not offer anything new, but their chaste and elegant steps seemed to hit the fancy of those present, and they won a big share of applause. But even if they did hit things off very well, they did not put it over George McGay and Ottilie Ardine to any great extent. This team had a very nice, hard spot to follow the headline dancing act with more dancing, but they hit to spot, hard as it was, and they came very near to equaling their predecessors. They went big and they had the audience right at their heels from start to finish. It was a pretty sight to watch them come in after the ovation of the tango team and almost steal all their thunder by some good rough and tumble dancing and some rather good travesty. Albert Von Tilzer, the song writer, was on just before the headline act. He was assisted by Brothie Nord who wore some fetching gowns and sang some songs rather well. Mr. Von Tilzer was at the piano for the greater part of the time for accompaniments, and he was received with considerable enthusiasm, especially in his medley of his own songs, where hits of other years were loudly applauded by song fans. Paul Armstrong's act, "Woman Proposes" (New Acts), had fifth place, where it did not kick up any dust. Eunice Burnham and Charles Irwin, just before the Armstrong act, caused considerable laughter, and even stirred George Ade, who occupied a front seat, to laughter with their antics. Irwin's simulation of a drunken man was faithful without being onlative, and the act was well received. Sam Mena came down the aisle as usual in his act, "The New Leader," and he caused considerable laughter by his unique methods. The act seemed a little too long and too much drawn out, but it did contain some bright moments, and it gave the principal player opportunity to give a vivid characterization. Helen Gannon, who can whistle like a bird, and in fact imitates birds, from canaries to parrots, had the stage next to opening. She did not have to work long before she was in the good graces of her audience, and was received with warmth. The Daring Darts, who do stunts on a revolving ladder with a bicycle and wild western costumes, opened the show. They offered a novelty, at largest and that let them by. Goleman's Dogs, of all sorts, sizes, breeds and strains, went through some neat pieces in closing. They were not strong enough to hold the audience intact, but they did succeed in keeping a good share of the house inside until the closing pictures. The house was very well filled for a Monday afternoon, and for a wonder, the audience did not seem to be composed of people from the frigid zone. REED.

PALACE (Mort Singer, mgr.; agent, U. B. O.).—Nora Bayes and her so-called cheerful

assistant headlining this week, the Palace show falls considerably short of the standard running long on song and short on comedy. Miss Bayes played the Majestic two weeks ago while another act on the bill, Leonard and Russell, came direct from that house, closing there Sunday night. Quite an honor for both turns, but more so for Leonard, considering that Miss Bayes' reputation and drawing ability explains the move insofar as she is concerned. And Leonard, working throughout in white, is doing his best act. The specialty is well mounted, works gradually up to a splendidly arranged finish and almost sure to bring them a brace of encores. And encoring, Leonard is a showman, gathering all the fruits without boring into stage license. They cleaned up the show's hit Monday evening. Wheeler and Wilson rolled out in one for an opener, bringing with them a sewing machine. They did only fair. A class of Australian boy scouts held the second notch, going through a practical drill that brought them the usual score. For their particular line of work they look better than the many average acts that have graced vaudeville heretofore. Arthur Aldridge, late tenor of the Gilbert and Sullivan Opera Co., was an easy hit, followed by Maxine Bros., and Bobby, a well trained canine that helped earn them a good score. For a low position on any bill, this turn is a good selection. Hufford and Chain came next to closing with a routine of time-worn numbers and a good comedy idea that falls through lack of proper presentation. The blackface man essays the character of a stiff-legged parson, but works it only for a small bit. A good line of material written around this would make them a standard turn. Both can sing and incidentally were an applause hit, but the act wants development. Bayes and Clare were handed a reception, but the turn seems to lack the desired class expected of Miss Bayes. The Cromwells closed with the house on the move. WYNN.

COLONIAL (George Harrison, mgr.).—What with pictures and all, the person who does not think he gets his two-bits' worth of entertainment in this house this week must have a swinish nature. The bill is varied and it is lively throughout. Caught Monday night the house was filled and enthusiasm was rampant. Beginning with Bowen & Bowen, a man and woman who sing much and dance less, the entertainment proceeded at a rather rapid pace. Bowen and Bowen made a hit with the audience, perhaps on account of their ingratiating manner, more than anything else, for their voices were not exceptional and their act was not above the average. The pony ballet, following, consisted of six girls who wriggled and squirmed and stepped to the satisfaction of everyone. They wore some neat dresses and when they played xylophones on each other's backs, the house was delighted. The Five Howards worked on the trapeze and did some ladder work that caught the fancy of the house. Three women and two men work

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Direction,

HARRY SHEA

In this act, Almedio, one of the long tribe of shock-headed concertina players, came on next and he was a riot in no time. He was drawn back by prolonged applause and had to give gospel measure before he was allowed to retire. He came very near causing a stoppage in the show. A political sketch called "The Governor Pro Tem" held the boards for a time. In this a crook was seen to impersonate the governor of a state, and some tragic as well as ludicrous situations were developed. The acting was fairly well done and the act provided a welcome variety. Warner and Media followed. This act consists of a scarecrow and a country maiden. The man wakes from his perch in the cornfield and does a dance that is loose-jointed enough to suit the most particular. The act has some songs, but dancing is where they shine. In a sketch called "Bell Boy for a Day," Phelps, Cullenbine & Cobb worked hard and won a few laughs by rough tactics. Two men, one dressed as a woman and one woman, made the sketch. The dancing of the two men was a feature of the act. Patricola, who is a Chicago favorite, was also in the bill. She sang numerous popular songs and also reported to her vic in further enhance the program. This young woman has held her popularity well for several years in Chicago, and she has been more than making good in her tour of the Jones, Linick & Schaefer houses the past few weeks. Business remains remarkably good at the Colonial. REED.

GREAT NORTHERN HIP. (Fred Eberts, mgr.).—No vast enthusiasm was engendered by the day shift Monday morning until the Trans-Atlantic Trio came on in the middle of the bill, when the small and frigid audience awoke to the fact that there was something really worth while on the stage. This act, consisting of one man and two women, offers a musical program that is neat and meritorious. The man plays a banjo and he gets real music out of that instrument. One woman sings and the other also plays the banjo. They dress neatly, opening in one and closing in two, the latter showing a scene in Kentucky, and old negro melodies are used effectively in this part of the act. An encore was demanded, and the trio was compelled to respond with numerous bows. Alfred LaTall offered his imitation of a dog and got over. "Little Hip and Napoleon," an animal act in which a small elephant and a monkey were the chief actors, were on next. They caused some excitement and considerable fun. But and Lottie Walton opened the bill with dancing and tumbling. They passed. Following this Warner & White, two men in evening dress did some dancing. They are skinny-looking fellows, who have some eccentric steps which are all their own. They had a bad spot in following the Waltons, but warmed up to their work fairly well. They deserve a better place on the bill. Grant and Maud were on second with wire walking and bouncing. The act is not sensational, but is out of the beaten rut and gets by fairly well. Danny Simpson, known as the military hobo, gave some Irish and Scotch dialect stories and did a little singing and more dancing. His work was untouchable and he made a fair impression. The house filled up about 1 o'clock, and the second show got a good start on the way to an enthusiastic reception. REED.

HALSTED EMPRESS (Harry Mitchell, mgr.).—Without containing anything that is sensational, one way or the other, the bill this week is thoroughly entertaining. There is much variety in the subject matter, and it is put together in such a style that it goes by without any apparent effort. It is a bit difficult to ascertain just what headliner as the honor is divided between a huge dancing bear and a group of players who appear in a rube sketch. The latter is called "Buckin's Run." Billy Walsh, W. F. Lynch and Gertrude Lawrence are concerned, and they afford considerable incentive to laughter in the melodrama which found much favor with the big house of Sunday afternoon. "Big Ben" the bear, had the closing spot. He opened rather quietly with dances and roller

skating, but had a furious finish, for a challenge was issued for wrestlers, and he tackled several who came back of the footlights to try for a prize of \$50. The animal entered heartily into the sport, and seemed to be more on the level than a good many of the wrestlers who appeared last season at the Globe. Next to closing came Leonard and Louie, two acrobats with brains. They did a deal of hand balancing, some feats of strength and what was much more, kept up a running fire of keen talk that hit the audience right in the solar plexus of their risibles. The act is nifty and received lots of applause. Burke and Harrison, who have "nutty" talk, do it well and they also dance and cavort and make things lively. The woman has a mawkish juvenile number that might go into the discard without detriment to the act, but otherwise the act is well worth while. Kenyon, Callan & Brooks, who were on second Sunday afternoon made a distinct hit. They have some excellent songs and they put them over in a new and refreshing style. Luigi Del Oro had the honor of opening the bill. He plays on some sort of a contraption that looks like a concertina, and he also has another instrument of the same calibre, which he plays with his pedal extremities. Luigi played some of his own compositions and then jumped into a medley of popular airs, and closed with a medley of national anthems that got applause from all sorts of nationalities in the house. REED.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Last week of Low Fields in "All Aboard."
AUDITORIUM (Bernard Ulrich, mgr.).—"Pleasing Show of 1913" drawing well for Policemen's Benefit Fund.
BLACKSTONE (Augustus Pitou, Jr., mgr.).—Stratford-Upon-Avon Players in Shakespearean repertory opened Monday night.
CHICAGO LITTLE THEATRE (Maurice Browne, mgr.).—Comedy repertory.
COHAN'S G. O. H. (Harry Ridings, mgr.).—Raymond Hitchcock in "The Beauty Shop," distinct hit, doing brisk business.
CURT (U. J. Hennann, mgr.).—"When Love is Young" fair show, drawing business.
GARRICK (John J. Garrity, mgr.).—William Hodge, fine success in "The Road to Happiness."
ILLINOIS (Will J. Davis, mgr.).—"Oh, Oh, Doin' some business."
IMPERIAL (Kilmt & Gassolo, mgrs.).—Rodney Ranous and Marie Nelson in "The Warning."
HOWARDS (Frank O. Peers, mgr.).—"A Broadway Honeymoon." Only fair returns.
LA SALLE (Harry Askin, mgr.).—A Trip to Washington, still keeping up a good gait.
OLYMPIC (George C. Warren, mgr.).—Chauncey Olcott with big box office takings in "Shameless Dhu," his new Irish musical play.
POWERS (Harry J. Powers, mgr.).—"A Good Little Devil," opened Monday night.
PRINCESS (Frank Phelps, mgr.).—Doris Keane meeting with unprecedented success in "Romance."
STUDEBAKER (Sam Lederer, mgr.).—"Miss Caprice" with DeWolf Hopper, opened Sunday night.
VICTORIA (Alfred Spink, mgr.).—"Where the Trail Divides."
ZIEGFELD (Will K. Ziegfeld, mgr.).—Pictures.

EMPIRE (Ellas Glickman, mgr.).—Mme. K. Lipzin and Co. in "Yiddish" rep.

Louis Netherole is manager for "Romance" at the Princess.

Halton Powell is sending out Ralph Whitehead's Cabaret Review.

Rumor has it that "Polites of 1913" will follow "Oh, Oh, Delphine at the Illinois."

O motorcycle, bicycle and accessory show opened in the Coliseum Monday night.

"Who's Your Friend?" one of the Halton Powell tabs, opens Thursday at Gary, Ind.

The Halsted Empress has been redecorated

and now presents a spick and span appearance.

Best seats will be held at \$1 during the run of the repertoire at the Fine Arts, beginning Nov. 11.

The Majestic in Waukegan, owned by the late Sol Litt, will probably close in the near future.

Joe Whitehead will be the headline attraction at the Halsted Empress next week, offering his nut act.

Thomas J. Hamlin, booking agent with headquarters in Minneapolis, was in town last week looking up acts.

"Way Down East" will play its annual Chicago engagement at the Olympic after Chauncey Olcott has finished his tenancy.

"A Good Little Devil" is booked to stay at Powers' for a dozen weeks. The piece is to play but 14 cities during its tour of 44 weeks.

McIntyre & Heath will come to the American Music Hall in a revival of "The Ham Tree" Nov. 16. They will play daily matinees.

Harry Askin is negotiating with Sam Mann for a role in the new piece which will be staged at the La Salle some time in February.

The Grant Hotel, home of many thespians, has purchased the buffet directly to the north, and is now conducting that refreshment emporium.

Billy Eyer, treasurer of the Crawford houses in Topeka for many years, has gone into vaudeville as a member of the Alexander Bros. act.

The Remington, the new theatre in Kankakee, Ill., opened Monday with Helen Ware in "Within the Law." The new house is a handsome one.

"The Beauty Shop" has been undergoing revision and the new material provided by Channing Pollock and Renold Wolf, the authors, went into use Oct. 30.

"Mr. Plater of Paris" the James Michell-stetter show booked under the Charles Sellon banner, opened last week at Waukegan, Ill., and goes over the U. B. O. southern time.

The fair department of the Theatre Booking Corporation, managed by Ed Marsh, has contracted with the Ak-Bar-Ben celebration committee of Omaha to provide the attractions for their event.

Raymond Johnson, one of the much talked about futurist painters, who exhibited three canvases last season in Chicago, is the stage manager and scene painter for Maurice Browne at the Little Theatre.

Robert R. Clarke, well known among theatrical people, and who has been furnishing theatrical news for the Tribune for some time, is now a member of the editorial staff of the Chicago Daily Journal.

Menlo Moore has engaged Harry Lyons for a new act now in rehearsal. Lyons is contracted for a two-year term. Moore intends to have another act written especially to fit Lyons and to be called "Motor Maniacs."

Mona Limerick, the Irish actress, is to be one of the leading players with the repertory company which will be established soon by R. Iden Payne at the Fine Arts theatre under the auspices of the Chicago Theatre Society.

Johnny Mack, formerly of a motion picture house in the east, and who has been in Chicago for some time, has gone to Edmonton, Canada, where he will manage a house controlled by the Allardt Brothers of Chicago.

Charles Purcell, who made a distinct impression by his work in "Tik Tok Man of Oz," when it was at Cohan's, has been engaged by Harry Askin for the new musical piece he is to offer at the La Salle some time in February.

"Nighthawks," a version of "The Family Entrance," much improved in cutting down the cast, is at the Grand, Minneapolis, this

week as a sort of test for the W. V. M. A. It plays St. Paul after Minneapolis with future time depending on results.

Charles Mast, stage manager for the La Salle, who has been conducting a dancing school for some time, and has also been producing some acts, has given up his office and is devoting all his energies to his work with "A Trip to Washington."

William Hodge anticipated that he would spend the Christmas holidays in California, but he has cancelled his western time and will remain at the Garrick until Feb. 15, if not later. His new piece, "The Road to Happiness," has caught the public fancy.

Slim Williams of Kansas City has been in town giving "The Dandy Girls," a Progressive Wheel show the "once over." He reports that he finds the book of the show all right, but that some of the members of the cast do not fit. He will make the necessary alterations.

Charles Hodgins' trip through the south resulting in his landing the bookings of the Orpheum, Mobile, and the Hippodrome, New Orleans, held formerly but a few weeks ago. Hodgins also took over the booking franchise for the Sugar theatre in Monroe, La.

Norman Peel is in the city in advance of "In Old Kentucky," which is playing at the National this week. This piece played McVicker's annually for fourteen years and has been coming to Chicago for the past twenty-one years. Maude Parker is playing the role of Madge this season.

Nov. 11, the Drama League of Chicago will entertain at a luncheon at the Hotel La Salle in honor of T. R. Benson, actor manager of the Stratford-Upon-Avon Players. Among the speakers announced are: E. Iden Payne, manager of the Chicago Theatre Society; Maurice Browne, manager of the Little Theatre; and John Merrill, member of the league.

The Lake Forest Players, from the Aldis Playhouse, a private theatrical venture, will appear at the Fine Arts theatre, Nov. 24. They will offer three plays, not as yet announced. The proceeds are to be devoted to the Equal Suffrage Association, and for the education of women voters. Mrs. Addams will, in the course of the evening, give a lecture on the aims of the association.

Aida Overton Walker and her company of thirty-five people opened Monday night in the old Pekin theatre on the south side, where she was billed to play a week, and perhaps longer. George B. Levee, under whose management this house is now, will attempt to keep the well-known negro player in town for two or three weeks if possible. The house was formerly devoted to negro stock productions and at one time was very successful.

Competition was lively at 63d and Halsted last Sunday afternoon. "In Old Kentucky" had a band on the street, so the Englewood, which is playing the "Stars of Burlesque" this week, got a bad start also, in opposition. The latter house also had a balloon ascension on Monday when free tickets were dropped from a height of 1,000 feet. There has been a slight falling off in business in the vicinity for the past week or so.

The Empire, on the West Side, formerly devoted to burlesque of the Western Wheel brand, is now a "Yiddish" theatre under the management of Ellis Glickman, who announces that the house will be kept open the year around with plays in the Hebrew tongue. The theatre opened Oct. 31, with Mme. K. Lipzin and company in "Mendel Belles," a play written about the so-called ritual murder trial now in progress in Kiev, Russia. The attendance at the house is generous and the venture looks successful.

Among the new items that emanate from Howard's theatre is that Joe Howard has made an exchange with Oliver Morosoff for a non-musical play to follow "A Broadway Honeymoon," now current in the Van Buren street playhouse. The announcement is that the Morosoff piece is to come to the Howard on January 11, and "Broadway Honeymoon" is to go to Los Angeles at that time. Mabel McFane, who has been in the cast of the Howard show since its beginning, is to leave and Nan Halperin is to take her place.

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Governor's Lady," as played by Emma Dunn and that's praise enough for anybody. Earlier in the show Herbert and Charles Farlow tried to put over a sketch called "Diminution." And it took a long time, where it was a long time and where it belongs. Percy Brown and Winnie Baldwin have never been seen here, if memory serves rightly. They have a drowsy looking singing and talking act, showing nothing new in tune, but doing it very well. Both have pleasing voices and humor with a dance nicely managed. Harry De Coe thrilled for several minutes with his valancing stunts. DeLoe helps his act by the show it makes and his stunts are the same of skill and daring. The last four or five minutes of the show and the show is a team in right. The "imitation of Bert Williams" thing is all through for everybody, including Lew Brice. The whistling duet is the "ripe idea," and it took a long time, where it was a long time, even though they did steal a small bow which Brice knew when he yelled "crows." There wasn't much chance for the Ramsdell Trio in the opening spot, but they got it all that was possible from those who were seated early enough to see the dancing. Jean Lee Bonita pulled up enough of the raggy sort of music on his xylophone to catch the favor of those present, but the "humany" was an awful dirge, even if it did draw a hand. Koubou's horses attracted late comers and the show did not run as late as usual, the house remained seated so that the showy animal act won liberal recognition. It's a good bill this week, nicely balanced, and hitting the mark with a neat Levy at the top.

BROADWAY (J. E. Cohen, mgr.; agent, U. B. O.).—Algrim, Hopkins and Gardner, who pulled this feature and then displayed a solve partnership can feel satisfied that they carried out their plan to give South Philadelphia a vaudeville theater that people of that section may boast of. The Broadway answers all requirements for a "pop" house. Now, all that is needed is for the booking agent to pick the right kind of shows and the house ought to get the money. With a seating capacity of 1,000 and a 10-20-30 scale of prices with 50 for the boxes, which hold about 100, in the evenings, the Broadway can play big bills and make money for its owners. The house is nicely covered and unpolluted, presenting an attractive appearance and comfort for its patrons. Neatly uniformed attendants take tickets and hand out the show, while the girl ushers show patrons to their seats. The ground floor, including the boxes, seats about 1,000, and the large balcony covers half the auditorium. There are no posts, which permits of an unobstructed view of the stage. The house and stage are well lighted and the scenery, new throughout, adds brightness to the stage. The house is a "problem" which will need solving, but as the firm built and operated the Alhambra, it is easy to devise the correct system for the Broadway. The house opened Monday afternoon, something unusual for a new house and was a little more than half filled for the matinee. It was a noisy crowd, children and adults, and the house was filled with talk suffered as well as talking act during the matinee. The evenings ought to be all right for South Philadelphia is a growing residential section with about the same class of people as attended the Alhambra. South Philadelphia house built by Zimmermann. The show is going to give the answer, for with the Alhambra only a few squares away doing a gold mine business, the bills at the Broadway will have to hold up to a high mark. The Alhambra is the only house playing "pop" vaudeville in town not booked by the United since the Metropolitan closed. The initial show looked great on paper and in another house would have been the real class. It was too good for the matinee crowd at the Broadway. Lasky's "At the Barracks" looked like a big time act in the closing spot, but nothing besides Myles McCarthy's rough talk got over. Just before this act, Harkins, O'Brien and McCormack, local piano, provided a plot and gave the right idea of what the people wanted. The Viola Quintet did nicely with their classy stuff and hit the mark with their national air melody at the finish. Some good rag stuff would have set the house coming. The show was booked in a hurry and it was a good one, but it didn't show its value Monday afternoon. Sam Johns, a veteran at the vaudeville game, leads a seven-piece orchestra. It will take two or three weeks to get the right line on this new house.

GRAND OPERA HOUSE (F. G. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—With the Metropolitan closed and the Liberty turned over to pictures, the Grand has a clear sweep in a section formerly the hotbed of opposition. It

looks like a winner for the Grand. Monday and Tuesday night they were standing at the Grand and in a house seating more than 3,000 this is some crowd. The size of the house is its only handicap for show purposes, but it counts for the money. The Grand is so big that there is no chance for an artist to get good over right. If he waits he's liable to catch the laughs coming back in the middle of his next gag. The Keith name to the bookings is expected to help the Grand and the house has been considerably improved since Nixon-Nirdlinger took it over from Stair and Havlin. The real test will come if Loew manages to reopen the Metropolitan. No one thinks he will this stage, but he might. The opening show under the new alliance went over in good shape. Applause will not count for much and laughs may be hard to get in the big theatre, but the Grand's audience is "easy" for comedy acts. Ward and Weber's neat mischief act was well liked, though the opening spot was not favorable. Lancelotti and Lancelotti Co. did very well, the comedy and dancing bringing results. The girl is there with the comedy stuff. Charles F. Semon won his share of the honors with his comedy music. Semon has a corking brand of goods for the big small times. Bart McHugh's "School Day Grounds" found warm favor. The "school-marm" almost broke up the act with her song, the applause for "Fog City" was heard in the balcony. The number for the "kiddies." Wonder what will become of this act if the new "age law" is enforced? Williams and Wolfus scored solidly with their piano act, the comedy seeming to reach the right spot. A nice big showy closing number under the act of the Kitamura Japs. It's a surefire on looks alone and the rest of it carries it through to a dandy finish. The show was well booked for the opening under the new regime and business should be big all week. It's some time since the Grand held as much money as it did Monday and Tuesday.

BOSTON

By J. GOOLTZ.

LOEW'S ORPHEUM (V. J. Morris, mgr.).—Vaudeville and pictures.
LOEW'S ST. JAMES (B. Frank, mgr.).—Vaudeville and pictures.
NATIONAL (George Halsey, mgr.; agent, U. B. O.).—Big business past two weeks owing to featuring of local acts.
LYMOUTH (Frederic Wright, mgr.).—Henry Jewett Players in "Let's Go A-Gardening," starring.
HOLLIS (Charles J. Rich, mgr.).—Julia Sanderson in "The Sunshine Girl." Last fortnight's success was well up splendidly despite long engagement.
COLONIAL (Charles J. Rich, mgr.).—"The Madcap Duchess." On its last week. Ralph Herz now co-star with Ann Swinburne. Good business, but not as big as production department.
PARK (Charles J. Rich, mgr.).—"The Strange Woman," with Elsie Ferguson. Better business than expected. Will probably remain several weeks longer.
THEATRE (John B. Schoffel, mgr.).—Ziegfeld "Follies." On its last week and left slightly by the opening of "The Honeymoon Express."
BOSTON (Al Levering, mgr.).—"The Whip" opened Tuesday night. "B. Business."
SHUBERT (E. D. Smith, mgr.).—"The Honeymoon Express," with Al Johnson. Fair business. Show over-rated.
MAJESTIC (E. D. Smith, mgr.).—"Bought and Paid For." In for run.
CASLE SQUARE (John Craig, mgr.).—Stock, "We, the People," first time on any stage. Reviewed elsewhere.
HOWARD (George E. Lothrop, mgr.).—Reld's "Progressive Girls." Bob Fitzsimmons heading the house bill.
GRAND OPERA (George E. Lothrop, mgr.).—"Dolly Dimple Burlesques."
GAIETY (George T. Batcheller, mgr.).—Miner's "Big Frolie."
CASINO (Charles Waldron, mgr.).—"College Girls."

Harry McDonough Monday night was dropped as comedian from "The Madcap Duchess" and Ralph Herz was substituted at a much higher salary with the rating of co-star with Ann Swinburne. McDonough had a flat part anyway, and the type of humor demanded was out of his line. Herz opened with a favorable audience and injected his personality and his English type of refined humor which immediately pre-empted the production. "The Madcap Duchess" on its last week is of a standard that is possibly too refined for the overwhelming success that will be necessary to swing it financially, but Herz filled the one need that existed and the production should go into New York at its best.

The funeral of Billy Bowman, at one time one of the most popular minstrels in the country, occurred last Sunday at his home in Everett. He has four nephews, John, Howard, Edward and Fred Halpin, all in the profession.

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Isaac Levitan, father of H. J. Levitan, manager of the Hub, was mobbed by a crowd of intoxicated men who had been ejected from the theatre last week. The arrival of the police prevented him from serious injury and two arrests were made.

The tragic suicide of William H. Lothrop, treasurer of the Boston theatre, who shot himself last May, shortly before the time to count the receipts in the box office which until now has been shrouded in mystery, has been partially explained by a suit brought by the theatre against the New England Casualty Co., which bonded him for \$5,000. The claim on which the suit is based charges delinquency by Lothrop, and the company is contesting because it is charged that Manager A. L. Levering did not audit the accounts weekly as is stipulated in the bond. Lothrop was one of the most popular box office men in Boston. The stock market is said to have caused his troubles.

A picture house just completed in Somerville, which was to have taken a place on the Olympia local circuit, collapsed last Friday, killing one man and injuring several others. The structure is owned by James Hodder and the man killed was his brother, Lloyd.

Joan Collins of the Ziegfeld "Follies," was compelled to drop from the cast for two days last week because of laryngitis, and a show did not get under way until Dorothy Newell was given her first chance. She made good and the house, appreciating the situation, was especially generous.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Walter C. Kelly, solid hit; Eva Davenport & Co. of four, in "The Ceiling Walker," opened successfully. Support mediocre but star amply covered for that. Banker and Girls, good; Hanlon, Dean and Hanlon, fine; Billy & Marie Hart, big; Dorothy Kenton, fine; Armstrong & Ford, laughs; Belle Onra, very good.
NIXON (Harry Brown, mgr.; agent, N.-N.).—Abel Attell, headlined, Harry Brown & Co. amused; Ben Franklin & Co., fine; Ellen Tate, very good; Musical Belles, liked; pictures, 1st hit. Dan Sherman & Co.; Sidney Shields & Jack Sullivan; George Moore; Rice & Borton; Bell Girls.
APOLLO (Fred E. Moore, mgr.).—"The Inner Shrine" (8-5), premiere. "The Honey Bee" (6-8), premiere.

The Halloween ball held at the Million Dollar Pier was the big card on that night, as in former years.

Young's Ocean Pier was leased last week by Cochran & Grannan, the real estate agency that controlled the place that summer, for nine years. The first year's rent is \$37,000 and \$50,000 thereafter. Work is soon to begin on rebuilding the structure destroyed by fire over 18 months ago. Among the plans will be a theatre, but further than that and what the new backers are, could not be ascertained.

John Lang, a local perfumer, is giving novel operatic concerts and using same as an advertising scheme to sell his wares. On various afternoons, "Mary Garden" and other perfumes named after operatic stars are advertised and well known local singers render the favorite selections of the stars.

Frank Bowman of the Dunlop, has much respect for the pinocchio powers of one Walter C. Kelly. He believes Kelly wrote the game. But one night Dave Holland broke in. Now Mr. Kelly says poker is his long suit.

Although not finished, the public has been inspecting the new Garden Pier. The theatre will not be ready until the new year at least. It will have a seating capacity of about 1,800. Adjoining the theatre is a magnificent hotel, containing many of the stunts now on the Steeplechase Pier. Not a stone has been laid as yet. It appears Harry Davis and Johnny Harris of Pittsburgh will open the theatre on the Garden Pier, with 5-10 vaudeville.

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NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Best bill in weeks. "Trained Nurses," most appealing. Arenera, conventional Spanish dancer; William Sisto, splendid harmonica player; Effie Laurence of Howard & Laurence is clever; Harris, Boland & Holtz, delightful; Three Bohemians, thoroughly entertaining; Willis & Hassan, good.

TULANE (T. S. Campbell, mgr.).—James K. Hackett in "The Grain of Dust," well acted play doing profitable business.

CRESCENT (T. C. Campbell, mgr.).—"Shepherd of the Hills."

DAUPHINE (H. Greenwall, mgr.).—Emma Bunting Stock Co., in "Anita," the Singing Girl.

LYRIC (Bert Gagnon, mgr.).—Gagnon-Eckel Stock Co., in "Madame X."

LAFAYETTE (H. C. Fourton, mgr.).—Eckel and Berg; Nichols and Croix Sisters; Blanches; Doyle and Elaine; Artane.

HIPPODROME (Low Rose, mgr.).—Vaudeville.

MAJESTIC (J. C. Kalem, mgr.).—Vaudeville.

ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

"Smart Set" is at the Temple.

Gulport has petitioned the Mississippi Legislature to give it the right to bar circuses.

J. C. Kalem brought a bride back from New York Saturday.

Dolly Dalmert is singing at the Cosmopolitan. She's from Europe.

Phil Reilly is booking Tango dancers at Fabbacher's. Lot of tang to their Tango, too.

Howard Roderick and the Pecks are going to triple.

ST. LOUIS.

By O. R. CARSON and W. J. DILL.

SHUBERT (Melville Stoltz, mgr.).—"Little Women," pleased large audience.

AMERICAN (H. R. Wallace, mgr.).—"The White Slave," well received by crowded house. PRINCESS (Dan Fishell, mgr.).—"Queen Lil," musical travesty, hearty applause. Business good.

STANDARD (Leo Reichenbach, mgr.).—"Taxi Girls," highly entertained well filled house.

GAYETY (Chas. Walters, mgr.).—Eva Mull and Beauty Show, generously applauded by large gathering.

COLUMBIA (H. D. Buckley, mgr.).—Frank Keenan & Co., in "Vindication," scored heavily; Miss Crford & Elephants, very good; Barry & Wolford, applause; Sharp & Turk, hit; Robins, encores; Binns, Binns & Binns, rounds of applause; Alcide Capitaine, very clever.

EMPRESS (C. B. Heib, mgr.).—Homer Lind & Co., headlined; Frank Bush, featured; The Original Svengali, interesting; Brown, Harris & Brown, funny; Seibini & Grovini, artistic.

HIPPODROME (Frank Talbot, mgr.).—"Along Broadway," headlined; Burnum & Yant, did well; George & Marie Brown, held interest; Herman & Emma Peyser, applause;

Brandon & Taylor did nicely; Jerome & Barry, clever; Nellie Andrews Opera Co., scored; Fern Bigelow Trio, made good; Melbourne MacDowell, fine.

GRAND (Harry R. Wallace, mgr.).—Colonial Troupe, headlined; Van Horn & Jackson, entertained; Wilson Sisters, warm applause; Tette & Daniels, scored; Ayres Trio, roller skaters; Chas. W. Bowser & Co., excellent; Woodward's Posing Dogs, very artistic; Belmont's Manikins, well received; Maudie De Long, pleased.

CINCINNATI

By HARRY V. MARTIN.

KEITH'S (John F. Royal, mgr.; agent, U. B. O.).—McRae & Clegg, opened; Grace De Marr, fair; John E. Henshaw and Carrie Avery, good; Six American Dancers, large; Marcia, featured, first class; Doolin & McCoo, strong; Murphy, Nichols & Co., laughter; Maggie Cline, tolerable; Three Alex, interested, not enthusiastic.

EMPRESS (George F. Fish, mgr.; S. C.).—"Banjo Philids," featured, scored often; Joe Whitehead, excellent; Sharp & Flat, acceptable; Katherine Klare, O. K.; Barton & Lovara, hit; "Fighter and the Boss," very good.

GRAND (John Havlin, mgr.; Theo. Aylward, mgr.).—"Damaged Goods," well press agent; enormous business.

LYRIC (C. Hubert Heuck, mgr.; Shuberts).—"When Dreams Come True," did pretty well, in view of strong opposition, as musical shows have been scarce this season.

ORPHEUM (W. F. Jackson, mgr.).—Stock. "Old Heidelberg," presented in genuine Teuton style.

HEUCK'S (William Day, mgr.).—Stock. "The Deep Purple," exactly suited the taste of patrons and nicely acted.

GAYETY (M. T. Middleton, mgr.; Columbia).—Continuation of sell-out business.

OLYMPIC (McMahon & Jackson, mgr.; Progressive).—"Honey Girls." Bully business.

LYRIC (Helen Keller lectured Sunday night to large audience.

Advertisements of Keith's say there will be no advance for Marie Lloyd's engagement. Popular prices, 25 cents and 50 cents. When the dear public goes to the box office it will find that the figure for good seats is 75 cents and a dollar, night prices. Why not let the people know in advance. Sign boards bearing the lower prices are all over town, but nary a word is spoken about the top figures. This is not a new stunt. The practice prevailed all last season.

Richard Bennett, star of "Damaged Goods," and his wife, motored from Louisville to Cincinnati Sunday. The Bennetts prefer traveling by auto, to the railroads. A few more of us, too.

Baseball fans and just friends of Charlie Doolin, Cincinnati boy, who is appearing at Keith's, turned out to see him act. It is the consensus of opinion here that "Red" is the best ball player-vocalist in the business.

John H. Havlin, manager of the Grand opera house, is at Hot Springs, Va.

Walter and Bob Heuck, of the Lyric, are

helping coach the Cincinnati University football team. Walter and Bob were stars at Varsity several years ago.

B. J. Mayor, press representative of the Lyric and Heuck's, is also director of the new Park Hall picture theatre in Hyde Park, which opened this week. Sam Cosman will be manager.

PITTSBURGH

By F. LANG.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Fritsch Schenk, well received; Bernard Granville, hit; Freeman & Dunham, very good; Jackson & Cavanaugh, "The Letter from Home," scored; The Three Keatons, fine; Merrill & Otto, clever; Cabellos & Desmond, very good; The Be Ance, entertained; Deimore & Lee, clever.

EMPRESS (C. R. Buckhit, mgr.; agent, U. B. O.).—Five Dunbars, "Fun in a Comedy Shop," laughable; Gertrude Lee Polson & Co., "The Gold Cure," well received; Elsie Kramer Trio, clever; Henrietta Wilson & Co., fine; LeRoy, Howard & Nevin, scored; Dorothy Menthner, pleased; O'Rourke & Atkinson, good; Lauder & Kiscaden, "At the Cross Roads," fine; Vincent Verner, entertained.

VICTORIA (Geo. Schaffer, mgr.; agent, Sun & Sons, Cincinnati, very good; Chas. Gans, hit; The Abner Bros., applause; Jessica Troupe, clever; The Four Harmony Troupers, pleased; The Gagnoux, good; Hall & Francis, pleased.

EUCLID SQUARE (F. H. Tooker, mgr.; agent, U. B. O.).—Lamont & Milham, fine; Beau Brummel Trio, very good; Harry Thorne & Co., laughable; Cooper & Eshell, good; Ruth Lockwood Co., "A Night in the Park," scored; Laville's Dogs, well received; O'Dea & Kaufman, pleased.

NIXON (Thos. Kirk, mgr.).—"The Innocent Sinner"; 10, "Milestones."

ALVIN (J. P. Reynolds, mgr.).—"The Fire-ty"; 10, "Panny's First Play."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Round-Up"; 10, Thurston.

DUQUESNE (Harry Davis, mgr.).—Stock. "The Only Son"; 10, "Man of the Hour."

PITT (Geo. Whitbeck, mgr.).—Stock, "The Fortune Hunter"; 10, "The Lady from Oklahoma."

EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—S. B. Swan & Swan, fine; Riva Larsen Troupe, well received; Healy Sisters, very good; Nell Moore, pleased; McDonald & Travolta, hit. S. B. Reiff Clayton & Reiff; Duffy & May; Bland & Clayton; Jordan & Holland, Irene Gregg Jack.

MILWAUKEE

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—The Big City Four won honors on a good bill. Sam and Kitty Morton did well. Pat Rooney and Marion Bent are a riot. Charles H. Hild, John Co. score. Belle Story pleases in her song repertoire. Trio of Labakans opened. Fred Lindasy keeps the orchestra and the first three rows on the anxious seat while playing with long whips. The Blemings with a neat equilibristic act, close.

CRYSTAL (William Gray, mgr.; agent, B. C.).—Tillie Zick, dancer, lands easily; Brilliant & Mac, excellent; Yerxa & Adele, fair; Musical Goodman, good; Dow & Dow, score.

EMPRESS (William Raynor, mgr.; agent, S. C.).—Williams & Warner, fair; Frostick, Hume & Thomas, excellent; Maurice Fallman & Co., fine; Charles C. Drew & Co., score; Archie Goodall, hit.

AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, Oct. 4.

HER MAJESTY'S.—Genee may be said to have experienced a flop. Those of the artistic temperament could see the principal as the finest dancer in her line, but then, two-and-a-half hours of terpsichore and dumb pantomime palls on the Australian audiences. Many will say Genee was the triumph of the year. Artistically, yes, but financially, no.

CRITERION.—"Within the Law," talk of the city. Mary Worth, Lincoln Plumer and Muriel Starr, together with Eric Maxon and E. W. Morrison, fine.

ROYAL.—"The Arcadians" in final nights. "The Circle" to follow.

ADELPHI.—George Willoughby now in supreme control. This week sees the old fall-back, "East Lynne," staged. Next week, "The Night Side of London."

TOWN HALL.—John McCormack will be back for a brief season commencing Monday. He has been enormously successful all along the line.

TIVOLI.—Gene Greene, ragtime exponent, has got them by the wool here; he is simply great. Charlie Straight, his pianist, also comes into the limelight. Reynolds & Donegan, skaters, artistic hit; Joe Fanton, athletes, something extra; Bellora, Australian mimic, fine. Others: Tom Dawson, Henri

French, Four Quaint Qs, Vaude & Verna, Diamond and Beatrice open to-day.

NATIONAL.—A big bill here composed principally of Americans. The last boat brought nine acts from Frisco, all opening well. They included Leon Morris, Fones, big; John Hedge, colored comedian, decided acquisition; Thos. Vardella, Roman ring experts; Jules & Jordan, whistlers; Frank Moyston Kelly, Davis, Allas & Davis, Albert & Rosella, Leonard Willard Arthur, Trout and Carrie Moore, Mermad. On the bill are the Franklins, Armstrong and Howarth and the Duckworths. Opening to-day are Gladys & Alber, Hilary Long and the Lessons.

"Australian Variety," a weekly devoted to the stage, owned and controlled by Maria C. Brennan and Harry Stone, the New York boxer, will launch out Oct. 15.

The Three Bouncing Bostons, ambitious youths, leave for America to-day.

Max Steinberg, the only man left of the J. D. Williams' enterprises, has secured a majority of the concessions at "White City," which opens here at the end of November.

J. C. Williamson's will was made public. There was no truth in the rumor that Maggie Moore, his former wife, handsomely benefited old friends and several charitable institutions in her will. She left him a son, and his daughter receive the bulk of an estate valued for probate purposes, at \$1,000,000.

Albert and Rosella, the American human marionettes, left for New Zealand last Wednesday.

The Four Quaint Qs, an English harmony and comedy quartet, leave for the States at the end of the month.

Carrie Moore is back again at the National. Percy Plantagenet Bligwood, her hubby—who figured as excess baggage, has been dropped overboard.

The National Amphitheatre has one of the finest illuminated designs in honor of the arrival of the Fleet. It is the best advertisement the house has ever had.

"Tiny Town" will open a return Australian season in November.

The Musicians' Union issued a journal last week, four pages of which were devoted to the Australian Vaudeville Artists' Federation. The latter body, or its members, sent along a solitary subscription with the result that the musicians' editor waxed wroth, asked the contributor to call around and have his subscription returned and cut the A. V. A. F. off the rolls.

Bayles and Warton have been off the Rickard's time for two weeks. The former had an uninterrupted run of eleven years, his partner ten on the one circuit.

Nellie Donegan, of Reynolds and Donegan, has a man on the stage-door for the purpose of repelling all the "bums" who insist that they nursed the skater when she was a baby. Up to now, Miss Donegan can claim about one hundred and sixty-nine nurses. The act is attracting large numbers of skaters to the Tivoli.

Bud Atkinson is managing a photo gallery in Adelaide.

BUFFALO

By E. E. THAYER.

TECK (John R. Olshe, mgr.).—"An Angel Without Wings," took the place of "The Whip," which remained over another week at Toronto, 10, "The Whip."

SIX (S. A. Henry J. Carr, mgr.; agent, U. B. O.).—rehearsal Mon. 10.—The Three Barrios creditable; Miller & Mack, satisfactory; Edward Abeles & Charlotte Lander in "He Tried to Be Nice," bright; Jas. T. Duffy & Mercedes Lorenz, neat; Ida Brooks Hunt & Co., "Singing Countess," fine; Rinaldo, was applause; Willard Simms & Co., funny; The McHans, novel.

STAR (P. C. Cornell, mgr.).—Edmund Bress, in the "Master Mind" held a crowded house spellbound, 10, "The Poor Little Rich Girl."

ACADEMY (Henry Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Jos. Aduato, excellent opener; Rulton & La Tour, well received; Estelle Wordette & Co., in "A Home-moon in the Catskills," many laughs; Albert Livingston, versatile; Whirlwind DeForesta worth watching; Flying Waldo, agile; Beatrice Turner, dainty; Geo. Nagel & Co., in "Camp-ing Girls," feature; Romaine, enjoyable; The Boudens, closed. Good show to crowded house.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"Thurston," was welcomed by a large audience.

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LYRIC (Henry M. Marcus, mgr.; agent.
Lew; rehearsal Mon. 10).—"Dorothy's Play-
mates." headliner; Baladen, encored; Whitty
& Bell, appreciated; Zeno & Cook, clever;
Tody DuPont, attractive; Mathews &
Groves, scored; De Vries Sisters, sensational.
LAFAYETTE (C. M. Bagg, mgr.; Colum-
bia).—"The Girls of the Gay White Way,"
scored.

FILLMORE (Geo. Rosing, mgr.; agents, Mc-
Mahon & Doe; rehearsal Mon. 6).—"Ora & La
Don, sensational; Chief Clear Sky, excellent;
Riggs & Gandy, pleased; Earl & Costello,
very good. Coming, Kittle Tuo, Tibor's Seals
and Billy Lamar.

CASINO—The La Varnies, good; Laura
Martiere, went nicely.

GARDEN (W. F. Graham, mgr.; Progres-
sive).—"Girls From the Folies," show of
merit.

AMHERST (Sol Swardloff, mgr.; agents,
McMahon & Doe; rehearsal Mon. 6).—Helen



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CLEVELAND

By WALTER D. HOLCOMB.

MILES (C. H. Miles, gen. mgr.; rehearsal
Mon. 10).—Spellman's Bears, clever; Cervio,
acrobaticists of ability; Harry Holman & Co.,
good comedy playlet; Jimmy Britt, headlines
with monolog satisfactorily; Alva York, com-
edienne, scored; Dr. MacDonald, electrical
novelty.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal
Mon. 10).—Thompson's High School
Hornets, headline; "Mephisto's Cabaret,"
clever scenic and dancing act; W. E. Brown-
ing, hit; Helen Carlos & Co., rollic skaters;
The Hirschhorn, Alpine entertainers; Sam &
Ida Kelly, fair.

EMPIRE (Geo. A. Chenet, mgr.; rehearsal
Mon. 10).—Sunshine Girls, pleasing.

STAR (Drew & Campbell, mgr.; rehearsal
Mon. 10).—The Girls From Happyland.

COLONIAL (R. H. McLaughlin, mgr.).—

"Within the Law," with Helen Ware, splen-
did.

OPERA HOUSE (Geo. Gardner, bus. mgr.;
K. & E.; rehearsal Mon. 10).—"The Lady of
the Slipper."

PROSPECT (J. W. Lyons, mgr.; S. & H.;
rehearsal Mon. 10).—"The Coat of Living."

DUCHESS—Percy Haaswell Stock Co.,
"Kindling."

CLEVELAND—Holden Stock Co., "The Girl
in the Taxi."

Kelth's Hippodrome put on eight acts this
week.

DETROIT, MICH.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agent, U.
B. O.; rehearsal Mon. 10).—Ethel Green, big
favorite; "Artists' Children," unique; David
Schouler & Louise Dickinson, hit; The Stan-
leys, clever; Apollo's Circus, good; John T.
Murray, funny; Clayton White & Co., sketch;
Bisset & Scott, good.

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MILES (C. W. Porter, mgr.; agent, T. B.
O.; rehearsal Mon. 10).—Billy K. Wells, hit;
Rose Berry, very good; Locke & Wolfe, tango
dancers, went big; Henry Kubelic, novelty vio-
linist; Keno, Welch & Melrose, very good; Le-
roy & Linton, good.

BROADWAY (J. M. Ward, mgr.; S. C.; re-
hearsal Sun. 10).—Adna Family, sensational
acrobats; O'Brien & Buckley, funny; Six Co-
edian Maids, good; Happy Jack George, did
amazing; Rich & Lenore, pleased; Ada Carlton,
well liked; Earl Girdler, opened; Kate Fos-
ter, Wilfred Penfield and John Martin in fair
sketch.

FAMILY (C. H. Preston, mgr.; agent, U. B.
O.).—Lavene, Dancing Models, disappointing;
Turner & Dittmar, fair; Brown & Carr,
good; Elwood Snow & Co., good; Harry & Mil-
dred, many laughs; Vets & Childow, very
good; Harry & Gene Faber, very good; Les
Montfort, splendid.

COLUMBIA (Eddie Murphy, mgr.; agent,
Sun. Hall & Menzie, good; Dorothy Watson
& Bros., clever; Harry Stone, good; Lew Can

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tor's Choo-choo Girls, big hit: Four Naples Street Musicians, excellent; Julia Redmond & Co., good; Halston & Son, laughs; Carroll-Gillett Trio, scored.
GARRICK (Richard H. Lawrence, mgr.).—"Little Miss Brown."
DETROIT (Harry Parent, mgr.).—"The Garden of Allah."
LYCEUM (A. R. Warner, mgr.).—"Mutt and Jeff in Panama."
AVENUE (Frank Drew, mgr.).—Holden Players in stock.
WASHINGTON (W. R. Lawrence, mgr.; agent, Morris.).—Julia Herne in "The Talker."

Orpheum Theatre Co. has increased its capital stock from \$200,000 to \$250,000.

The new Palace theatre will be booked through Talbot's Hippodrome in St. Louis, according to latest reports.

INDIANAPOLIS

SHUBERT MURAT (W. E. Mick, mgr.).—4-8, "Little Women," excellent business.
ENGLISH'S (A. F. Miller, mgr.; K. & E.).—2-5, "The Last Days of Pompeii"; 6-8, "Fine Feather."
LYCEUM (Phil Brown, mgr.).—"The Confession," good business.
KEITH'S (Ned Hastings, mgr.; agent, U. B. O.).—Digby Bell & Co.; Lillian Shaw; Mme. Violet & Co.; Louis Hart; Joe Cook; The Chamberlains; Hines & Fox; Nichols Sisters.
LYRIC (H. K. Burton, mgr.; agent, Doyle).—Trolley Car Girls, well received; Sadie Sherman, fair; Willard, St. John & Willard, good; Raymond & Temple, fair; Melody Three, excellent; Georgias Brothers, good.

The Colonial opens Nov. 10, playing Miles vaudeville. Ed. Daly, formerly manager of Miner's Frolic, will be the manager.

On account of the street car strike some of the higher priced houses report a decrease in business.

Eva Tanguay is advertised for 5 performances beginning Nov. 11 at the Shubert, this city.

MONTREAL

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—"Joseph and His Brethren"; 10, H. B. Warner in "The Ghost Breaker."
PRINCESS (A. Wright, mgr.; Shuberts).—Evelyn Nesbit Thaw & Co. Great advance notices, daily matinees; capacity business.
ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—"The Red Hots," a hit; Albert Perry & Co., went well; Howard's Ponies, well trained, a hit; Fred Duprez, many laughs; Harvey De Vora Trio, good; Chalk Saunders, good; De Lisle, fair.

IMPERIAL (H. W. Conover, mgr.).—Holmes & Luchman; Sig. Mannetta.

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Frank & Davis; Murray & Lane & Co.; Dodson & Gordon; "Night With the Sculptors; Walter Brooks & Co., The Lombardian Trio; Swan & Bamard; Ward & Delmar.

MIDWAY (McBrien, mgr.; agent, Griffin).—John Grieves Tabloid Co.; Joe Kelley; Chas. Ross; Elva Grieves; Al. Fox.

STARLAND (Chas. Handford, mgr.; agent, Griffin).—Curtis & Lindsay; May Owens; Roberto; Franklin Slaters; Nora Fuller.

NATIONAL BIOGRAPH (Bourget, mgr.; agent, Griffin).—Edith Dumond; Usher Trio; Nelson Sisters.

EMPIRE (Stern, mgr.; agent, Griffin).—Nello; Norbert; James Mear.

LUNNE ROUSSE (Geo. Capraditi, mgr.; agent, Griffin).—Russell Lavery; Daisy Primrose; Donat.

EAGLE (Sorota, mgr.; agent, Griffin).—Chas. Nelson; Zampa & Zampa.

STAR (Robt. Price, mgr.; agent, Griffin).—Rene Vedmore; Lou Sutton; Marion De Beauchair; Wm. Rowe.

FAMILY (M. West, mgr.; agent, Aloz).—Harry Simms; Frank Hurley; The Redmonds; Scott & Melvine; LaFlamme; Musical Elliott; Hughes & Logan; Frennell & Lewis.
ALEXANDRA (Mr. Malone, mgr.; agent, Aloz).—Dick & Alice McAvoy; Francis & McCall; Enigma; Sanberg; Roma Duo; York & Wilmut; Davis & Peckins.

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One Lou Reals, formerly connected with VICTORIA FOUR, but discharged on account of inefficiency, is going around Chicago announcing that the

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NEW GRAND (Mr. Hill, mgr.; agent, Aloz).—Roma Read Stock.

NEWARK N. J.

By JOE O'BRYAN.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Forrest Robinson & Co., in "At Sunset," very capably acted; Julius Tannen, chattering affably; Stella Tracey, favorite here with Aborn Opera Co., and Johnnie Stanley, ovation; Cole & Denahy, nimble stappers; Irwin & Heros, classy cabaretists; The Two Roses, graceful; Lawrence Semon, cartoons, well liked; Edith Raymond, good wirl; W. H. St. James & Co., in "Stockings," fits well.

LYRIC (Proctor's).—Captain Treat's Seals, well trained; Francis & Francis, amused; The Marimba Duo, play nicely; Emil Hoch & Co., entertain; Tinkieham & Co., cycle expertly; Favor & Sinclair, in "Regan's Luck," put one over big.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—Weston & Fielda, welcomed; Fay O'Neill, hit in songs; Van & Pierce, novelty; Merrill & Donnelly, singers of note; The Three Falcons, gymnasts fine; Margaret Nelson & Co., in "The Uplift."

ODEON (Charles Pope, mgr.; agent, U. B. O.).—Beasle Vernon, dainty; The Getaway, good; Franchoni's Pearl, splendid; Burns & Hayes, there; Caldwell & Hyde, nicely; Tauts, novel.

BELLEVEUE (Samuel Pollak, mgr.; agent, Loew).—Mandy & Mandy; May Butler; Coogan & Gilman; Eugene Emmett; Melrose Sisters; George May.

WINER'S (Tom Miner, mgr.).—Newark's favorite, Wm. S. Clark (Vanity Fair Co.), good big show to good crowds.

NEWARK (George Robbins, mgr.).—Flake O'Hara in "In Old Dublin," doing well.

SHUBERT (Lee Otteingul, mgr.).—Julia Dean in "Her Own Money," good business.
ORPHEUM (M. S. Schlesinger, mgr.).—Brownell-Stork Stock Co., "Pierre of the Plains."
LAYTON (Corse & Joe, mgrs.).—Opens to the Public Saturday with a grand revival of "The Sporting Duchess."

PORTLAND, ORE.

By F. D. RICHARDSON.

ORPHEUM (Frank Coffaberry, mgr.; agent, direct).—Week 27, Mlle. Tina, opens good bill; Ralph Smailey, did nicely; Three Collegians, hit; Warren & Conley, dancing carried them over; S. Miller Kent & Co., warmly received; Joe Welch, hit; Arco Bros., good; pictures cleared. Business very good.

EMPRESS (H. W. Pierong, mgr.; S-C).—"In 1999," feature; Derkin's Dogs & Monkeys, enjoyed; Spirit Paintings, pleased; Belmont & Hard, good; Wm. Cahill, hit; Pollard, fair.

PANTAGES (J. Johnson, mgr.; agent, direct).—"A Winning Miss," feature; Provot, fair; Gordon & Day, very good; Collette Trio, hit; Kelt & Demont, scored; The Lily White Slave, pleased; Pantagescope.

LYRIC (L. Keating, mgr.).—3-a-day burlesque to good business.

BAKER (Geo. L. Baker, mgr.).—Baker Players in "The House Next Door." Business satisfactory.

The Al. G. Barnes Circus arrived in town last week and is quartered out at the Country Club for the winter. Al Sands is left in charge.

The Louvre Cafe has reopened under new management.

McWilliams, Stendal & Baldwin, three well known boys who have been working the Cabarets in the northwest, have framed a three-act and gone out over the Fisher time.

Alice Rooney, who has been singing here at the Star for four weeks, left for Roseburg for three weeks.

The Mayor ordered J. H. Remick & Co. to take a picture of "September Morn" out of the window. "Sept" still adorns the window, but draped.

SEATTLE, WASH.

By HERBERT L. STAY.

ORPHEUM (Carl Reiter, mgr.; agent, direct).—Week 27, Harry Fox & Yancey Dolly, high class; George Rolland & Co., good men but poor act; Genaro & Bailey, well liked; Armstrong & Clark, applause; Blank Costume, pleased; Virginia Rankin, effective costume, poor voice; Kitaro Four, applause.
EMPRESS (E. C. Donnellan, mgr.; S-C).—Adelyne Love & Co., pleased; Leo Biera, well received; "Behind the Footlights," scored; Three Dancing Marx, good; Edna Aug, clever; Houghton, Morris & Houghton, big.

PANTAGES (Ed. Milne, mgr.; agent, direct).—Frances Le Maire, good; Belzac & Baker, fair; Marion Munson, clever; Laurie Ordway, big; Minni Amato, big.

METROPOLITAN (Geo. J. MacKenzie, mgr.; K. & E.).—"Stop Thief," big business.
MOORE (Ben Ketchum, mgr.).—"The Gift from Mumm's," good business.

SEATTLE (Frank Rich, mgr.).—"Ballet & Mitchell Stork Co. in "Sapho," big business.

SPOKANE, WASH.

By J. E. ROYCE.

SPOKANE (Charles York, mgr.; agent, K. W. T. A.).—23-24, "The Common Law," small business; 25, "The Prince of Tonight," good house; 2-4, Margaret Illington, "Within the Law."

AMERICAN (B. E. Russell, mgr.; agent, J. J. Noonan).—Week 26, "Arizona," (pictured) to paying business; Week 2, daily change of films.

ORPHEUM (Joseph Muller, mgr.; agent, direct).—Week 26, Mlle. Dacie in "antaloons" captivated; Maude O'Dell & Co., capable; McCarthy & Lewis, different; Stuart Barnes amusing; Musical Cuttys endorsed; Fred & Albert, opened bill neatly.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 26, Alf Goulding & Co., satisfied; Hall & Schaeche, good stepping; Archer & Ingersoll, very dainty act; Sam Hooda, got some laughs; Four Charles, good acrobatics; Alexander Kaminsky, thorough artist.

EMPRESS (George Blakeslee, mgr.; agent, S-C).—Week 26, "Louie's Christmas," headliner; Three Emersons, applause; Martini & Maximilian, new stuff; Ballo Bros., antiated; Louise Mayo, delighted.

TORONTO

By HARTLEY.

PRINCESS (O. B. Sheppard, mgr.).—H. B. Warner in "The Ghost Breaker," opened big house and scored. "Joseph and His Brethren," 10.

ROYAL ALEXANDRA (L. Solman, mgr.).—Owing to turnaway business last week, "The Whip" retained for another week. Evelyn Nesbit Thaw, 10.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—David Blapham, accompanied by C. Woodruff Rogers, strongly received; Una Clayton & Co., excellent; Olive Briscoe, clever; John & Ma Burke, laughing success; Four Bards, sensational; Mykoff & Vanity, pleased; Humes & Lee, funny; Jeter & Rogers, good.

GRAND (A. J. Small, mgr.).—"The Newlyweds and Their Baby," opened fine. "Rebels of Sunnybrook Farm," 10.

STAR (Dan F. Pierce, mgr.; Progressive).—Fay Foster's "20th Century Burlesques," "High Life Girls," 10.

GAYETY (T. R. Henry, mgr.; Columbia).—"Love Makers," "Bon Ton Girls," 10.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—Bush Devere Trio; Eddie & George; Nettie Gordon; Stein & Brewar; Mme. Bakowick; Goldie Boys.

PARK (S. M. Buck, mgr.; agents, McMahon & Deo).—Bob Roberts, May Kelly, 1st half; Riggs & Goudy; Chas. Meyers, 2d half.

The Griffin Circuit added a new link to their extensive chain of houses when their new and up-to-date theatre opened at Hamilton, Nov. 3. It is called the Griffin theatre.

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (November 10)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres 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 Variety N Y
Ada Troupe Empress Ft Wayne
Aelia, care Marinelli Berlin
Alexander & Scott 44th St Music Hall N Y C

THE LUDICROUS LADDERISTS ALDRO and MITCHELL

Conteque Aerial Gymnasts in Feats of Fun
and Daring.
Next Week (Nov. 10), Billings and Miles City,
Mont.

Amrose Mary 144 W 53d St N Y C
American Comedy 4 Empress Cincinnati
Anthony & Rose Variety N Y
Ariane Princess Hot Springs
Aug Edna Empress Victoria B C
Austin Webb Co Orpheum Seattle

B

Bards Four Variety N Y
Barnes & Crawford Variety N Y
Berger Edgar White Rats N Y
Berliner Vera 5734 Ridge Ave Chicago

BERNARD and LLOYD
Presenting
"MR. COHEN FROM NEWARK"
Next Week (Nov. 10), Billings & Miles City,
Mont.

Big Jim F Bernstein 1483 Bway N Y
Bowers Walters & Crocker Her Majesty's
Belbourne Aus
Buckles Seven 104 E 14th Tausig N Y
Braham Nat Variety N Y
Bronson & Baldwin Keith's Washington
Bruck & Calvert Liberty Girls B K
Byron & Langdon 174 E 71st St N Y C

C

Calton Novelty 1334 6th St Philadelphia
Carletta M 837 Manhattan Ave Brooklyn N Y
Co Dora 9 Riverside Ave Newark
Clarke & Bergman 121 George St Brooklyn
Couch & Welch Variety London
Cusson Sisters Third Time Orpheum Circuit

D

Dancing Kennedy's Empress Kansas City
D'Arcy & Williams Empress Spokane
"Day at Circus" Empress Cincinnati
D'Arcy Jeannette Montreal Indef
Daria Josephine Variety London
Devine & Williams Orpheum Duluth
Derkin's Dogs Empress San Francisco
De Vole 3 Savoy San Diego
Diggle & Corcoran Empress Salt Lake
Diggle & Kamerling Marinelli 1493 Bway N Y

Dorr Mary Empress Butte
Drew Chase & Co Unique Minneapolis
Dupree & Dupree Orpheum Seattle

An Adopt in Jugglery

W. J. DU BOIS

Now Touring Sullivan-Conditioe Circuit
Nov. 16, Empress, San Francisco.

E

"Easy Money" Cozy Houston
Ebelling Trio 89 Hudson Pl Hoboken N J
Eckert & Berg Princess Hot Springs
Edwards Rhoty Variety N Y
El Clevel Majestic Dallas
Elizabeth Mary Variety N Y
Elliott Belmore & Elliott Proctor's Perth Amb-
boy
Elliott Sydney A 247 Harvey Ave Detroit
Elliott & West Majestic Little Rock
Emmett Gracie Maple Crest North Foxboro

F

English Girls 3 Proctor's Albany
Escados 3 Hughes Palace Bldg N Y
Ferry Billy (The Frog) Variety N Y
Fields W C Coliseum London Eng
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Nebo Ocean Beach N Y
Frevoll Fred Variety N Y
Frey Henry 1777 Madison Ave N Y C
Frey Twins Vaudeville Comedy Club N Y

G

Geary Arthur Empress Butte
Gerard Empress San Diego
Gibbe Chas Empress Denver
Godfrey & Henderson 341 W 45th N Y
Golden Morris 104 Syndicate Bldg Pittsburgh
Goodall Archie Unique Minneapolis
Gordon John R Empress Cincinnati
Gould & Ashlyn Orpheum Seattle
Graham & Dent Variety N Y
Granville Taylor 350 W 58th St N Y
Gruet & Gruet Empress Sacramento
Guerra & Carmen 3108 North Ave Chicago
Oggi Ota Variety N Y

H

Halligan & Sykes La Salle Chicago Indef

Louise-HAMLIN and MACK-Billy

Care Will Collins, Broadmead House,
Fenton St., London, England.

Hanlon Bros Palladium London
Harrah Great M H Lewiston & City O H Bid-
dford Me
Haywood Harry Co Allegheney
Hermann Adelaide 1193 Broadway N Y
Hines Palmer & Girls Variety N Y

I

Holman Harry & Co Variety N Y
Houdini Variety London
Hutchinson Willard & Co Hipp Dublin

J

James & Prior B'way Detroit
Jennings & Dorman B'way Detroit
Juggling Burkes Lyric Newark
Juggling De Lisle Dominion Ottawa
Juggling Mowatts Hammett's N Y C

K

Kayne Agnes Variety N Y
Kell & Kelly Proctor's Albany
Kelly & Gavin Empress San Diego
Kelso & Leighton 147 W 146th St N Y C

L

Kennedy & Rooney Orpheum Spokane
Kenny & Hollis 66 Brainerd Rd Allston Mass
Keyes & Walker Proctor's Albany
Kingston World Mindell Idora Park Oakland
Kirshaw & Evans Proctor's Albany
Klare Katherine Empress Chicago
Klein Bros Empress Kansas City
Koners Bros Variety London
Kramer & Ross Proctor's Albany
Kurtis Roosters Brennan-Fuller Sydney

M

La France Bros Empress Denver
Lambert Variety London
Lamb's Manikins Variety N Y
Langdons The Orpheum Salt Lake
La Toy Bros Orpheum Spokane
Lawson & Namon Variety Chicago
Le Dent Frank Variety London
Leonard Beale 229 Townsend Ave New Haven
Leonard & Louie Empress Milwaukee
Leslie Bert & Co B'way Detroit
Leslie & Anita Proctor's Schenectady
Lewis & McCarthy Orpheum Portland Or-
Lichter Baron Empress Colorado Springs
Livingston 3 Empress Seattle
Littlejohns The Keith's Philadelphia
Lyons & Yosco Orpheum Spokane

N

McDermott Billy Miller Hotel N Y
Mercedith Sisters 330 W 51st St N Y
Merseureau Mile Variety New York
Moran Polly Variety London
Moscar Fred & Eva Variety N Y
Murray Elizabeth M Variety N Y
Murette 414 Central Park West N Y
Musical Johnstons Empire Birmingham

O

Nagfys The Empress Salt Lake
Nestor & Delberg Empress Cincinnati
Newhoff & Phelps 540 W 163d St N Y
Nible & Spencer 353 12th St Bklyn N Y
Nichols Sisters Columbia St Louis
Nicol Bros 1580 Amsterdam Ave N Y
"Night at Bath" Empress Butte
Norton & Earl Empress Los Angeles
Norton & Nicholson Majestic Houston

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O'Dell Maude & Co. Orpheum Portland Ore
Old Soldier Fiddlers Majestic Dallas
Old Veterans & Empress Tacoma
Oliver Clarence Empress Sacramento
Ordway Laurie Pantages Tacoma
Orville & Frank Empress Tacoma
Os Ko Mon Bijou Minneapolis
Oxford & Pantages Portland Ore

P

Paka Toots & Co Proctor's Albany
Pagliacci & Co J Levy 1541 Bway N Y
Perry Charlotte Variety N Y
Patterson Burdella Orpheum Spokane
Payne Nina Empress San Diego
Petit Family Proctor's Albany
"Phantom Mirror" Bway Detroit
Pollard Empress San Francisco
Pollock Milton & Co Variety N Y
Price & Price Empress St Paul
Priest Jane Woolfolk 16 W Randolph Chicago
Prince Florio Empress Butte

R

Rafael Dave 1101 Grant Ave San Francisco
Ramsey Sisters Ehrlich House N Y
Reeves Billie Rickard Circuit Australia
Regals Four Variety Chicago
Rice Fanny Blanchard Farm Franklin N H
Richmond Dorothy Hotel Wellington N Y
Reisner & Gores Polis Bridgeport
Roehms Athletic Girls Variety Chicago

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Ross & Ashton Empress Tacoma

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S

Smith Cook & Brandon Variety N Y
Solis Bros 4 Variety Chicago
Stanley Sam Union Ave & Oak Lane Phila
Stanston Walter The Billboard Chicago
Stevens Leo 17 Englewood Chicago
St James W H & Co J Jacobs 1493 Bway N Y
Stoddard & Hines 116 S 7th St Hannibal Mo
Sutton & Caprice Liberty Girls B R
Sutton McIntyre & Sutton Orpheum Denver

T

Taylor Granville Co Orpheum Spokane
Taylor's Lions Pantages Edmonton Can
Terry & Lambert Friars Club N Y
Texico Variety N Y
Thomas Mr & Mrs Fred Bayshore L I
Thomas & Thomas Gaiety St Paul
Thurston Howard S & H 1493 Bway N Y
Tony Corsetta 3 Pantages Edmonton Can
Totito & Co Bijou Fergus Falls Minn
Tops Topsy Dora Brinkman Bemidji Minn
Treat's Seals Proctor's Plainfield N J
Trovato Morris & Pell 1493 Broadway N Y

V

Vaill Muriel & Arthur Variety N Y
Van Billy 4513 Forest Ave Madisonville O
Van Billy B Van Harbor N H
Volinsky Shubert Utica

W

Wade John & Co Empress Denver
Wander & Stone Variety New York
Ward Bros 44th St Music Hall N Y C
Walsh Lynch Co Empress Milwaukee
Weber & Wilson 44th St Music Hall N Y C
Wells Lew Empress Spokane
Weston & Young Empire Calkary Can
Whitfield & Ireland Orpheum Portland Ore
Whithead Joe Empress Chicago
Whyte Pelzer & Whyte Empress Winnipeg Can
Williams & Warner Unique Minneapolis
Willbach Empress Spokane
Work Frank 1029 E 29th St Bklyn N Y

BURLESQUE ROUTES

WEEKS NOV. 10 AND NOV. 17.

American Beauties 10-12 Beatable Syracuse
13-15 Lumberg Utica 17 Gayety Montreal
Beauty Parade 10 Casino Boston 17-19 Gilmore
Springfield 20-22 Empire Albany
Beauty Youth & Folly 10 L O towing non-
completion 135 St Music Hall New York 17
Empire Hoboken
Behman Show 10 Gayety Boston 17 Columbia
New York
Bloss Beauty Bow 10 Gayety Milwaukee 17
Folly Chicago
Bon Welch Show 10 Grand St Paul 17 Gayety
Milwaukee
The Gaiety to Standard St Louis 17 Gayety
Kansas City

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Anna Held and her big vaudeville company opened a two-day engagement at the Athenaeum Friday afternoon and offered excellent entertainment. Judging the bill with cold impartiality one would say that the best number is furnished by Hirschel Hendler, a marvelous pianist. His playing received more applause than the rest of the program combined.

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the celebrated

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With a Kid Plant

I have been using this trick for the past seven years. I was the first one to present it in vaudeville. All others are imitators and copyists.

El Gordo

Big Jubilee 10 Star Cleveland 17 Empire Toledo
Billy Watson's Big Show 10 Gayety Washington 17 Gayety Pittsburgh
Blanch Baird's Big Show 10-12 Empire Pittsfield 13-15 Empire Holyoke 17 Howard Boston
Bon Ton Girls 10 Gayety Toronto 17 Lafayette Buffalo
Bowery Burlesquers 10 Buckingham Louisville 17 Columbia Indianapolis
Broadway Girls 10 L O 17 Gayety Minneapolis
College Girls 10-12 Gilmore Springfield 13-15 Empire Albany 17 Miner's Bronx New York
Columbia Burlesquers 10 Gayety Cincinnati 17 Buckingham Louisville
Crackerjacks 10 Gayety Baltimore 17 Gayety Washington
Crusoe Girls 10 Empire Cleveland 17 Olympic Cincinnati
Daddy Girls 10 Englewood Chicago 17 Haymarket Chicago
Dolly Dimple Girls 10 Gotham New York 17 Olympic New York
Eva Mull's Big Beauty Show 10 Willis Wood Kansas City 17 L O 24 Englewood Chicago
Fay Foster Co 10 Garden Buffalo 17-19 Bender Utica 20-22 Van Currier O H Schenectady
Follies of Day 10 Miner's Bronx New York 17 Casino Brooklyn
Follies of Pleasure 10 Penn Circuit 17 Empire Cleveland
Gay New Yorkers 10 Star Brooklyn 17 Empire Brooklyn
Gay White Way 10 Corinthian Rochester 17-19 Beatable Syracuse 20-22 Lumberg Utica
Ginger Girls 10 Folly Chicago 17 Gayety Detroit
Girls of Follies 10-12 Bender Utica 13-15 Van Currier O H Schenectady 17-19 Empire Pittsfield 20-22 Empire Holyoke
Girls from Happynland 10 Empire Toledo 17 Columbia Chicago
Girls from Starland 10-12 Empire Albany 13-15 Worcester Worcester 17 Gayety Boston—Golden Crook 10 Orpheum Paterson 17 Empire Newark
Happy Widows 10 Empire Newark 17 Casino Philadelphia
Hasting's Big Show 10 Gayety Detroit 17 Gayety Toronto
High Life Girls 10 Star Toronto 17 Garden Buffalo
Honey Girls 10 Majestic Indianapolis 17 Gayety St Louis
Honeymoon Girls 10 Columbia Indianapolis 17 Star & Garter Chicago
Howe's Lovemakers 10 Lafayette Buffalo 17 Corinthian Rochester
Jack Reid's Progressive Girls 10 Grand O B Boston 17 Gotham New York
Liberty Girls 10 Empire Hoboken 17 Empire Philadelphia
Marion's Dreamlands 10 Gayety Pittsburgh 17 Star Cleveland
Marion's Own Show 10 Westminster Providence 17 Casino Boston
May Howard's Girls of All Nations 10 Star Scranton 17 Penn Circuit
Miner's Big Follies 10 Columbia New York 17 Star Brooklyn
Mirth Makers 10 Trocadero Philadelphia 17 Star Scranton
Mischief Makers 10 Olympic New York 17 Trocadero Philadelphia
Mollie Williams Show 10-12 L O 13-15 Bridgeport 17 Westminster Providence
Monte Carlo Girls 10 Howard Boston 17 Grand O H Boston
Parisian Beauties 10 Gayety St Louis 17 Willis Wood Kansas City
Queens of Paris 10 Gayety Minneapolis 17 Grand St Paul
Rector Girls 10 L O 17 Englewood Chicago
Reeves Big Beauty Show 10 Empire Philadelphia 17 Murray Hill New York
Robie's Beauty Show 10 Empire Brooklyn 17 People's New York
Roeland Girls 10 Casino Brooklyn 17 Orpheum Paterson
Rose Sydell's 10 Star & Garter Chicago 17 Standard St Louis
Runaway Girls 10 Murray Hill New York 17-19 L O 20-22 Bridgeport
Social Maids 10 Gayety Omaha 17 L O 24 Gayety Minneapolis
Star & Garter 10 Gayety Montreal 17-19 Empire Albany 20-22 Worcester Worcester
Stars of Burlesque 10 Haymarket Chicago 17 Cadillac Detroit
Sunshine Girls 10 Olympic Cincinnati 17 Majestic Indianapolis
Tango Girls 10 Cadillac Detroit 17 Star Toronto
Taxi Girls 10 Gayety Kansas City 17 Gayety Omaha
Trocadero 10 People's New York 17 L O owing non-completion 125 St Music Hall New York
Vanity Fair 10 Casino Philadelphia 17 Gayety Baltimore
Watson Sisters Show 10 Columbia Chicago 17 Gayety Cincinnati

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Where C follows name, letter is in Chicago.

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Abbott Al (C)	Anger Lou
Adair Jessica	Anglin Margaret M
Albers Ernest	Appleby E J
Aldwell Ernie (C)	Armstrong Grace
All Mrs Harry	Arthur & Millar
Alberg Harry	Ashe Ralph
Allen Charley	Austin Bob & Elsie
Allerton Marie	
Allright Little (C)	Bader La Velle (C)
Ambrose Mary	Barloura Mae
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Floro Prince
Foley Jack
Follette & Wicks
Folsom Frank
Francis Milt
Francis Sisters
Francisco Madolyn (C)

G
Gascoigne Cleo
Gerard Helen
Germaine Gertie
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Gilden Otis S
Glyder Hilda
Goettler Alphonse (C)
Gordon Bert & Ernest
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H
Hall Bob (C)
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Haney & Pillsbury (C)
Hanson Alex (C)
Harris Chas
Harris Dile
Hass Chuck
Haviland J Butler
Hawkins Jack
Hayes Alice
Helen Gussie
Hemmon Edith
Henry Arney
Herbert Jos Jr
Herman Victor (C)
Jupiter Bud
Hicks & Seymoure
Huber Max
Hunters The
Hunter Luray
Hutchins R F (C)
Hyde Robt & B

D
Daima & Delma
Delmer E S
Deerie Helen
De Lea & Orma (C)
Denning Bob
Denver Mr & Mrs M
De Voy Sadie (C)
Dick & Dixie
Dickson Helen
Dingle Tom
Dixon J Sisters
Dol Mr & Mrs S
D'Omond John
Dorch Al
Drew Lowell B
Dunnet Myra
Dunne Thos P (C)
Du Po Jeanette
Dupree Jeanette (C)

I
Irwin Ruth
Ibsen Sisters (C)
J
Jansen Marie
Jewell Jack
Jordan Leslie
Judge Ed
Jupiter Bud

K
Kayne Agnes
Kayne Agnes (C)
Keupp Alex
Kempston J E (C)
Keith Dotie (C)
Kendall Eyrre
Kelly Walter C
Kennedy & Burt
Kenton Dorothy (P)
Kerwin Mrs R E
Kessler Henry
King Mollie
Knapp Edward
Knuttz Elsie

L
La Londa Lew
Lambert
Lane Henrietta

E
Eberle Mr L A
Edelstein Ernest
Edwards Kitty
Ellis Martin
Engotti Frank
Evans & Eades
G
Gagan Mrs Clint
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Lockwood Nell
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N
Neary & Miller
Nelson Mrs Edward
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Nelusco & Lavina
Nevinas Chas
Norton Dixie
Norton Ruby

O
Olcott Charles
O'Neill Fay

P
Page Collis K
Page Ned
Palmer & La Rue
Paris Lionel
Parker Stella
Parquette Blanche
Parsons Mabel (C)
Pate Harold
Pauline J R
Pendletons The
Pearl Esq

Perrott Mrs Isabelle
Phillips Goff
Phillips Mrs G
Phillips Ruth
Poland E L
Pollard Lewis
Pollock Emma
Pope & Uno
Powers John & J (C)
Pratt Herbert A (C)
Price Clay
Primrose Helen

Q
Queer & Quaint
Quirk Billy

R
Readrick Mrs (C)

M
Mac Boyle Darl
Mack Chas
Mac Lallen Jack (C)
Mac Lean Ted (C)
Macomber Forest
Magee Frank (C)
McAllister Wm
Manley Maurice
Marion Miss Rie
Martyn & Florence
Muss Great
Mauley Jack
Maurice & Heasley (C)
McElride E A
McKee Wm
McKenna Miss Ray
Medlin Fieber & T
Mendelsohn Four
Middleton & Spelmeyer
Mills Denver (C)
Mitchell C B
Mitchell Lester
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Montrose Edith
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Direction, SIM WILLIAMS,
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Doing Hebrew Comedy Next Season

JACK MILLER

PRINCIPAL COMEDIAN

Direction, SIM WILLIAMS,
"PARISIAN BEAUTIES"

3 Musketeers 3



Jack Dunham and Fern Price, Photographers Extraordinary. Originators of the famous film, "A Dark Alley on a Dark Night."
Our motto: Give us a chance; we are new in the business.

ROCKWELL AND WOOD

"Two Noble Nuts Navigating on the Ocean of Nonsense"

ALFREDO

Returning to America. Address VARIETY, New York.

FRANCES CLARE

AND HER

8 LITTLE GIRL FRIENDS in
"JUST KIDS"

WITH **GUY RAWSON**

Direction,
CHRIS O. BROWN.



Louise Mayo

A Girl A Voice A Piano
S-C Tour

BOB

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The Barkers

"DESTROYERS OF GLOOM"

Direction SIM WILLIAMS,
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SAM J. CURTIS

In "GOOD BYE BOYS"
By June McFree.
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JUST A MOMENT!

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"THE BOYS WITH THE CLASSY ACT"

CLASSY — NOVEL — ORIGINAL

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With Original Cast

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BOB ARCHER, the Original "Bozo"

MONA RAYMOND

\$10,000 Beauty

"LIBERTY GIRLS"

NEXT WEEK (Nov. 10), EMPIRE, HOBOKEN.
NOV. 17, EMPIRE, PHILADELPHIA.

MATT KENNEDY And His
"Liberty Girls"

NEXT WEEK (Nov. 10), EMPIRE, HOBOKEN.
NOV. 17, EMPIRE, PHILADELPHIA.

Redford Sam
Regel Emil (C)
Regen Hazel (C)
Reid Billy
Remy Ruth M
Rettew Mable T
Ricardo E T (C)
Rice True
Richards Great
Richmond McKee (C)
Rio Hugo
Robert Rosario (C)
Rodway & Edwards
Ross Alex J M
Ray Mmc
Russell Wane
Russell Sisters
Russo Nick
Ryan Margueritta

S
Sanderson S H
Sargent D C (C)
Schneider G A (C)
Schuster Florence (C)
Schutter H R
Shanley Gertrude
Shaw Bert
Shaw Betty

Shaw's Circus (C)
Shine Thaddeus
Sholfeld Miss Joe S
Simpson Cora
Slade Dell
Smith Bruce (C)
Smith Wm
Spellman J H
Stahler H E
Staines Mr R
Sterling Manley
Stevens Clara (C)
Stevens Leo
Sylvester Joe (P)
Syman Stanley

T
Tierce Edwin
Tracey Virginia
Travis Amie
Treuts Captain
Truesdale Agnes
Turner Robert L
Turpin Harry
Tyrell Robert J

V
Van Buren Helen
Vane Ethel
Vann Mrs Villa

MAY WARD

HEADLINING ON THE S-C TIME
This Week (Nov. 3), Empress, Pueblo,
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Next Week (Nov. 10), Empress, Kansas City.

Direction, FREEMAN BERNSTEIN

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W
Walman & Keates
Wallace Mr
Walton Stanley
Walton Evelyn
Walton W P (C)
Warner Richard
Warren Eva (P)
Watts & Lucas
Weltman Leon
Westin Great
Weston & Bernard
Whitely J A (C)
White Wm H
Whitney Grace

Wilbur Caryl
Willie Walter S (P)
Wilson Claudette
Wilson Miss Dale
Wilson Nellie
Woodward Emily (C)
Wright Curley
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York Nina
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Young Mr W

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EVA TANGUAY

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Playing to capacity, whether theatre is large or small.
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The box office was made for Tanguay, as Tanguay has made many a box office
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— AND —

VOLCANIC VAUDEVILLE

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NEXT WEEK (NOVEMBER 10) INDIANAPOLIS

TEN CENTS

VARIETY

OL. XXXII. No. 11.

NEW YORK, FRIDAY, NOVEMBER 14, 1913.

PRICE TEN CENTS.



MISS PROFESSIONAL

HOW ABOUT YOUR APPEARANCE OFF AND

ON THE STAGE ?

IS IT WHAT IT COULD BE ?

YOUR MANAGER and YOUR AUDIENCE

**WILL SHOW THEIR APPRECIATION IF
YOU TAKE ADVANTAGE OF THIS SALE**

We have purchased the entire stock of a large manufacturer and importer at prices less than their actual cost. This is a **real** sale and not one of the oft-advertised kind that are written with an obvious intention to deceive.

1000 DRESSES

THAT COST FROM \$40 TO \$50

SPECIAL \$20 SPECIAL

STAGE DRESSES—The Latest Paris Creation, "La Minaret."
Some trimmed with fur ; also with bugle and rhinestones. A great variety of other styles to select from, worth \$25 to \$35, at **\$15.00.**

STREET DRESSES of Crepe de Chene, Crepe Meteor, Poplin and Serges at **\$15.00.**

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43rd and 44th Sts.
Adjoining Shanley's

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VARIETY

Vol. XXXII. No. 11.

NEW YORK CITY, FRIDAY, NOVEMBER 14, 1913.

PRICE 10 CENTS.

UNITED WILL THROW OUT AGENTS SAYS AN UNCONFIRMED REPORT

United Booking Offices Executives Rumored to Have Decided On Important Move. Agents Have Become Too Arrogant. Saving in Salaries Also Considered. Some Agents to be Retained Upon Salary. Over 100 Agents Booking Through U. B. O., Both Departments.

The United Booking Offices intends throwing out the vaudeville agents who now book through it, is an unconfirmed report of the week that has been steadily growing in circulation since Monday.

The decision of the U. B. O. heads to do away with the agent who works on commission is said to have been reached within the past three weeks. The arrogance of the most of the agents is credited with being a principal cause, although the matter of the salary of the vaudeville acts and its relation to the man who books them was largely considered. That the salary matter is of considerable moment to managers has been pointed out in previous stories in VARIETY concerning it.

Several of the present agents who place acts on the U. B. O.'s big time will be retained, according to the story, on a salary basis, with probably none receiving less than \$10,000 yearly. Hardly any of the big time U. B. O. agents now make less than that amount and many much more.

It is reported the new order of affairs in the booking department will go into effect within 60 days, when the agents retained will be placed in the agency as fixtures there.

There are now booking through the U. B. O., in its big time and Family (small time) departments over 100 agents, some holding "franchises for the floor."

\$2,500 SALARY REFUSED.

The report in VARIETY that Bert Williams had been offered \$2,000 weekly by vaudeville managers for engagements is denied by his manager, Flo

Ziegfeld, Jr., who states the amount declined was \$2,500.

Mr. Ziegfeld will hold Mr. Williams until the "Robinson Crusoe" production is prepared. That is expected to come about in eight or ten weeks from now.

LOIE FULLER'S NEW ACT.

A new act for the 44th Street Music Hall will be Loie Fuller, in the centre of 60 people. The production is being staged by Dan Dody, stage manager of the Music Hall.

Sam Bernard returned to the program with a new skit Monday, employing five people besides himself. It is the act he may take to London around Christmas. He was compelled to retire from the bill after Monday night, owing to an attack of pleurisy and was replaced by Edgar Atchison Ely and Co. in "Billy's Tombstones." Bernard is now confined to his home.

Fred Zweifel is the manager at the Music Hall with Tarkington Baker attending to the publicity.

MRS. JACK KOHL DEBUTS.

Chicago, Nov. 12.

Vinie Daly, now Mrs. Jack Kohl, made her Chicago debut as an opera singer Monday night at the Majestic in a special program for the benefit of the Woman's Exchange of Chicago. She will go on in the regular bill next week at the Palace.

Miss Daly made a nice impression in her songs and was received with much warmth by the large and fashionable audience. The seats sold at \$2.50 each. The charitable organization got about \$4,000 as its share of the proceeds.

BIG BROADWAY RESTAURANT.

The northeast corner of Broadway and 49th street is said to be the site in negotiation for the proposed five-story restaurant involving \$1,000,000. C. J. K. Billings is interested, also Sam H. Harris, Sol Bloom and Jack Welch.

There is a lease for the 49th street corner held by Sidney Cohen, of New York. It is for 21 years with two renewals. The restaurant promoters are after this lease, also for the northwest corner of 49th street and 7th avenue. There is an inside strip between the two with a 50-foot frontage on 49th street, said to be held by Mr. Bloom under lease.

The restaurant is to have a dance floor on the top, with meals in any language on the floors beneath.

The restaurant will be called the International. Any check coupon upon showing the patron has eaten over one dollar's worth while in the feedery will admit to the dancing floor, without admission charge.

DOLLY AND LESLIE DANCING.

Rose Dolly and Fred Leslie, who will close with "Miss Caprice" in Chicago Saturday, when that show heads for the storehouse, will appear next week at the 44th Street Music Hall as a dancing team.

ENGAGES IRENE FRANKLIN.

Chicago, Nov. 12.

Jake Rosenthal, representing the Anderson Gaiety theatre of San Francisco, signed up Irene Franklin and Burt Green for a ten-week run at that house with an option for another ten-week period.

Miss Franklin will play the lead in the revised "The Girl at the Gate," the next piece to be produced there.

In order to secure the vaudeville star, Rosenthal paid \$1,500 net weekly.

CALVERT ACT TAKEN OFF.

The Paul Armstrong sketch, condensed from the Armstrong play, "The Escape" has been taken off the vaudeville stage. Harry Mestayer, a member of the tabloid cast, is now with the Princess Theatre Players.

No plans have been reported for Catherine Calvert, who starred in the piece and act.

AARONS IN STEVENS' PLACE.

The late Ben Stevens' place as general representative of Klaw & Erlanger has been taken by Al Aarons. Among the duties Mr. Aarons will attend to is the engaging of people for the K. & E. productions, a position he is peculiarly fitted for through an experience that schooled him in all branches of the business. Mr. Aarons is especially expert on the musical end of theatricals.

SLOAN MANAGING HACKETT.

New Orleans, Nov. 12.

Harry Sloan succeeds E. G. Gormley, who resigned as company manager for James K. Hackett.

Sloan has been business manager of the Emma Bunting stock company at the Dauphine.

DANCING WITH CHAINS.

Chicago, Nov. 12.

Baroness von Rottenthal is to appear at the Little theatre, Nov. 23-24.

She will dance Wagner's "Schmerzen" with thirty pounds of iron chains upon her limbs.

LAMBS' NEXT GAMBOLE.

The next Gambole of the Lambs will be Nov. 30, the first Sunday after Thanksgiving.

AFRAID OF A "PINCH."

Frank Thompson whose name appears as manager of the Palace, is not on view Sundays. He makes it a point not to visit the house in which he is financially and managerially interested on the Sabbath, not from any religious scruples, but merely as a precautionary measure. Mr. Thompson does not like the constant vigilance of the authorities and fears that some Sunday there may be a "pinch," in which proceeding he has no desire to participate.

KENYON WRITES ANOTHER.

Los Angeles, Nov. 12.

The writer of "Kindling," Charles Kenyon, has turned out another play which is to be shortly tried out here by Morosco. It is a comedy, as yet unnamed.

If you don't advertise in VARIETY, don't advertise at all.

ENGLAND IS "TANGO MAD"; EVERYBODY TANGOING

Restaurants Are Giving Tango Teas and Suppers; Halls in London and Provinces Advertising Tango Matinees. Professional Engagements Open for All Tango Dancers. New Yorkers Not Taking to This Particular Style of Rag Stepping.

(Special Cable to VARIETY.)

London, Nov. 12.

All England is Tango mad. There are jobs here for all who can dance it.

All the restaurants are giving Tango teas and suppers and all the halls, both in London and the provinces are advertising Tango matinees.

Although New York was expected to go "Tango Mad" this winter season it has not done so. Often in the dancing cabarets, where a Tango melody is commenced by the orchestra, it is changed into a rag number before half finished, very few New Yorkers seemingly having the "nerve" or caring to go on the floor before a crowd and dance this form of the trot craze. Waltzes of all kinds get a fair percentage of the dancers, but all present at the various cabarets go in for the Turkey trot, which is now being danced with more decorum than formerly, the "fancy dancers" having been pushed to the rear.

PIERRE WOLFF'S COMEDY.

(Special Cable to VARIETY.)

Paris, Nov. 12.

Pierre Wolff's comedy "Le Ruisseau" was revived at the Porte Saint Martin Nov. 11, with Jane Pierly (a music hall artiste), Marg. Caron Jane Sabrier, Felix Hugnet and Lucien Rozenberg.

It went well, Jane Pierly and Felix Hugnet (after his tour in South America) being specially applauded.

SPECTACULAR PLAY PUT ON.

(Special Cable to VARIETY.)

Paris, Nov. 12.

"Insaissable Stanley Collins," by Maurice de Marsan and G. Timmory, is the title of the new spectacular play produced Nov. 8, at the Chatelet. It is well staged and was nicely received. The tragic actor, DeMax, is holding the leading role for a time, and doing it poorly. He is well supported by Moricey.

Among the sets which pleased are an Egyptian fete, a steamer entering the port of Alexandria, and a collision between a train and a motor car at a level crossing. For the latter the American auto-train effect was employed.

OPPOSING CIRCUSES.

(Special Cable to VARIETY.)

London, Nov. 12.

C. B. Cochran is exceedingly wroth over the proposed London Opera House circus, which will finish its four weeks just about the time Cochran's Olympia show opens.

Clifford Fisher's circus program for the Opera House includes 25 Hagen-

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beck lions, the Circus Busc' horses, Mariska Recsey's Elephants, Clown Daniels and 50 midgets.

The London Opera House change to a circus entertainment is said to be due to financial difficulties. It looks as though the entire future of the enterprise depends upon the success of the circus.

CHURCHES AROUSED BY HALLS.

(Special Cable to VARIETY.)

London, Nov. 12.

The Gaby Deslys act at the Palace has aroused the churches into looking into the general morals of all the music halls in future.

The Alhambra was censured in one paper for introducing an alleged "raw" effect, which was immediately eliminated on the appearance of the article.

"STAIRCASE" COMEDY.

(Special Cable to VARIETY.)

London, Nov. 12.

More "staircase" comedy in sight. It is reported the Moss Empires asked the Alhambra management to build them one of the prevailing staircase scenes for use in the provinces, and the request was refused.

HOLBORN'S BIG SHOW.

(Special Cable to VARIETY.)

London, Nov. 12.

Perhaps one of the biggest twice-nightly bills ever shown will be on the boards at the Holborn Empire Nov. 17.

Harry Lauder, R. G. Knowles, Evie Green, Bill Mersen and the Ragtime Six are on the bill.

The Ragtime Six will produce an entirely new act on this occasion.

OVER \$100,000 IN 6 WEEKS.

Boston, Nov. 12.

F. Ziegfeld's "Follies" left here last Saturday, with over \$100,000 from the Bostonese, all gathered in the six weeks the show played the Tremont.

"The Follies" went to Washington from here and are headed for Chicago the first week in December, with name of theatre there not mentioned.

LADDIE CLIFF IS MARRIED.

Laddie Cliff has confirmed the report of his marriage. He says it occurred last month in Detroit.

The bride is Maybelle Parker, late of the Four Melody Maids, and now retired to a life of domesticity.

BILLY ARLINGTON SINGLE.

(Special Cable to VARIETY.)

London, Nov. 12.

At the Hippodrome Monday Billy Arlington, in a single turn, did only fairly. He was the comedian of the "Are You There" company, which failed at the Prince of Wales', as reported in last week's VARIETY.

XMAS REVIVAL.

(Special Cable to VARIETY.)

London, Nov. 12.

The Christmas production at the Garrick will be a revival, "Where the Rainbow Ends."

At the Lyric the next production will be "Cri-Cri," following the present "Girl on the Taxi."

"Soft Snap" is to be the next piece at the Little theatre, which put on "Magic" Nov. 7. It is a double bill with "Genial" as the curtain raiser.

The Little theatre intends producing one-act plays in the near future.

REJANE GIVING UP HOUSE.

(Special Cable to VARIETY.)

Paris, Nov. 12.

It is rumored Mme. Rejane will shortly give up the management of the theatre bearing her name.

ANIMAL ACT STOPPED.

(Special Cable to VARIETY.)

London, Nov. 12.

Wisa's Bears opened successfully at the Palace Monday, but was stopped to-day by the Society for the Prevention of Cruelty to Animals.

ROBEY OPENS BIG.

(Special Cable to VARIETY.)

London, Nov. 12.

George Robey opened at the Palace Monday night to a big lit. It is his first appearance at that house since the Royal Command performance.

REVIVING "SAMSON."

(Special Cable to VARIETY.)

Paris, Nov. 12.

Manager A. Franck announces a revival of Henri Bernstein's "Samson" at the Gymase Nov. 15.

BELASCO REHEARSING "SECRET."

Rehearsals for the American production of Henri Bernstein's "The Secret" were started by David Belasco this week. Frances Starr will be the leader of the cast.

The French piece is due to open around the holidays, in a New York theatre not yet settled upon. The engagement of David Wardfield in "The Auctioneer" at the Belasco will likely extend over the entire season, and "The Temperamental Journey" at the Republic, the other of the Belasco shows in his own houses, gives no present indication of a lapse in interest.

Should the "Secret" play take to an outside city theatre, it will be the first time on record Mr. Belasco has operated four pieces simultaneously in the Metropolis, two in the Belasco houses and two in other theatres.

Robert Warwick has been engaged by Mr. Belasco for "The Secret."

Tuesday night at the Criterion "The Man Inside," by Roland B. Molineux, (and a Belasco production) started a run there. Some seasons ago Mr. Belasco through a rush of successes in the Belasco theatres had to place Blanche Bates in "Nobody's Widow" at the Hudson. This producer, who only has had one failure in eight years to mar his remarkable record of successes, usually produces for initial presentation in his Republic or Belasco theatre.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:
Nov. 19, Vivian Rogers, Mrs. Adeline Clarke (Mauretania);
Nov. 15, Laura Guerite (Olympic);
Nov. 15, Mr. and Mrs. Wm. Uessem, Carl and Lottie Schwartz (Pr. Freid. Wilm.);
Nov. 15, Harry Elliston (Coronia);
Nov. 12, Les Silvas, William Hilliar (Savoie);
Nov. 11, Frederick Bartling (Wilm. der Gr.);
Nov. 15, Crumley and Glass (Olympic).

San Francisco, Nov. 12.

Nov. 18, Bowers, Walters and Crocker (Samoa).

(Special Cable to VARIETY.)

London, Nov. 12.

Nov. 15 (For South Africa), Syd Sydney, Cliff Ryland, Lotts, Lillo and Otto, La Belle Linda.

BACK TO LEGIT.

(Special Cable to VARIETY.)

Paris, Nov. 12.

Following a successful music hall revue the Comedie des Champs Elysees (Theatre Leon Poirier) reverted to legitimate to-night (Nov. 12.) when "Le Veau d'Or," by Lucien Gleize, was produced.

The fashionable little house should have a run with this work, it being fairly well received, albeit a trivial plot. The acting of Mlle. Revonne is appreciated.

MUSICIANS' STRIKE SERIOUS.

(Special Cable to VARIETY.)

London, Nov. 12.

A strike of the musicians was started this week in the suburban Syndicate halls, which has assumed such proportions it threatens to spread throughout the West End halls.

BELLISS AS AN ACT.

The acquittal of Mendel Belliss at Kieff, Russia, of the murder of Andrew Youshinsky, reported by cable Monday, probably started Willie Hammerstein after the victim of the Russian authorities as an attraction for Hammerstein's.

Belliss cannot speak English, which prevents him taking a proposed lecture tour in America, but Hammerstein's won't mind if he doesn't talk, if he can draw money.

Belliss was accused of the murder of Youshinsky, a 15-year-old lad and a Christian. He was killed March 15, 1911. Belliss is a Hebrew, and it was charged Youshinsky's murder was a sacrificial one. The case aroused resentment among Hebrews the world over.

(Special Cable to VARIETY.)

London, Nov. 12.

A story to the effect that Morris Gest has made an offer to Belliss, the Russian acquitted last Saturday of "ritual murder," appeared to-day in the local dailies. The story comes direct from St. Petersburg.

Jewell's Fantoche (not Jewell's Manikins) is playing the Proctor time.

If you don't advertise in VARIETY, don't advertise at all.

EVA TANGUAY IS TOO STRONG; U. B. O. GIVES UP ITS FIGHT

Takes no Pains to Strengthen Show Against Opposition at Indianapolis. Nothing Added to Bill at Keith House There. No Extra Advertising. Eva Doing Business in Face of Adverse Conditions.

Indianapolis, Nov. 12.

From signs about town the B. F. Keith people appear to have given up the fight against Eva Tanguay. Miss Tanguay is at the Shubert-Muratt this week, doing big business despite poor theatrical conditions here, such as strikes and so on.

The Keith house did not strengthen its show against the Tanguay entry nor use any extra advertising, although having plenty of notice the strongest opposition Keith ever had would be here this week.

POLAIRE LASTS A WEEK.

The Polaire engagement at the 44th Street Music Hall lasted but a week. Sunday the French actress left with the Lady Constance Stewart-Richardson combination for Canada.

Expected to greatly improve the business at the 44th Street hall, Polaire failed to display any drawing power at all for the Metropolis. Instead of being held there four weeks as at first arranged for, Tortajada was held over instead, Polaire filling her place with the road show.

The New York showing of Polaire may alter the plans of Comstock & Gest to have her head her own vaudeville combination. She will remain with the Lady Richardson company until the ending of the Canadian tour two weeks from now, when the Comstock & Gest-Richardson contract expires. The English title may go into vaudeville it is said.

Polaire's contract has about six weeks more. The firm will not renew it, according to report. A place will have to be found for Polaire to play out the remainder of her agreement at \$2,800 weekly after the road show stops.

GABY ON THE ROAD.

The arrival of Gaby Deslys in New York today, on the Mauretania, may effect some bookings on the Shubert route sheets. Gaby is due to open at the Majestic, Brooklyn, Nov. 24. She has been routed to the Coast and return, but this may be changed after five or six weeks, for the French girl to head the new Winter Garden production, now preparing to replace the Marcus Loew "Pleasure Seekers" which opened there last week. Gaby will rehearse for it while on the road.

The other members of the new Garden cast will be mostly composed of the principals now with "The Passing Show of 1912" (not "1913").

The change in the plans of the Gaby show will be very expensive to the Shuberts, say the showmen, who believe Gaby would have drawn a world of money throughout the west. An inexpensive organization could have surrounded her on tour, the "name" being sufficient for the draw. It is felt

however according to the stories that no chance may be taken with the next winter Garden production, and Gaby will be placed in there to clinch it.

THAW IS DRAWING.

Montreal, Nov. 12.

While Evelyn Nesbit Thaw did not cause a stampede at the Princess last week, when there with her road show, she drew in \$14,800 on the week. She got \$14,000 on a week of one-nighters into this city, and the gross at the Shubert, Boston, the week before that was around \$27,000.

After a week at Toronto, the Thaw show will open at the Auditorium, Chicago.

\$12,000 THE FIRST WEEK.

The Gertrude Hoffman-Ching Ling Foo road show, under the management of Comstock & Gest and piloted by Leon Mooser, played to \$12,000 last week, the first of the reorganized combination.

The show played nearly all Virginia one nighters, giving eight performances in six days.

ANNA HELD'S \$12,000 WEEK.

San Francisco, Nov. 12.

Anna Held and her road show are in Los Angeles this week, having closed her seven-day engagement Sunday night at the Cort, where she drew in \$12,000 on the week.

RUSSELL SHOW WITHOUT MACK.

Kansas City, Nov. 12.

When the Lillian Russell road show left here last week, Andrew Mack did not go with it. Mr. Mack is leaving for the Coast, where he will appear at the Savoy, San Francisco. Bert Melrose is now a member of the Russell show.

LLOYD SHOW OPENS WELL.

Chicago, Nov. 12.

Alice Lloyd and her road show opened at the American Music Hall Sunday afternoon to an audience that filled all but the very last rows on the second floor. The night show was completely sold out. The indications are that the week will be a big success.

Miss Lloyd won a personal triumph with her songs and Frank Fogarty was also a hit. The posing dogs and horses in English hunting scenes also came in for much applause.

The show seemed to catch the fancy of the audiences Sunday.

Free lessons in tango dancing are given on the stage after each machine performance.

ALI RESIGNS.

Chicago, Nov. 12.

Abner Ali, for several years the local representative of the White Rats' Actors' Union, resigned last week.

MARINELLI'S \$5,000,000 SUIT.

The action brought by Bigelow & Wise of 15 William street, New York, on behalf of H. B. Marinelli, Ltd., in the latter's action against "The Vaudeville Trust" asks for damages to the amount of \$3,000,000 instead of \$1,000,000 as at first reported.

The printed complaint covering 52 pages was completed this week. It details the history of the United Booking Offices and Orpheum Circuit, also the Central Promotion Co., the Orpheum Circuit's agency in New York. These companies are made joint defendants with Benjamin F. Keith, A. Paul Keith, Frederick F. Proctor, Edward F. Albee, John J. Murdock, Morris Meyerfeld, Jr., and Martin Beck.

The action is brought in the United States Court for the Southern District of New York.

The complaint alleges a conspiracy dating from Aug. 1, 1913, to destroy the Marinelli agency business.

The following description of "Vaudeville" is contained in the papers:

"Vaudeville, as the term is used and understood throughout the United States and Canada, consists of an entertainment, for hire, extending over a period of time of from two to three hours, during the day or night, upon the stage of a regularly licensed theatre or play house, where in return for an admission fee the spectators are afforded the opportunity of witnessing a number of disassociated, short performances by actors, acrobats, musicians, singers, dancers, exhibitors, conjurers, athletes and other entertainers."

MARIE LLOYD NOT IN BILL.

Cincinnati, Nov. 12.

Marie Lloyd did not open Sunday as the headline attraction at Keith's. It was given out the storm in this section prevented Miss Lloyd from making the connection. She appeared last week at Keith's, Cleveland, and is billed for the Colonial, New York, next week.

From Monday on Olga Petrova filled in the vacancy.

The week was a series of disappointment. Lillian Shaw, who was booked, did not come Sunday, and "Crookology," a dubious semi-satirical sketch by Una Clayton, replaced her.

The Keith management is vigorously denying a report Miss Lloyd has broken her contract.

GOLDIE PROMOTED.

The United Booking Offices this week made a promotion of one of its staff that met with general favor.

The lucky boy was Lawrence Goldie, formerly assistant to Phil Nash. Mr. Goldie is now booking the vaudeville houses at Portland, Me., Baltimore (Palace) and Union Hill, N. J.

DAINTY MARIE'S FATHER KILLED.

A despatch from Mexico Tuesday indicated the father of Dainty Marie, at the Colonial, New York, had been killed in the revolutionary skirmishes in the country below the border.

Miss Marie left the Colonial program and was said Wednesday to have started for Mexico to investigate.

MUSIC HALL CIRCUIT.

The people interested are said to be divided in opinion as to opening up Music Hall Circuit, along the lines of the 44th Street Music Hall, New York. Legitimate bookings in the theatre outside New York selected are said to be the cause. Shows routed in the houses could not be conveniently placed elsewhere, were the theatres turned over for the music hall policy is the story. The reverse argument is that the 44th Street Music Hall needs an outlet for its acts and those to be engaged, in order that longer term contracts may be given. The matter is under daily advisement, according to report.

The Kremos, the foreign acrobatic ("Risley") act of 10 people will open at the Music Hall, New York, Dec. 1 for their appearance in this country. The act receives \$1,000 weekly. It will arrive on the George Washington Nov. 2. The Kremos have been reported engaged for over here several times in the past few years.

Walter C. Kelly, "The Virginia Judge" opened at the Music Hall Monday at \$600 weekly. He has a play or pay contract for ten weeks. Mr. Kelly was sought by the United Booking Offices when he arrived on this side last month but the globe straddler has only a little open time on his route book for several years to come, having booked return engagements all over the world.

Some excitement spread through the United Booking Offices when it was learned Mr. Kelly had been engaged for the Music Hall. The U. B. O. wanted Kelly, but waited for "The Virginia Judge" to come around to their price, \$500, Mr. Kelly's former salary. He had informed the agency it was \$600 for this season. The U. B. O. managers commenced to wait at someone's neglect to capture Kelly, who could have been used as a headliner in any of the big time houses.

Another act new to New York and which comes from the other side, to appear at the Music Hall Nov. 24 is Fred and Siegfried Naess, ice skaters. They arrive on the Cedric this week. Hedges Bros. and Jacobson, an American Cabaret act, on the other side for some months, returned to New York last week and will open at the Music Hall Monday.

"Fancy Free," the dramatic sketch which the Princess Theatre Players produced here last season, has been obtained by the 44th Street Music Hall and will open there next week. An effort was made Monday to engage Ann Murdock for the former Willette Kershaw role.

BAD STORM WEST.

Chicago, Nov. 12.

The bad storm of this week in the middle west has muddled up the theatres and their attractions pretty thoroughly.

REINE DAVIES IN "TWO-ACT."

Reine Davies and Billy Horn have organized a double turn for vaudeville, to be first shown next week at Dockstader's, Wilmington.

The act plays New York Nov. 24.

If you don't advertise in VARIETY, don't advertise at all.

CHESNUT ST. O. H. WILL OPEN NOV. 24 ACCORDING TO LOEW

Gives Out Announcement in Philadelphia. Nothing Positive From Nixon & Zimmermann Side Regarding It. Loew Also Says Will Resume in Met. Opera House Same Day.

Philadelphia, Nov. 12.

The report circulated last week that the Chestnut Street opera house, when improvements are complete, was to reopen as a first-class theatre, playing legitimate attractions booked through the "Syndicate" office was followed this week with the positive statement by Marcus Loew that the opera house would open Nov. 24 with Loew vaudeville bookings, with a 10-20-30 scale of prices.

The announcement also carried a statement to the effect that arrangements had been made with Nixon & Zimmerman which removed all opposition and that a lease of five years had been obtained by Loew at a rental of \$55,000 a year. This report has been supplemented by another from Loew which states that, in addition to pop vaudeville, big shows with "name" features and road vaudeville shows would be presented at the opera house, when, of course, the scale of prices would be increased, arrangements having been made with Lew Fields to play the shows from the 44th Street Music Hall at intervals.

The date for the reopening of the Metropolitan opera house by Loew with pop vaudeville has also been set for Nov. 24, and Eugene Meyers, who has been manager at the Metropolitan, will be Mr. Loew's representative, and W. H. Lippert will be assistant and press representative. George C. Riger will be resident manager of the Metropolitan.

When questioned about the latest reports concerning the houses, the Nixon & Zimmerman people have declined to make any positive statement, but it is learned on good authority that efforts will be made to keep Loew out of the Metropolitan as well as the Chestnut Street opera house. It is believed that the opposition still holds an "ace in the hole," which will be played when the time comes. Nothing has been said about the University of Pennsylvania, owners of the Chestnut street property, ratifying the lease with Loew, and it is reported that N. & Z. have no contract with the university which gives them the power to sub-lease the property without ratification.

One who is closely interested in the Metropolitan deal stated this week that Loew was not in a position to open the Metropolitan with vaudeville, and that it could be almost positively stated that he would not play vaudeville there again. Loew has the better of the argument up to date, inasmuch as he has issued a positive statement and announced the date for opening the houses while the other side has been mysteriously reticent.

The old National at 10th and Callowhill streets, which Loew tried with vaudeville last year without success, has been rented to a western firm, and is

reported to open in two weeks with vaudeville and pictures.

Forepaugh's, which has been playing pictures for the past year, is also reported to be on the market.

CHANGED ACT'S TITLE.

Rochester, Nov. 12.

After Alan Porter's musical comedy sketch had seen the light of two days under the name of "The Little Cafe" at the Family vaudeville theatre, Klaw & Erlanger sat up and took notice to the extent of advising the management of the theatre that the act could not continue under its name. The title was changed to "The Little Cabaret."

The play was staged on the occasion of the 52d consecutive week of activity at the Family theatre, and was Mr. Porter's first attempt as a playwright. Porter is on the reportorial staff of a local newspaper. The vehicle has a plot of sufficient lines to carry along and connect a number of Cabaret offerings, rendered by the pick of the performers at the best Cabaret hotels in the city. The cast contained 16 persons, including a competent chorus. The curtain was lifted on a regular cabaret setting, that elicited much applause at the start, and insured success.

FRESH IN "YIDDISH."

The "Yiddish" lingo is being introduced into the United Booking Offices, mostly by the staff on "the floor," although the use of the Jewish swear or "fresh" words have been committed to memory by the older people of the group there, notably Phil Nash, not so long ago referred to in this paper as A. K. Nash, which is something in "Yiddish" also.

There is or should be a distinction in using the worst of the Yiddish talk before those who understand and those who do not, but the U. B. O. crowd doesn't seem particular. Perhaps they secure their information along with other things from the Hebrew agents. One suggests the other, and if they stop the "Yiddish" expressions, they may escape being accused of the rest.

INSTALLMENT AUTOS.

One of the largest automobile sales agencies is authority for the statement that eight out of ten actors who purchase machines on installments are compelled to relinquish them through inability to keep up the payments. The manager of the concern went on:

"If you take the trouble to inquire you will find that our house is no exception to the others and that the same percentage prevails throughout the trade. At one time it was believed to be very desirable trade, but experience has taught us that spot cash only is acceptable from the profession."

If you don't advertise in VARIETY, don't advertise at all.

FOREIGNERS AND INCOME TAX.

The story in last week's VARIETY concerning the income tax as affecting the salaries of players and others in show business stirred up comment.

One phase of the law is not quite clear to a number of American artists, that is the international performers. These people are anxious for enlightenment on how the law is to be construed as applying to their foreign earnings. For instance in England, and in many of the continental countries, they are taxed on their earnings in the respective native soils. What these people would very much like to have a ruling on is, if after paying toll in Europe, would their gross yearly income be once more taxed in America?

The treasurer of the United Booking offices started holding out the one per cent on the office staff last week, but later, probably acting on advice from someone in authority, decided not to do so at this time.

One foreign artiste this week consulted an attorney when her management withheld one per cent. She claimed she could not be taxed until after earning \$3,000, and also brought up the point mentioned above.

LOU EDELMAN RESIGNS.

The resignation of Lou Edelman as a member of the F. F. Proctor booking office staff was handed into that office Monday morning. No successor to him has been appointed.

DELEGATES DIDN'T GO.

The four delegates to the American Federation of Labor convention at Seattle this week, selected by Local No. 5 of New York, did not go.

Accordingly the only New York representatives of the A. F. of L. affiliated bodies at Seattle are Morris Brown and Ernest Bohm, of the Central Federated Union.

BERT LESLIE ON S-C.

Detroit, Nov. 12.

At the Broadway this week Bert Leslie and Co. headline the Sullivan-Considine road show that is starting the S-C. route at this point.

Sunday Ferdinand Turner, who plays the "masher" in the Leslie slang skit, could not appear. P. O'Malley Jennings, on the same bill, jumped into the part without notice.

McMahon and Chappelle open their S-C. trip here Dec. 28. Dick Bernard and Co. start Dec. 21.

POP STORE SHOW.

Harrisburg, Pa., Nov. 12.

Wilmer & Vincent's Colonial theatre here, playing pop vaudeville, is running a "store show" Friday nights. This is something burlesque houses are doing also.

The winners of the commercial prizes are obliged to carry their wares out of the theatre. This was found quite inconvenient when a ladies' writing desk was awarded, the woman having to carry it up an aisle. The same thing occurred when a man won a brass bedstead. Most of the prizes are from the five and ten-cent stores.

"The Fountain Nymphs," Phil Hunt's act, opening at the New York Huntoday, has been held over a second week.

SOUSA DRAWS \$4,400.

The Sousa concert at the Hippodrome Sunday night drew \$4,400, all "window sale." The rain during the day prevented an advance demand and also held down the size of the house, which was nearly capacity, at \$1.50. Sousa rented the house for \$1,000 for the night, the usual price.

The Hip evening marked the end of a two years' tour by the great bandmaster, who left New York immediately after the performance with his musicians to start a supplementary season of nine weeks, opening at Atlanta Tuesday for the Automobile Exposition there, remaining a week. After the supplementary trip, Sousa has no immediate plans.

The band came into New York from the road, and after just finishing 22 weeks of one-nighters. It carried 50 musicians out of town, had 70 on the Hippodrome stage, and there is a waiting list of 200 for the Sousa organization which the leader may draw from at any time.

Sousa seemed in good spirits Sunday evening. He led with vim, vigor and grace, and yielded easily to encores, going as far back as "The High School Cadets" and "Manhattan beach" in the list of his own march compositions. The applause was continuous, and extended to Herbert L. Clarke, the cornet soloist, who besides playing "Caprice Brilliant" by himself, displayed how much melody has been overlooked in "Moonlight Bay," used for an encore.

For one encore Sousa took "Snooky Oukums" and tore it to pieces, with assistance from Thanhauser. A new Sousa march, "From Maine to Oregon," was given with the Sousa swing, and this maker of rhythm never appeared in better form.

Virginia Root was the soprano soloist, doing very well with Verdi's aria, "Caro nome," in the huge playhouse, but falling off with "Will You Love When the Lillies are Dead," a song not seemingly suited to her voice in that place. Margel Gluck played the violin, and the band concluded with a new ditty called "Danse Negre," by Ascher.

"CRAP GAME" EN ROUTE

New Haven, Nov. 12.

The governor of the state, five mayors from New England cities, and a host of friends and theatrical folks attended a banquet commemorating the 25th anniversary of S. Z. Poli in the theatrical business. The affair took place Monday night at the Hotel Taft.

A special train was despatched from New York Monday afternoon, populated with theatrical people. The main source of entertainment on the journey was a "crap" game started by persons allied with the United Booking Offices. One agent was \$2,000 "in the box" at one time. The temporary "victim," however, pulled himself out before the car reached its destination.

The visitors from New York were taxed \$5 a plate at the banquet and paid their own transportation.

OUT AFTER KENO AND GREEN.

The Shuberts were angling for Keno and Green this week. The team lately returned from Europe.

KEITH GAVE SON \$2,000,000 UPON EVE OF HIS MARRIAGE

Turned Over Stocks, Bonds and Real Estate for the Amount Before Marrying P. B. Chase's Daughter in Washington. No Details of the Transfer Have Been Announced.

B. F. Keith has "played fair" with his son Paul, according to report.

In arranging his affairs prior to his recent marriage to Miss Chase, daughter of P. B. Chase of Washington, Keith, Sr. transferred to his son stocks, real estate and theatrical holdings aggregating \$2,000,000.

The details of the transaction have not been made public.

8-C. CHI SHAKE-UP.

Chicago, Nov. 12.

A general shake-up in the local Sullivan-Considine office this week brought about the resignation of Sam DuVried, who had charge of the park and fair department, and Gaston Goudron, who has been acting as chief assistant to his brother, Paul, manager of the booking end.

Both men have been in the firm's employ for several years. Goudron will take a short vacation, while DuVried will probably continue in the booking business with some other agency.

POLICE AFTER A CROOK.

Chicago, Nov. 12.

The police of Chicago, Pittsburgh and other cities have been asked to apprehend one Sam Elbert, a clever professional thief, who is charged with having stolen several thousand dollars' worth of diamonds and jewelry from professional people within the last several weeks.

Elbert, who is a brother-in-law of Charlie Rose, a well-known local jewelry salesman, is fairly well known to theatrical people, having been in Rose's employ for several months in this city. He has framed up an ingenious scheme to land his booty, using his acquaintance and Rose's name to advantage. His play is to call on an acquaintance, secure an audience by sending in one of Rose's personal cards, and after a short talk in which he advises the victim he is connected with a local jewelry house, suggests that he take their jewelry around and clean it free of charge. He forgets to return.

In this manner he secured stones from Ethel Kirk, of Kirk and Fogarty, Laura Ordway, W. F. Wincherman and several others. He was last heard of in Pittsburgh.

SHARPFERS INDICTED.

Boston, Nov. 12.

"Turkey" burlesque shows, small musical comedy companies and "schools" for the instruction of moving picture operators and fitting for managers are claimed by District Attorney Pelletier to have been the means of swindling victims out of thousands of dollars within a short time. Five indictments have already been returned on which arrests have been made, and

today there was a general exodus from the city of nearly a score more of men who feel that the big bunch of secret indictments not yet heard from may include their names.

Those already arrested are Irving F. Moore, John W. Riches, William E. White, Charles M. Baker and Chester S. Field. 40 witnesses have already been heard by the grand jury. They openly confessed themselves ripe victims, and many claim that even their pinfeathers were plucked after their heavier plumage had been pulled out.

One method used, it is claimed, was to advertise for "Treasurers" to go out with a show, the title of which was "The Purple Widow." This "treasurer" had to deposit various sums up to \$400. In return he was to be paid a certain sum, in some instances \$30 a week outside of the profits.

The system of instruction of moving picture operators and the teaching of the duties of a manager are claimed by many of those who have entered complaints to be complete bunk, in some cases printed slips of paper comprising the instructions and in other instances pupils' money being taken, despite the fact that their years barred them from securing a license from the state authorities as operators.

MOORE ENGAGES COLEMAN.

Chicago, Nov. 12.

Menlo Moore, the Chicago producer, has engaged Hamilton Coleman to act as stage manager for Moore's various productions for one year.

VANDENBERG'S MUSICAL ACT.

Jose Vandenberg is promoting an operatic act entitled "Corsica" which will have its premiere at Washington Next Monday with Barron, the tenor is a principal. The act has special numbers from grand opera with special settings. Charles Holly is the stage director.

The act carries 10 people including the extra musicians.

CHIMP IN ROAD SHOW.

The Pauline road show will have "Consul Pedro," an imported chimpanzee, as one of its attractions. The monk landed in New York this week.

BIXLEY-SWAN WEDDING.

Syracuse, Nov. 12.

Edgar Bixley and Edith B. Swan of "The American Beauties" were married in Rochester Nov. 3.

TEAM IN AND OUT.

Utica, N. Y., Nov. 12.

Pierce and Elliott joined "The Star and Garter Show" in this city, replacing Welp and Cassini, who return to vaudeville.

BESSIE WYNN CANCELS.

Some mystification hangs around the cancellation by Bessie Wynn of this week at Hammerstein's, and next week at the Colonial, where she was to have been one-third of the borrowed Comstock & Gest billing line, "The Triple Alliance."

It is said Miss Wynn canceled or was canceled for the Colonial through some unknown reason arising. For Hammerstein's a doctor's certificate was furnished the management, alleging some ailment.

Three "single women" head both the slows Miss Wynn canceled. At the Colonial next week Marie Lloyd is billed as representing England; Maggie Cline, Ireland, and to replace Miss Wynn, also save considerable money on the salary end, Gertrude Barnes was engaged at the last moment, to fill out the space up there.

CHAS. McDONALD MARRIED.

Chas. M. McDonald, formerly of Donovan and McDonald and now of Burke and McDonald, was married at the Little Church Aroun! the Corner, New York, Nov. 10, to Gertrude Reynolds, of London (England).

"TITANIC" CANCELLED.

Chicago, Nov. 12.

Kleine's reproduction of the Titanic disaster was cancelled at the Majestic following the Monday matinee. It is the first time since the Majestic was built that an act was cancelled for incompetence.

Belle Story was added to the Majestic bill Tuesday.

DAILEY LEAVES LEVEY.

San Francisco, Nov. 12.

After several years of continuous service as right hand man of Bert Levey, General Representative Bill R. Dailey has handed in his resignation and will retire from that circuit at the end of this week.

Dailey is known to be in poor health and has been for some time past. His resignation is believed solely due to a desire to take a needed rest of several months. This move leaves a vacancy to be filled in the Levey executive department.

FIELD MANAGING WILLARD.

Chicago, Nov. 12.

Norman E. Field is the new manager of the Willard theatre.

SHOW IN; ACTS OUT.

New London, Nov. 12.

The three acts for the Alhambra the last half of last week walked out when Manager Geronimo notified them he only used the turns for the two final days owing to "The Blindness of Virtue" going in Thursday night. The acts did not mind the combination playing there, but would not accept pro rata payment for the two days, which the house management offered.

It has been customary in cases of this kind for the theatre to pay the vaudeville bill in full the house usually finding some place for the open day to send the acts.

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INJUNCTION DENIED PANTAGES.

Los Angeles, Nov. 12.

Leo Rapoli, cannon ball juggler, was made defendant in an injunction suit brought by Alexander Pantages, who asked that Rapoli be enjoined from appearing at the Hippodrome, where he is playing this week. Pantages alleged Rapoli signed with the Hip before his Pantages contract expired.

The amusing part of the case is while Pantages claimed that Rapoli is in a class by himself and cannot be replaced, Rapoli, on the other hand, said he was only one of the many clever jugglers.

The injunction was denied. Pantages will bring suit for damages.

MINTY'S OPTION TAKEN UP.

The option held on Mado Minty over here, booked through H. B. Marinelli, has been taken up, lengthening the stay of the "Spider" dancer to eight weeks.

ONLY ONE HIP BALL.

At a meeting of the attaches of the New York Hippodrome last Saturday night a committee of four was appointed to make it clear throughout the city that there is only one bona fide Hippodrome ball. It will be held Saturday night, Nov. 22, at the Palace Garden on West 58th street.

Several "Hippodrome balls" are employed to obtain subscriptions and money, but none is authorized, the Hippodrome employees holding but one dancing affair annually.

CYRIL ISSUES THREAT.

Cyril B. Chadwick, the tall Englishman in the former Bayes and Norworth act, is playing G. P. Huntley's former sketch, "Buying A Gun" at Newark this week.

"Buying A Gun" was produced in London by Huntley where it met with big success. Chadwick says if he doesn't get over with this skit he will quit vaudeville.

MARK HOUSE TO BE BUILT.

Syracuse, N. Y., Nov. 12.

The report that Mitchell Mark contemplated a pop. vaudeville house for this city was confirmed last Thursday when he signed a lease for the Anson Alvord property, at the southeast corner of Salina and Harrison streets. The lease runs for 50 years. When the tenants leave, the building will be demolished and a \$150,000 theatre, seating 1,600, erected.

Messrs. Mark and Hayes, of Buffalo, and William F. Rafferty, the realty operator of this city, appear to be the movers in the enterprise.

OTTAWA'S NEW ONE.

Ottawa, Nov. 12.

A new theatre, to be named the "Imperial," will be located on Bank street, seat 1,350, and open in April.

PUBILLONES PREPARING.

The new Pubillones show is framing to open in Havana the last week in November. The Clark sisters will be members of the outfit.

The show will remain eight weeks in the city and then take to the outside towns of the Island.

WHERE "BOOSTERS" COME FROM AND SOME OF THEIR WAYS

**Culled From Pool Room to Help "Push" Songs on Stage.
One Songbird Has Publisher's Check Stopped. A
Concern Giving Away Tickets to Hear
Song Demonstrated.**

One of the pool parlors in the vicinity of Times Square, frequented by chauffeurs, unemployed stage hands, ticket speculators and roustabouts, is minus a considerable portion of its afternoon and evening patronage this week.

A goodly portion of its clientele has been drafted into service to act as "boosters" for several of the acts playing at the Palace.

This paying of singers by the music publishers is growing more difficult as time progresses. Last week one of the remitters had occasion to stop payment on a check to a vaudeville female singer and gave as his "excuse" a rather lame argument. Meantime the woman had given the check in payment of her hotel bill and as the "paper" is in the hands of a "third party" or "innocent holder," he can be sued for its value. The publisher sent checks for two weeks, then stopped the second remittance. When he found the singer had taken off the number after a fortnight he notified the bank not to pay. The singer claims she only made an agreement for two weeks and was justified in quitting, but should be reimbursed for the period covered by the arrangement.

At another publishing house in New York they have hit upon a new idea of "demonstrating" their wares, and killing two birds with a single rifle shot. One of the firm's most popular numbers is being sung at the Palace this week. They find it necessary to purchase a block of seats for all performances to insure the ditty receiving its full measure of applause. All this week when performers ask to learn this particular number, the head of the "plugging" department says: "Here's a pair of seats for the Palace; go over there and see what a hit it is."

NEW BUILDINGS.

A new picture house, seating 589, to be called the Madison is to be erected near the Bushwick theatre, Brooklyn, by B. F. Keith. Contracts are to be awarded at once, the work to be finished early in the spring.

A deal to close the sale of the southwest corner of Broadway and 135th street was about to be signed, and Jos. Hammerslough, the owner, was on his way to New York for the purpose, when Mr. Hammerslough dropped dead. The intending purchaser was Jos. Weber, who planned a picture house of 1,400 capacity on the site.

The R. & K. Amusement Co. composed of Morris Rose and J. J. Keit have bought outright the corner of Eastern parkway and Lincoln place, a triangular plot, 137 feet on the parkway and 117 feet on Lincoln place,

Brooklyn. A picture house seating 950 will be erected. The ground was secured a big bargain, owing to restrictions on the property. It was learned after the sale the restrictions did not apply to theatre building.

Real estate brokers are still offering for rent the proposed theatre to be erected on the southwest corner of Broadway and 90th street, on property owned by Robert Walton Goellet.

Plans have been approved for a new theatre in Terre Haute to seat 1,200 and devoted to big time vaudeville. F. W. Barhydt of this city is interested in the project with Heiman, Finn & Kohl of Chicago. It is said the place will cost \$200,000. It is promised for opening Sept. 1, 1914.

The stable at 403 East 81st street, New York is to be converted into a picture theatre. Henry Potter, 11 East 42nd street is owner.

Plans have been completed for the construction of a one-story moving picture house at Schenectady avenue, near St. Johns place, Brooklyn.

H. V. Coe proposes to build a picture house of 950 capacity at 2185 Broadway (77th street), New York.

Klein & Jackson are looking for a tenant for a new picture place that will be erected at Broadway and 81st street. \$22,000 rental is asked.

Contracts awarded for construction of the new theatre at Halsey and Market streets, Newark, N. J., Cramp & Co., successful bidders. William Scherer, of the Union National Bank, Newark, is one of the parties in interest. The house will have a capacity of 1,000.

The Libman Contracting Co., 107 W. 46th street, New York, is asking for bids on sub-contracts. They are the general contractors for the Madison theatre, Broadway and Madison street, Brooklyn.

Great Neck, L. I., N. Y., is to have one opposite the Long Island railway station. It will cost \$20,000. L. B. Burke is the owner. The architect, A. E. Richardson, 100 Amity street, Flushing, L. I., will ask for bids in a few days.

Plans have been filed for a picture house at South Ozone Park, near Rockaway, Long Island.

Builders are figuring on the concrete film studios and factory which the Kinemacolor Co. will build at Lowville, N. Y., at a cost of \$35,000.

NOT YET, NOT YET!

The report in VARIETY from Washington last week that the Progressive Circuit was in negotiation for the old Lyceum theatre there, brought a sigh of disgust from F. W. Stair president of the Progressive Wheel.

"Please give us credit for better business judgment than that" said Mr. Stair.

NEW CORPORATIONS.

Georgetown, Del., Nov. 12.

The following amusement incorporations have filed charters at the State Department, Dover, Del.:

Colonial Theatre Co., Philadelphia; capital, \$2,000,000. Incorporators, Fred G. Nixon, Nirdlinger; F. R. Hansel, Philadelphia; George H. B. Martin, Camden, N. J. Century Theatre Co., Philadelphia; \$3,200. Incorporators, F. R. Hansel, Philadelphia; George H. B. Martin and S. C. Seymour, Camden, N. J. Lancaster Family Theatre Co., Atlantic City, N. J.; \$2,000, to carry on a business of amusements, vaudeville, etc. Incorporators, William W. Miller, Atlantic City; Joseph S. Miller, Philadelphia; William M. Pyle, Wilmington, Del. Coney Island Toboggan Co., New York; \$14,000. Incorporators, E. J. Forhan, F. B. Knowlton, D. A. Cashin, all of New York City. Crandall Amusement Co., Washington, D. C.; \$50,000. Incorporators, Harry M. Crandall, Samuel J. Steinberger, Harry A. Johnston, all of Washington, D. C. Universal Orchestra Co., Chicago, Ill.; capital stock, \$200,000. Uriel Davis Music Bureau, Washington, D. C.; capital stock, \$50,000. Conestoga Amusement Co., Wilmington, Del.; \$500,000.

The following charters have been filed at the State Department, Dover, Del., within the past few days:

The Globe Feature Film Corporation, Wilmington, Del., to acquire and operate picture theatres and other places of amusement; capital stock, \$500,000.

The Frankford Amusement Co., Wilmington, Del.; capital stock, \$2,000; to furnish amusements of all kinds. Incorporators: Herbert E. Latter, W. J. Maloney, Oscar J. Reichard, all of Wilmington, Del.

The Knickerbocker Theatre Co., Philadelphia; capital stock, \$5,000; to manage places of amusement. Incorporators: F. R. Hansell, Philadelphia; George H. B. Martin, S. C. Seymour, Camden, N. J.

The Bijou Theatre Co., Philadelphia; capital stock, \$3,000. Incorporators: Joseph B. Martin, S. C. Seymour, Camden, N. J., and F. R. Hansell, Philadelphia.

The People's Amusement Co., Wilmington, Del.; capital stock, \$10,000; to carry on a general amusement business. Incorporators: Charles B. Bishop, Clarence J. Jacobs, Harry W. Davis, all of Washington.

The Central Theatre Co., Philadelphia; capital stock, \$3,000; to operate places of amusement. Incorporators: F. R. Hansell, Philadelphia; George H. B. Martin, S. C. Seymour, Camden, N. J.

DE LUXE SERVICE OUT.

The "De Luxe Service" of the General Film Co., for which the Loew Circuit contracted some of its New York houses, has been discontinued by the Loew people, it not proving satisfactory.

ROAD PLAYERS CALLED IN.

Chicago, Nov. 12.

America's Feature Film company, is calling in all its road players. The company has been busy of late making a five-reeler to be entitled "Barbarous Mexico."

BURLESQUE SCHEME.

Cincinnati, Nov. 12.

A scheme, brand new hereabouts, is being worked by M. T. Middleton to get the women interested in his new Gayety theatre. Middleton has hired a pretty girl who goes from house to house—just now, in the fashionable districts—and has a heart to heart talk with the fair sex. She tells them of the deodorized burlesque that is being staged by the Columbia Amusement Co. In departing, she leaves a ticket, entitling the holder to one free admission. The plan is working beautifully. "The ladies are arriving in droves," says Middleton.

HYNICKA IS LEADER.

Cincinnati, Nov. 12.

Rud Hynicka, treasurer of the Columbia Amusement Co., is now the biggest man in politics in this city. Hynicka is the new Republican leader. His candidate, Frederick Spiegel, defeated Mayor Henry T. Hunt, Democrat, by 3,100 majority.

BEDINI SHOW CHANGE.

Florence Timpony, a vaudeville "single," has been engaged for the Jean Bedini "Mischief Makers."

Hardie and Dorothy, a "sister-piano-act" in the company, have separated after a year together, and will leave the troupe.

BERLIN

Berlin Nov. 5.

J. M. Synge's comedy: "The Hero of the Westerlands" met with a good success at Muenchen Kammerspiele.

Andreas Dippel intends to tour Germany with an American-Italian Opera Stagione about May or June next year.

Professor Reinhardt's first film is shown now at the new Union theatre on Kurfurstendamm. "The Isle of the Blessed" it is called. The story is by Arthur Kahane. Although some parts are very picturesque, all in all it is no success, but rather a dull affair.

At Hamburg, New Theatre, Karl Fischer's Vaudeville "A Girl Has Arrived," with music by Gustav Meyer, did very well. It contains many laughs and also has catchy music.

Kammersaenger Rudolf Berger of the Berlin Royal Opera has postponed his appearance at the Metropolitan Opera, New York, until January, 1914.

Deutsches-Kuenstlertheatre-Sozietat has acquired the production rights of Erwin Rosen's new play "Cafard," a drama of the French Legion des Etrangers. The same theatre has Hans Kyser's new drama "Ergebung zur Liebe." Both plays will be brought out this season.

The next production of the Komodienhaus will be Henry Bernstein's "Hinter Mauern."

CASEY AGENCY PLUM.

All moving picture actors and extra people hereafter engaged for the Biograph companies, will be signed through the Casey Agency.

VARIETY

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Shirk and Walsh ("sister act") have
dissolved.

Lucy Weston will leave for England
Nov. 18.

Tommy Gray and Harry Carroll are
writing songs together.

D'Armond and Carter expect to sail
next week for London.

Mabel Fitzgerald, late of musical
comedy, has a "single" for vaudeville.
She opened this week at Norfolk, Va.

The Great Raymond expects to start
another world's tour shortly after
Thanksgiving.

The parents of Snitz Edwards cele-
brate their 50th wedding anniversary
Nov. 19.

Bert Wilcox is to appear in "Dis-
counting Accounts" which he has re-
hearsed with his own company.

Leon Rogee is about once more, after
five weeks in bed as a result of an op-
eration for rupture.

Helen Avery Hardy is now con-
nected with the Georgia Wolfe Play
Bureau.

Norah Bayes is playing the final va-
udeville week of her present trip, at St.
Louis.

Gruber's animal act is no longer
playing with the Aborns' "Chimes of
Normandy."

Norton and Earl sail for England
Jan. 31, booked over there by B. A.
Meyers.

The Lieblers have leased the rights
to "Alias Jimmy Valentine" to C. F.
Jones, Chicago. It starts out at She-
boygan, Wis., Thanksgiving Day.

Welch & Roberts, the agents are
placing Toots Paka on the small time.
The firm has already secured about
20 weeks for the Hawaiian Princess

Miss M. Sheehan has come from up-
state to assume the secretaryship of the
Frank A. Keeney Amusement Enter-
prises.

Mildred Morris has been engaged for
the Olive Wyndham role of Mary in
Lee Morrison's "What Happened To
Mary?"

Mrs. Lyman B. Glover, wife of the
manager of the Majestic, Chicago, un-
derwent a serious operation at the
Hahneman Hospital last Sunday, and is
slowly recovering.

Chas. Bimbo's (The Bimbos) broken
ankle has mended and Mr. Bimbo will
continue doing his full act, after hav-
ing been obliged to lay off almost con-
tinuously for four months.

Marie Howe, a New York show girl,
and Col. William E. Fisher, of the real
estate firm of Fisher & Tevis, San
Francisco, were married at the City
Hall by Alderman White.

Rockwell and Wood close with the
Putterfield road show next week and
start an interstate tour Nov. 23. They
are also considering an offer of musi-
cal comedy.

The Dickey-Stoddard play, "The
Trifter" which William Harris, Jr., is
producing for the first time at Atlantic
City, Nov. 17, has been rechristened
"Miss Leading Lady."

"When It Strikes Twelve," a new
Shubert production which received a
road tryout, is back in New York lay-
ing off until its opening at one of the
local Shubert houses under a new
name.

Rowland & Clifford have taken over
"The Escape," which they will put on
the road with a different cast than the
one Paul Armstrong engaged for Chi-
cago and New York.

Jimmy Powers is reported sailing
for London Saturday, where he will
look over a show which the Shuberts
are planning to produce in New York
with Powers in the principal role.

The Bunny theatre, at 147th street
and Broadway, New York, is expected
to open about Nov. 25. The company
backing this new photoplay house has
J. W. Brandon as its president and
Carl E. Schultze, vice-president.

Jason Robards and Eleanor Haber
leads with the "Country Boy" show,
which closed in Denver, Nov. 15, have
signed with the Salt Lake (Utah) stock
company for the remainder of the sea-
son.

"The Love Specialist," with a new
cast under the direction of Gertrude
Shipman, is in rehearsal for another
fling at vaudeville. Miss Shipman has
commissioned Charles Horwitz to write
three new acts which she will produce.

"A Double Deceiver," Prof. Donald
Stuart's dramatization of O. Henry's
story was presented by Norman Hack-
ett last week in Trenton, N. J., before
an audience of Princeton students and
literary celebs.

"The Gordian Knot" is the title of a
new play by Grenville Vernon, assist-
ant musical critic of the New York
Tribune. It has been accepted for pro-
duction at the Toy theatre, Boston,
early next year.

At Delmonico's Dec. 24 an enter-
tainment and dance will be given for
the benefit of the Hebrew Infant Asy-
lum. The patronesses are the Misses
Hortense and Lillian Jones, nieces of
Sam Bernard.

Frieda Hall, wife of O. L. Hall, the
Chicago Journal dramatic critic, has
organized a musical farce company un-
der the direction of C. Ward Brown,
which will play the middlewest one-
nighters out of Chicago.

Lillian Wright (Wright and Clayton)
was operated upon Nov. 3 at the Amer-
ican Hospital, Chicago, by Dr. Thorek.
Miss Wright's condition developed
from straining the muscles of her left
arm while dancing. The team will re-
sume work in a few weeks.

"The Little Lost Sister," a show
which the eastern managers have over-
looked, has gone quietly about the one-
nighters in the west and middlewest
and already cleaned up more than \$10-
000, according to those who swear they
know that such is true.

Berzac's Comedy Circus, with the
Barnum-Bailey show this past summer,
will probably join the Wirth Circus
in Australia, opening Easter Monday.
Mrs. Berzac who has worked the turn
here, made the arrangements with the
mother of May Wirth, who is in New
York.

A benefit matinee will be given at
the Casino Tuesday, Nov. 18, at 1 p. m.,
for the Professional Woman's League
(Maida Craigen, president). The first
part will consist of a woman's minstrel
show, with the second part composed
of acts and turns by prominent vaude-
ville and legitimate people.

Among the New England vaudeville
theatres represented by Phil Hunt in
New York are those of the Belmont
Amusement Circuit, comprising New
London, Norwich, Middletown, Bristol
and Torrington with two houses in
Pawtucket. Mr. Hunt also has the
representation for the Howard, Bow-
doin Sq. and Grand Opera House,
Boston.

It's practically been settled that
"The Henrietta" revival, with William
H. Crane, Douglas Fairbanks and
Amelia Bingham, will open in Buffalo
Nov. 24. A New York engagement
will follow around the holidays. Among
the players is Patricia Collingwood.
The company is now rehearsing morn-
ing and afternoon, with Fairbanks
jumping back and forth to fulfill his
vaudeville dates.

Hary Von Tilzer was on the job the
other morning when a manhole blew
out, opposite his apartment on West
54th street. Several others along the
street performed the same way, the ex-
plosions bringing the people to the
windows. Barrels were placed in the
openings to avoid accidents. Within
ten minutes a squad of billposters were
on the street pasting snipes for "To-
Day" on the barrels. Mr. Von Tilzer
is much interested in that show.

TOMMY'S TATTLES

By THOMAS J. GRAY.

A shame about Vincent Astor's en-
gagement. It's going to keep a lot
of actresses from a good press story.

A small time manager fired a team
of comedians for leaving out part of
their act on the fourth show. The
straight man forgot to bring on a
folded newspaper to hit the comedian
with.

Willie Hammerstein is going to have
a real minister play "the corner." If
he makes speech, force of habit may
make him talk about a collection.

There's going to be some excitement
when the Income Tax Inspectors hit
the Fox Time.

The lyric writing boys have dis-
covered some new towns down south
that they are going to make famous.

The State of New York Agricultural
Department is thinking of appointing
a Chicken Inspector. Several men
well known in the theatrical business
are qualified for the position.

A man winked at a girl in New York
and the Judge gave him twenty days.
If this keeps up the burlesque houses
will not be allowed to sell the first ten
rows.

Somebody told Johnny Stanley that
they had a new dog that barked and
scratched every time they came home.
Johnny said, "Maybe the dog saw your
act."

You've heard these:
"It's funny I can write stuff for
others, but I can't write a thing for
myself."

"Anytime anyone catches me some-
thing always goes wrong."

"I'm going to get away from my
dancing next year."

"It's funny they won't give us a
crack at New York."

"Well, my wife looks as good as
anyone I know of."

"If I stole gags like he does I'd be
a riot too."

"When we get our new photos we'll
send you one."

"Hope we play with you again some-
time."

Now that we have our stuff, guess
we'll turn over and see if "All For
The Ladies" "got back" at us for last
week.

Holy Gee—she did!

NO NEW SHUBERT-K & E DEAL; NO CHANCE OF JOINT BOOKINGS

New York Times Prints Story That Says Nothing. Each of the "Syndicates" Afraid of the Other. Working Together Under Agreement, but Hardly Likely to Get Into Closer Relations at Present.

The Times wanted to print a story Tuesday about the booking arrangement between the Shuberts and Klaw & Erlanger. The Times' first story had it that the union between the two "Syndicates" had been more closely worked than was thought. It told about all bookings being made from one office and sounded like a good "pipe." It was not printed, however, the Times Wednesday coming out with another tale, greatly modified, and which said nothing.

There isn't any danger of the two concerns booking together. Each thinks too much of its own identity and is too afraid of the other for that to happen. If the Shuberts and Klaw & Erlanger ever get together under one roof it will be when either one or the other is ready to retire from the show business.

At present they are working along in a friendly way, trying to make money through the coalition agreed upon last spring. This affects bookings mostly.

The Times started to make a "salary reduction" startler of its printed story, but there is too much competition about for good talent. Before managers will be able to cut salaries they will have to pull down a few theatres.

HARRIS "NOT FOR SALE."

Los Angeles, Nov. 12.

"Not For Sale" by Elmer Harris, will be an early production at either the Burbank or the Morosco theatre, by Oliver Morosco, to obtain a line on the drama, set in Modern Venice.

RETIRED TO MARRY.

Stella Beardsley, who has been rehearsing the leading role of H. H. Frazer's production of "Iole," by Robert W. Chambers, has retired from the cast almost on the eve of its premier, causing a great deal of inconvenience to the stage director, Ben Teal.

Without previous warning, Miss Beardsley indited a note to the management, returning the part with the information she is about to be married. It is understood the prospective groom is a prominent New York physician who has persuaded Miss Beardsley to withdraw from public life.

SMITHSON SENT FOR.

Frank Smithson has been telegraphed for to join the "High Jinks" company to take a hand in the stage direction.

Maud O'Dell is the latest acquisition to the company, which now numbers 73 people and an orchestra of eight musicians.

"HONEY BEE" NOT SWEET.

Atlantic City, Nov. 12.

The title is the most attractive portion of "The Honey Bee," a comedy in four acts, by Hutcheson Boyd and Rudolph Bunner, presented here Nov.

6 for the first time by Harrison Grey Fiske.

The imagination would have to be stretched to see a success in the piece with many changes.

The story tells of a college professor and his wife who have vainly struggled to perfect a lamp that is to bring them a fortune.

Good work was done by Allen Pollock, Fanny Hartz and Marie Chambers, among the cast.

BILLPOSTERS' MEETING.

Chicago, Nov. 12.

When the International Alliance of Billposters of the United States and Canada meet at the Briggs House here in their 12th annual session week or Dec. 1 the posters and billers expect to renew their existing agreement with the circus managers. This agreement went into effect at the St. Louis convention two years ago and expires Jan. 1, 1914.

Delegates from every billposting union in the country are expected and representatives from all the circuses and tented organizations are due to come for the proposed renewal.

Since the last meeting in New York new locals have been installed in Birmingham, Dayton (O.), Worcester (Mass.) and Toledo.

The present officers are P. F. Murphy, Chicago, No. 1, president; William McCarthy, New York (No. 2), secretary; Harry F. Jones (No. 4), treasurer; William McCarthy, Brooklyn (No. 3), chairman board of trustees; Thomas Noonan (No. 17), 2-year trustee; F. Flandrau (No. 18), one-year trustee. The present officers are expected to be re-elected.

CHANGES IN BOSTON.

Boston, Nov. 12.

Next week Julia Sanderson at the Hollis will close her record-breaking engagement of this season to make way for Maude Adams in "Peter Pan" for a single week. "Stop Thief" will come into the Park, to succeed "The Strange Woman" with Elsie Ferguson. "The Fight" will enter the Tremont after Billie Burke's single week in "The Amazons" revival, which goes back into storage in two more weeks; and John Craig in stock will use "Monte Cristo."

The Jewett Players will use at the Plymouth "The Broad Highway" for the first time on any stage.

GREET PLAYERS SOUTH.

Cincinnati, Nov. 12.

The Ben Greet open-air players will tour the south and middle west next summer. The Frank Lea Short Co. will do the south and east.

If you don't advertise in VARIETY, don't advertise at all.

SIX SHOWS BY ONE AUTHOR.

During December in New York City there will be six plays on the boards, all bearing the name of Edward Paulton as author or co-author.

The pieces will be "The Pet of Paris," "The Gypsy Leader," "The Midnight Girl," "Adele," "The Queen of the Movies" and "The Graft Hunters."

Two others written by Mr. Paulton, have been accepted by the Shuberts. One, "Auction Pinocle" will receive its public bath early in the new year.

"The Graft Hunters" was formerly called "Police" and produced in stock at Los Angeles by Oliver Morosco. Mr. Morosco will make the New York production and expects to follow in "Peg O' My Heart" at the Cort, this leaving the entire six for December in a little doubt, no date having been announced for the termination of "Peg's" long run.

"The Gypsy Leader" will be put on by Henry W. Savage. Mizzi Hajos has been engaged for the role of Zira. Harry Gibbons is another member of the cast.

SHOWS AT FRISCO.

San Francisco, Nov. 12.

Business at the Gaiety has been stimulated by the advertised travesty of Rock and Fulton on Sarah Bernhardt.

"A Chocolate Soldier," the current attraction at the Cort, failed to draw them in at the opening and there's no indication that the business will brace before the week is out. The show is not giving the satisfaction desired. Lottie Collins is now the principal woman.

"The Merry Countess," with Julia Gifford leading, will play the Cort next week, instead of the Robert Mantell Co., as originally booked.

"The Rainbow," with Henry Miller, has done fairly good business. Much advance interest in the coming of Julian Eltinge.

Business is gratifyingly good at the Alcazar. The Savoy patronage continues healthy, while receipts are fairly good at the Tivoli.

\$2 ALL OVER.

Boston, Nov. 12.

The Charles B. Dillingham show, "Silver Slipper" with Montgomery and Stone and Elsie Janis opened Monday at the Colonial, charging \$2 downstairs and for the first eight rows of balcony seats. The \$2 upstairs price is unusual for this town.

Cleveland, Nov. 12.

The Montgomery and Stone show did about \$16,000 here last week, with "Within the Law" against it; the latter doing around \$11,000. The week before both shows played opposition to one another at Detroit, each getting over \$15,000 on the week there.

ROWLAND SISTERS TOGETHER.

Chicago, Nov. 12.

Mable Rowland, sister of Adele Rowland, is to return to the stage after three years and is to be in the cast of the new La Salle show, early in February.

Miss Rowland has been editing a magazine in the east. It will be the first time the two sisters have ever appeared on the stage together.

FRIENDLY PROFESSIONALS.

Chicago, Nov. 12.

Friendly feeling appears to be in evidence among players in Chicago at the present time. All sorts of special matinees have been given the past week. Sunday night the company at the Little theatre presented its three Pierrrot plays for the local companies. Monday afternoon Chauncey Olcott gave the first professional matinee of his career at the Olympic and offered "Shameen Dhu."

Raymond Hitchcock announces that he will give a special matinee later on.

SHOWS IN CHICAGO.

Chicago, Nov. 12.

Business took a slump with the advance of the cold wave on Chicago and all the managers in town had the blues early in the week.

Raymond Hitchcock is doing the banner business at Cohan's and is taking in from \$1,500 to \$1,900 nightly. "Oh, Oh, Delphine" at the Illinois is falling off and is not taking in very much.

DeWolf Hopper in "Miss Caprice" at the Studebaker is not having a good time of it. "A Good Little Devil" at Power's is also in the dumps.

"Romance" is still meeting with good returns at the Princess and William Hodge is holding his own at the Garrick. Chauncey Olcott is keeping up his gait at the Olympic and the Shakespearean players at the Blackstone are getting their share of the proceeds.

There was a slight slump in all the vaudeville houses as well, reaching from the big houses down to the small time places as well.

CHICAGO CHANGES.

Chicago, Nov. 12.

Numerous changes are scheduled for Chicago theatres next week and in the near future.

McIntyre and Heath will come to the American Music Hall in a revival of "The Ham Tree" Sunday afternoon, playing twice a day in that house.

Sunday night a new play called "A Modern Girl," by Ruth C. Mitchell, will reach the Cort, with Olive Wyndham, Joseph Kilgour and a large company. On the same evening "Way Down East" will arrive at the Olympic for its annual Chicago engagement.

Nov. 18, Evelyn Nesbit Thaw will begin a six days' engagement at the Auditorium, and on the afternoon of Nov. 21 "Racketty-Packetty House" will be staged at the La Salle.

"The Poor Little Rich Girl" is scheduled to arrive at Power's on Dec. 1, and "Follies of 1913" will come to the Illinois Dec. 7.

"HONEYMOON" DID \$14,700.

Boston, Nov. 12.

"The Honeymoon Express," with Al Jolson, did \$14,700 at the Shubert last week, its first. The local stay will be four weeks, then it goes to Montreal and other stands, arriving in Chicago to open at Cohan's Grand opera house Jan. 5, succeeding Raymond Hitchcock in "The Beauty Shop."

It is said here that there remains a question of terms to be settled between the Shuberts and Cohan & Harris before the engagement at the Grand, Chicago, can be settled upon.

"MISS CAPRICE" AND "ROB ROY" AMONG MANY SHOWS CLOSING

Reports From Outside New York Say Business on Road in Dreadful Condition. Plenty of Open Time for Feature Pictures. Bessie Abbott of "Rob Roy" May Appear in New Leoncavallo Operetta. De Wolf Hopper May Go in Pantomime.

Reports from outside New York say the theatrical conditions are dreadful just at present. Shows have been closing in rapid succession. Several are enumerated below, among them "Miss Caprice," with De Wolf Hopper, and "Rob Roy," with Bessie Abbott.

In the country there is plenty of open time, weeks and weeks of it, according to report, which is held for anything that looks like a draw. Feature moving pictures are finding no dearth of stands, and they have been placed all over, not alone in the smaller towns, but in some good sized cities.

The standard shows and those well known by reason of a Metropolitan run, are getting returns commensurate with the attraction or the size of the New York hit, but not all of these are faring well. It is stated the Charles Frohman office has said this is the worst season so far it ever experienced with road attractions.

Chicago, Nov. 12.

"Miss Caprice," with De Wolf Hopper, after two weeks at the Studebaker, will close this Saturday. The show will return to New York and be retired. It has been unable to do business, dating from the time it first opened at the Casino, New York, as "Lieber Augustin."

The report here is that Mr. Hopper, under contract to the Shuberts, may be offered an alluring role in the new pantomime production, "'Op O' My Thumb," now preparing to be presented at the Manhattan opera house, New York, Dec. 1.

Detroit, Nov. 12.

The DeKoven Opera Company, presenting "Rob Roy" here this week, will close Saturday night and return to New York. Business has been very light.

Bessie Abbott, the star, is reported to have a new opera by Leoncavallo, in which she will be featured by the De Koven producing corporation.

Los Angeles, Nov. 12.

"The Count of Luxembourg," Klaw & Erlanger's production, closes here Saturday, jumping direct to New York. The company has been unable to make any money on the road.

Easton, Pa., Nov. 12.

The Metropolitan Grand Opera Festival, finding the going too rough, closed at a local theatre Nov. 6.

Richard Bennett has decreed that there will be only one company playing "Damaged Goods," recalling the "No. 2" company which has been going along to \$800 to \$1,000 a performance on the road.

The members of the closing com-

pany are unable to comprehend the reason, but it's understood that Bennett intends to play all the time booked for the second company later himself.

"Miss Phoenix" which never got started after the opening night at the Harris went to the storehouse Saturday night.

"After Five," the De Mille comedy, which Wagenhals & Kemper produced expecting to duplicate their "Seven Days" success, withdrew Saturday, at the Fulton. The De Milles immediately signed contracts to place the comedy in stock.

"A Romance of Billy Goat Hill," a book play which Lee Morrison first produced at Lexington, Ky., and sent on a subsequent tour of the south, closed last week in San Antonio.

"Mary's Lamb" closed after doing bad business in nearly every stand since the opening of the season. It's reported that show will be reorganized and sent out again. Dan McGrath has been featured comedian.

William A. Brady recalled one of his road companies of "Bought And Paid For" last Saturday night.

The southern company of "The Merchant of Venice" has closed. The show lost \$8,000 in eight weeks, including cost of production.

The baseball play by Christy Mathewson and Rida Johnson Young, which opened at the Lyric, closed Saturday night. It was called "The Girl and the Pennant."

"Gloriana," the former "Kiss Me Quick" show with music, after its New York flivver and subsequent Chicago flop on the musical rejuvenation, has been sent to the storehouse. Philip Bartholomae has made no immediate plans for its disposal.

"Dr. De Luxe," with Oscar Figman playing the former Ralph Herz role, was stranded last week in Dallas. Business went from bad to worse the minute the show struck southern territory. A Mr. McCullom, of Chicago, is said to be the backer of the show.

Rowland & Clifford shut down their "A Romance of the Underworld" in Pittsburgh last week.

NEW GIRL IN "NO. 6" CO.

The "No. 6" company of "Peg O' My Heart" is to have a girl new to the east in it. She is Lois Meredith, and will be sent on here from San Francisco by Oliver Morosco to take the title role. The show opens in New England Thanksgiving week.

Miss Meredith is an Alcazar theatre, San Francisco, favorite.

If you don't advertise in VARIETY, don't advertise at all.

PANNING HELPS BUSINESS.

Chicago, Nov. 12.

The presence of Stratford-on-Avon Players at the Blackstone has kicked up the biggest dust and the mightiest hullabaloo in a decade.

No playing in ten years has brought out such bitter criticism as the two opening bills by this company.

F. R. Benson, who has cast himself for the biggest roles in his productions has come in for excoriation at the hands of every critic in Chicago.

Later on last week the company came into more favorable notice, but Benson was still a target for many sharp shafts of criticism.

Numerous persons have been writing letters to the press disagreeing with the critics, but this has not deterred the scribes from lambasting the company from Shakespeare's birthplace in the least.

Percy Hammond, of the Tribune, who has been one of the keenest critics, has taken great joy in printing the letters sent to his paper in expostulation, and on the same page has kept up his running fire of keen comment on the players.

The result has been a nice little boost in business, as the sticklers for high-brow drama have rallied to the support of the foreign company.

The fact of the matter is that the Benson outfit has been coddled and petted and had not been subjected to real criticism before. Because they come from the sacred precincts of Avon they have hitherto escaped actual judgment on their work.

Sized up at their best they are simply a band of players of the provincial type, and the only real service they are doing Chicago is putting on one or two Shakespearian plays which have not been seen here in some time, if ever.

The presence of the company has at least stirred up some excitement and has relieved the usual humdrum of affairs to some extent.

"FIREFLY" AT STUDEBAKER.

Chicago, Nov. 12.

"The Firefly" comes to the Studebaker next Monday. "High Jinks" will go in the American Music Hall Nov. 24.

DAVIS COMPLETES PLAY.

Owen Davis has completed his newest play, "Beggars On Horseback," and has turned the manuscript over to William A. Brady, who intends to produce it.

SALT LAKE MEN ORGANIZE.

Salt Lake, Nov. 12.

The Salt Lake City Theatre Managers' Association was organized in Manager J. E. Garrett's office, Utah theatre, Nov. 3, to generally improve theatre conditions in this city.

George D. Pyper, manager Salt Lake theatre, was elected president, J. E. Garrett, Secretary. Leigh D. Bruckhart, Orpheum; C. H. Sutton, Empress, and F. R. Neuman, Pantages, are members.

Murphy and Nichols missed connections for Hammerstein's Monday. McDevitt, Kelly and Lucy replaced them on the bill.

RILEY'S "MOVIES" SHOW.

Principals for Thos. W. Riley's "Queen of the Movies" have been secured to nearly fill the list for the Edward Paulton piece. Those engaged are Frank Moulan, Valli Valli, George Leon Moore, and Leila Hughes.

Although announced as a Riley show, it is understood Klaw & Erlanger have a large interest in it. If successful the "Syndicate" firm may then place its name at the masthead.

Messrs. Moulan and Moore close with the "Count of Luxembourg" show Saturday. Miss Hughes, out in "The Innocent Sinner" will shift companies.

Felix Adler, late of the Winter Garden attraction, will join the Riley company. Adler was booked for a Sullivan-Considine tour but had this time set back.

"YIDDISH" OPPOSITION.

Chicago, Nov. 12.

There has been a change at the Empire, where "Yiddish" drama is on tap. Mme. K. Lipzin remains with her company, but Ellis Glickman is not in charge.

Mr. Zarach is looking after the business interests of the company and Billy Feralli is manager of the house.

It is said that Glickman has gone to New York to organize a new company which is to play in opposition to the Empire.

IS IT POSSIBLE?

Barney Bernard, appearing in "Potash and Perlmutter," has had his salary raised by A. H. Woods from \$400 to \$500, the same sum being drawn weekly by the co-star, Alex Carr.

Lee Kohlmar, another member of the cast, has also received an increase of \$25.

ORATORIO AT THE HIP.

Lee Shubert is helping R. E. Johnston prepare to give an Oratorio upon a large scale at the New York Hippodrome on the evening of Dec. 28. Arrangements are that Handl's "Messiah" will be sung at the Hip by a chorus of 1,200 or more voices under the direction of Tali Esen Morgan, director of music at Ocean Grove.

Mendelssohn's "Elijah" and other oratorios will follow on the last Sunday nights of January, February, March and April. The best choristers from Newark, Brooklyn and New York will be mobilized by the director for the oratorios.

SALARY DEDUCTION DENIED.

Chicago, Nov. 24.

The reported deduction of salaries of chorus girls in his show at Howard's is denied by Joe Howard, who says the only monies withheld from the choristers were for the Armstrong Theatrical Agency, which had an understanding with the girls to that effect, and these deductions were in accordance with the contracts.

The Howard show did not give a matinee Monday, Emma Carus reporting ill. The light audience was dismissed.

A daughter was born to Mr. and Mrs. Jarrold recently in Berlin.

WITH THE PRESS AGENTS

William Mery, a member of the ill-fated "Her Little Highness" company, has been signed by Henry W. Savage to appear in "Sari," in which Mizzi Hajos is to be starred.

Fannie Ward in "Madame President" will remain at the Garrick until January. Stanley Houghton's comedy, slated for that house by Charles Frohman, has been indefinitely postponed.

Floyd King has been re-engaged to do the general press work for the Hagenbeck-Wallace circus next summer.

The Rachel Crothers play, "Ourselves," was to have opened at the Lyric, New York, last night.

"Within the Law" celebrated its 500th performance at the Eltinge Monday night.

A free performance of "The Lure" will be given at the Elliott on Sunday evening for working girls. Mrs. Pankhurst, Mrs. Blatch and other prominent suffragette leaders have promised to speak.

Mimi Agullia and her company of Sicilian players will appear at the 44th Street Music Hall shortly. They have been touring in South America.

Henry W. Savage has engaged Max Hirschfeld to be musical director for his production of "Sari," the Hungarian operetta.

Besides using the "country store" stunt on Monday nights, the Prospect theatre in the Bronx permits you to remain after the regular performance, go upon the stage and have a professional dancing master teach you turkey trotting and tango dancing, free of cost.

Lady Constance Stewart Richardson has been signed by Willie Hammerstein for the week of December 8.

Oliver Morosco has opened another play contest, offering a prize of \$1,000, and an advance royalty of \$500. The competition closes Jan. 15.

William Elliott will present Nov. 24 in Rochester, a Scotch comedy by Charlotte Chisholm Cutting, entitled "Kitty McKay." Three of the "Buntz Pulls the Strings" company will be in the cast, Molly McIntyre, Margaret Nibloc and one other.

Grace George concludes her engagement at the Lyceum in "Half an Hour" Saturday night and will appear again soon in a new comedy by Avery Hopwood, called "Miss Jenny O'Jones."

Mary Forbes, an English actress, arrived on the Caronia Monday. She is to appear here under the management of Fred. C. Whitney.

Bill Sill of the Palace tackled the ticket speculators Sunday night with a squad of newspaper boys and newsies. Bill said they couldn't sell Palace tickets on the sidewalk or in adjoining stores. Four of the specs on the street were apprehended, whatever that is, and Bill got a mouthful of the stuff in the Monday morning papers. Many a Monday morning plan has gotten lost through something unexpected breaking Sunday.

Joseph Pavlov has accepted the house management of the Corone Pavilion theatre, Newark, which opened Saturday night.

Sydney Smith is spending a few weeks with the managerial force of "Everywoman."

George Goett (Jeffer-Bratton Co.) is traveling with "The Newweds" for a few weeks, making a few changes.

Clay Lambert and O. E. Wee went into Pennsylvania this week to give their "Seven Hours in New York" show their personal attention and effect a few changes.

W. S. Clayton has been engaged for the advance of Wee & Lambert's "Kindling" Co. which goes on a southern tour.

Harry McCormick, who took out "The Leonard's Spots" for Rev. Chas. Dixon, was shifted to the advance of the No. 2 Co., "The Sins of the Fathers."

Tom Hodgman, formerly with the Henry W. Savage force, and of late the western representative of the Edison Talkers, is in New York having severed his connections with the company.

Low Shank, mayor of Indianapolis, who is going into vaudeville after this month, is getting some publicity he had not been looking for. Indianapolis has been rent asunder by a big strike and Shank had the wires burning in an effort to get out the state troops. Governor Ralston of Indiana informed Shank to settle it himself, but the citizens got together and petitioned the Gov. to the extent that he rushed the state militia to the scene. As there has been several killings Indianapolis and Shank are getting front page stuff in all the papers.

John Wiltach has gone ahead of the fifth company of "Peg O' My Heart" which is starting out through the Pennsylvania one nighters.

George Mosser has returned from his western trip.

Felix G. Rice, musical director, Fred V. Bowers' act, is writing a musical play for the LaFayette (Ind.) Elks which will be produced either late in January or early in February. William A. (Pete) Florer will direct the rehearsals. Florer successfully produced Rice's "Lavender Crow" several years ago for the Elks.

John Coutts, ahead of his own show, "Girl of My Dreams," hit a town the other day where he got the transfer men into a squabble among themselves and had his show baggage hauled for nothing. Even "baggage smashers" will sometimes do things for spite.

The "At Liberty" press agents colony is growing along the Broadway haunts. Those late of the Edison talkers, who have had their territory exhausted, are Harry and Leo S. Lewis and Lip Kane. From other legions there is Frank Lee, Arthur McHugh and Rod Waggoner, besides others mentioned in previous issues.

George Witherspoon has been sent ahead of the William Morris "No. 2 Blindness of Virtue" with Ralph Harlan as the man he blind. When the Manhattan opera house company takes to the road in the Blindness piece E. G. McFadden will be back and the advance will be handled by Arthur Benson.

George Eads is doing the advance for the "No. 2" "Firefly."

Carl Amielia Von Bierman will go ahead on the Great Raymond on the proposed return trip around the world.

When Norman Hackett starts south on his tour with "A Double Deceiver" he will take with him O. Henry Memorial in North Carolina where a fund is being raised to erect a monument to the dead writer as the greatest literary genius ever produced in that state. In each North Carolina city Hackett's appearance will be chronicled as an "O. Henry Night" when a percentage of the receipts will go to the Memorial Fund.

PRESS OPINIONS.

"THE MAN INSIDE."
The new play is a masterpiece of contradictions and sentimentalities necessary to popular success. It has its thrills and its sermons, and the latter are sufficiently banal and familiar to sound wise from the mouths of well trained actors such as Mr. Frazee. The play enlists in the service of his playwrights.—Sun.

As a plea for reform in the present methods of dealing with criminals it was effective. As a play, the audience expressed approval at times, applauding generously after the first and second acts and occasionally responding to sentiments expressed by the players. It also found many spots of comedy to relieve the tension and some melodramatic moments. It also found stretches of monologue in which it showed a tendency to become restless.—Herald.

"The Man Inside" is worth while. It is Molineux trimmed with Belasco.—American.

Undoubtedly there is plenty of sophistry in "The Man Inside"; its skillfully adjusted argument blinds the audience to other sides of the problem. The play, however, in fact remains that this new play, in spite of its dangerous interludes of argument, strikes a high human note that will win the public. This alone will justify the production of a crime play that has come a year too late.—World.

"The Man Inside" provided less than the pyrotechnical brilliancy ordinarily expected and generally attained when the Belasco collaboration is in evidence.—Times.

"THE MADCAP DUCHESS."
The ultra-critical might find many faults in "The Madcap Duchess," but its cleanliness and wholesomeness, its rarity, its freedom from that loathing with detail that makes many musical comedies unpalatable, its setting in an overdecorated restaurant, and above all the charming personality of Ann Swinburne, were more than enough to carry the play over the occasional shallows of its book and score.—Sun.

The "Madcap Duchess" is plainly a romantic opera. The program calls it a comic opera, but it is not comic, except in spots and then its humor is as mild as weak tea. But it is full of romance, adventure, moonlight and love music. Mr. Herbert has written a beautiful score, delicate in texture and melodious without being in the least cheap.—Herald.

"The Madcap Duchess," which H. H. Frazee produced last night in the Globe Theatre with admirable delicacy and feeling, is a symphonic web spun by Victor Herbert from the threads of his melodies around the alluring person of Ann Swinburne.—World.

"The Madcap Duchess" made her bow last night. A most gracious and elaborate bow it was, too for the new Victor Herbert comic opera is far and away the most pretentious musical offering of many seasons and unquestionably one of the greatest hits in a year when successes are much sought after and much to be desired.—Times.

"GEN. JOHN REGAN."

But last night's audience undoubtedly enjoyed it, and laughter and applause were both hearty and frequent.—Times.

It isn't often possible to say of a play that it delighted its first audience from the rise to the fall of the curtain.—World.

"General John Regan," a delicious little three act Irish conceit—it isn't a play—bubbling over with humor as clean as the mind of a Westmeath colleen, sparkling with real Irish wit and punctuated throughout with humor that is racy of the Emerald Isle.—Herald.

The play is by Canon Hannay, known under his pen name of "George A. Birmingham," and the author of several popular novels. In it he has loosed all his light hearted and irresponsible wit at every solemnity of the Emerald Isle.—Sun.

"THE TONGUES OF MEN."
There is a forced and somewhat awkward note with it all, and the final proposal and acceptance of the doctor is graceless, leaving a chilly atmosphere at the close of this moral lesson.—Times.

Like "Tante," "The Temperamental Journey" and "The Great Adventure," "The Tongues of Men" gives the public an interesting view into the private life of artists, beside which it is an interesting play.—Herald.

Henrietta Crossman, who took New York theatregoers by surprise about a decade ago by her excellent acting in "Misses Nell," and has ever since held a warm place in their hearts as a comedienne, came to New York again last night and repeated her personal success.—Sun.

"THE LITTLE CAFE."

Falling far short of "The Pink Lady," but with at least one big, smashing song hit, "The Little Cafe," by C. M. Letellier and Ivan Caryll, made its appearance at the New Amsterdam theatre.—Times.

"The Little Cafe" is musical comedy in its highest state, as smart, clean and really ably comic, brimming over with contagious tunes, sung amid surroundings that are notable even in this day of lavish stage pictures.—World.

Business in "The Little Cafe" was slow at first, but it didn't seem to justify all the good things that had been said about the place in advance. For a little while it didn't seem as if the cafe was going to keep open a long time. But soon they got additional capital interested and put the piece on a firm basis.—Herald.

So the New Amsterdam theatre again has in "The Little Cafe" a tenant destined to make a long stop.—Sun.

FIVE PLAYS OPEN.

In the midst of the hue and cry of bad business throughout the country as well as the metropolis, five legitimate attractions new to New York were given this week and all, according to the press reviews, are successful to a greater or lesser degree.

They are "General John Regan," at the Hudson, produced by the Lieblers; "The Little Cafe," a Klaw & Erlanger musical offering; "The Madcap Duchess," a Victor Herbert romantic opera, presented by H. H. Frazee at the Globe; "The Man Inside," a "crook play" written by Roland B. Molineux and presented by David Belasco at the Criterion; "The Tongues of Men," with Henrietta Crossman starred.

The advance predictions for "The Little Cafe" at the Amsterdam were neither fulfilled in the notices of that show nor the private opinions expressed anent it. It is another instance of Philadelphia's opinion of a production not being wholly accepted by New York. Two other recent cases were "Sweethearts" and "Gypsy Love."

The "surprise" show of the list is "The Madcap Duchess," Mr. Frazee opening his Herbert operetta on the same night Belasco gave "The Man Inside" to the New York public left an impression Frazee was trying to slip his production over while the regular critics were away. Whether this may have been so, "The Madcap Duchess" went over with a bound. It is said to be one of the prettiest pieces, musically, in the city for a long while and the "cleanest" of a decade.

"LAW" AND "PEG" RECEIPTS.

The unusual success of "Within the Law" and "Peg o' My Heart" in New York City must be a certain indication of the weight of a Metropolitan run in the wilds, according to the receipts weekly of the various companies playing these pieces on the road.

The receipts of all the "Law" and "Peg" shows are appended. "The Law" has eight companies out in this country; "Peg" five, with another now forming.

The "Within the Law" show at the Eltinge, New York, for the week ending Nov. 8, did \$8,996; the Margaret Illington "Law" Co. for the same period, \$11,450 (playing western one-nighters); the Helen Ware "Law" Co., at Cleveland, \$10,980 (with a return date there in three weeks); the southern "Law" (with but five days, owing to a wreck), \$8,480; another company, playing Rochester, N. Y. (third return), \$5,700; a one-night "Law" company, \$4,850; another one-nighter, \$4,324; still another one-nighter, \$3,900, while "Within the Law" at the Haymarket, London, did around \$7,000.

The original "Peg" play, at the Cort, New York, with Laurette Taylor, played to \$12,726 last week, the "A" "Peg," with Elsa Ryan, at Washington, got \$9,860; the "B" company, with Blanche Hall, \$7,140; the "C" show, with Peggy O'Neill, \$7,300; the "D" company, with Florence Martin, \$5,600.

The total of the "Within the Law" shows (nine companies) for the week was \$66,000 in bulk; "Peg" (with five companies) drew in \$32,700.

"HELP WANTED" WANTS HOUSE.

Chicago, Nov. 12.

The "Help Wanted" piece, to come in here from the Coast, propelled east by Oliver Morosco, is looking for a local theatre. The town is pretty well crowded up.

Grace Valentine and Charles Ruggles will be in the cast of the new show, written by Jack Lait. Patricia Collinge was to have had the principal female role Miss Valentine takes, but couldn't complete her arrangement. John Barrymore was negotiated with for the part Mr. Ruggles has. The latter was decided upon as competent to play east in it after his Coast showing. He is very popular in Los Angeles.

OTHER "P. & P." SHOWS.

A second company of "Potash & Perlmutter" opens at Rochester Christmas week. In the cast will be Julian Rose and either Julius Tannen or Harry First.

After a few one-nighters the show will play Philadelphia and Boston for runs, and will then tour New England.

A third company of the same piece is expected to get under way around the first of the year.

"A MODERN GIRL" TRYING OUT.

"A Modern Girl," a new Shubert production, Monday, which tried out at Albany, is going direct to Chicago.

In the cast, among others, are Olive Wyndham, Charles Stevenson, Joseph Kilgour, Mrs. Stanhope-Wheatcroft, Ola Humphrey.

ALL FOR THE LADIES

About Women—Mostly

By FLAIN MARY

The Avenue is invading the Broadway dance palaces and there are so many invaders in the army from "the Avenue" that recently the society journals have taken notice of the fact. One of the society scandal sheets has its only star female writer on the "line" every night, but her arrival at the rendezvous several evenings ago was just a wee bit too late to "get" what would have been a mighty interesting story for "the upper set." There is a male dancer of boasted Latin extraction who is one of the features of the terpsichorean entertainment that is offered at the pretty dancette. His fascinations are many and the latest of the fair sex to succumb to them is married and a resident of one of the ultra-exclusive hotels on the Avenue, between the Cathedral and the Sherman Monument. Saturday night the lady in question was weaving through the mazes of a rather dreamy hesitation with the dancer, while there stood in the rear of the house a man of rather distinguished appearance whose facial expression betrayed more than a passing interest in the dancing of the pair. When the orchestra finished and the dancer and his fair partner returned to their seats the interested gentleman appeared on the scene and almost immediately there was another "scene." The woman decided to leave rather hurriedly—she did. The gentleman accompanied her, but unfortunately was unable to keep his indignation in curb while waiting for the elevator and the guests were treated to as pretty display of "catch-as-catch-can" finger under nose waving that has been seen on the big alley in some time. The dancer at the time of the "scene" was "on" with his partner, but the dance that was in progress was about as far from his mind as is his boasted South American extraction from the real fact. However, the lady has not been fully cured of her infatuation, for she has been a constant visitor at the afternoon tea dances since this escapade.

Lots of pretty girls in "Oh, I Say" at the Casino, perhaps the prettiest of all Cecil Cunningham, who besides having the principal feminine role, owns a personality. She seems full of animation which made her look all the more lovely in gown of orange brocade velvet, and later a green chiffon dressing gown that set off her red-golden hair. Wellington Cross and Lois Josephine add life to the Casino show with their graceful dancing. Miss Josephine is very slender and girlish in a becoming pink chiffon dancing frock. Alice Yorke is wearing several pretty dresses, but they all needed pressing Saturday, especially the pink one. Walter Jones and the people on the stage during the matinee that day had more fun than the audience. Mr. Jones was doing extra comedy with his Fenian Spy beard in the second act. The opening number in the third act of "Oh I Say" calls for the chorus

women to wear Spanish costumes, without sleeves. When they raise their arms it is noticeable that someone has overlooked something needed to make this a pleasant sight. If you go to the Casino don't overlook one of the chorus boys. He was with the Hoffmann show at the Garden. You can't miss him. He's the original "Pretty, Pretty."

Lydia Barry is the real hit of the Hammerstein show this week. She sang four songs in her own winsome way. Well, you all know Lydia, what more could be said? She is very slender these days, and looks more youthful than ever. Her first gown was of black and white stripes, and very becoming. The second was a blue sequin affair. The skirt was prettily draped, and clung to the figure. Miss Barry's last was a novelty dress of white satin with hearts of red sequins and crystal arrows as decorations. In this, Lydia sings a song about "Mrs. Cupid." Adele Ritchie, on the same bill, looks very nice in a wrap of yellow velvet and fur. An evening gown is also worn, the skirt of which is of purple brocade velvet with a long train. The corsage is crystal net trimmed with ermine. A large corsage bouquet of orchids put on the finishing touch to the charming picture. Miss Ritchie is singing "Whatdy Mean You Lost Yer Dog." So is Lillian Lorraine (at the Palace). In both theatres tin whistles are given away to the audience, to be used for the whistle effect in the song. And the gallery boys sure do make a noise. (A new way to "plug" a song?) Miss Ritchie also uses two "plants" in the boxes, for her other numbers.

Theatrical clubdom has heard of the suspension of two members in one prominent organization of mixed theatrical people. The couple disciplined were a theatre manager in New York and an English actor. The account of the affair says the manager indirectly rebuked the actor for mentioning a woman's name. When it reached the Englishman he was enraged. Standing in a hallway on a side street as the manager came walking along, on his way to his theatre, the actor whanged him over the knees with a heavy cane. The manager turned, and the actor fled, the manager pursuing him right into the clubhouse nearby. A crowd there stopped any more trouble, and the two men went their way. The club officials heard of the fracas though and immediately suspended both.

Tommy Gray, Oh, Tommy Gray! I didn't intend to hurt your feelings, and never accused you of being an actor. I merely said you tried to be one. Yes, Thomas, it is true you appeared twice at the Comedy Club Benefit at the Casino; but, Thomas, once would have been more than plenty. Tommy says "All For the Ladies" opens the show. That's better, Tom, than doing the sort of fall you did that night, and

Tommy, just between us as scrapping members of the same staff, it's much easier getting around to borrow enough near-comedy to fill one column than to watch shows and listen to scandal to fill a whole page. If it's the scandal, Tommy, that is holding the audience, slip me some you know, and in return I'll tell you some real humor you can print as your own next week in "Tommy's Tattles."

Some of those Lasky "Redheads" at the Colonial are genuine, and some wear wigs. They all look all right (if you look at them quickly.) The girls' appearance in the last costumes was worth while. They are yellow charmeuse peg top skirts with ruffles of yellow chiffon. Wide girdles of flowered silk add the finishing touch. Other gowns are worn during the act, but none amount to very much. Lola Merrill (Merrill and Otto) looked good in a green cloth skirt and white jacket. Her dancing frock of white net and crystal was very pretty. Dainty Marie is a clever girl on the rings. She is always graceful. Marie works with so much ease the audience doesn't realize how hard she really is working. Sidney Jarvis is billed as "the Late Feature of Cohan's 'Little Millionaire'" at the Colonial. That's going back some. Tell us, Mr. Jarvis, why do you have a white handkerchief in the outside breast pocket of your evening coat? Miss Dare, who assists him, wears a smart black gown. She is a very attractive girl (to look at).

"Chickens Do Come Home to Roost or the Way of the Bad Boy is a Hard One" could be the title on a volume concerning one young man who books acts in vaudeville. His story might be contained in a single short chapter though, for he isn't important enough to have a book written of his deeds and misdeeds. The tale doesn't commence either from the date of his marriage to a nice young girl who was working in vaudeville and looked liked a "meal ticket." He may have married her for that reason. No other was displayed when she was his wife, nor did there seem to be any fondness by the husband for his frau when she was taken ill. Several operations only drove the husband farther away, to another woman said to have money. A couple of divorces brought the "meal ticket" husband to the grass widow as a pair in secondary wedlock, but the girl with the coin was just as wise as her gold grabbing spouse. She placed a double padlock on the purse strings, slipped her hugging boy a little chicken feed in change now and then so he wouldn't go barefooted, and when he fell down as a money maker, she threw him. That's rough language maybe, but it describes the case, and is not nearly as rough as the husband passed it over to his first wife, who must be now fully satisfied that it was worth the pain of the operations and everything that went with them to rid herself of the flivver she picked up for her better half. The doubly-turned down hubby is back to work, looked down upon by all who know him, turned by those who were his best friends and said to be holding a \$50 a week job because he double-crossed a pal, to gain a future berth he

could foresee he would need. It's too bad regard for the first wife of the fellow who flopped so often prevents all the names being printed.

Clark and Hamilton were the laughing hit of the Palace bill in spite of everything going wrong back stage. Miss Hamilton was lovely in a black chiffon and rhinestone Poirer gown. A rhinestone cap, with aigrettes, was the head-dress. She also wore a coat of ermine and looked very pretty with the snow falling around her.

Lillian Lorraine, at the Palace, is showing some new gowns. That was when the women sat up. Lillian must be having her voice cultured, for it sounded much better than of yore, especially in her first number. She sang four songs, and of course made four changes of costume. The most striking gown was a pearl sequin tunic over yellow silk (very few could guess what to call it, but I may have it right). A bird of Paradise almost as tall as Lillian herself was on the hat. A white charmeuse skirt with bodice and ruffles of taffeta was also good to look at.

"The Pleasure Seekers" at the Winter Garden has Dorothy Jardon to give real class (and about all there is) to the show. She is a beautiful girl, always dressing in good taste. One of her gowns is a clinging silver cloth affair with draperies of cerise brocaded chiffon. It has a hat with aigrettes. Another of Miss Jardon's gowns that caused a buzz among the women was a simple blue crepe de Chene, without any trimming. The lines were perfect and Miss Jardon's slender graceful figure did the rest. Florence Moore in the same play wore one good looking dress of yellow velvet. Another of many colors (too many for it to be in good style) looked as though it was of last season, made over. Some of the prettiest clothes in the show are worn by the homeliest show girls, and "The Pleasure Seekers" has the homeliest crowd of chorus girls ever seen in a \$2 show on Broadway. Where did they find them? The costumes can't improve matters any, for some of the wardrobe is awful, but the girls are not to blame for that.

One number in "The Pleasure Seekers" is good for a laugh on its title: it is "My Arverne Rose." (Why speak of love?)

A little ripple of surprise ran through the audience at "The Lure" at the Elliot the other afternoon, when Dorothy Dorr while wearing a beautiful gown lifted her arms to disclose a tear just below the shoulder on either side at the back. Miss Dorr plays the "Madame" in this piece which now runs quite short, through the revision maybe. The curtain went up at 2.40 and came down at 4.30.

Ida O'Day is doing a single once more at the Palace this week, after touring the Orpheum Circuit the past two seasons with a sketch. Ida is a pretty girl, and knows how to wear clothes. Her voice is not so much, but she has such a nice way of putting (Continued on page 22.)

FILM FLASHES

The Y. M. C. A. is thinking of getting Anthony Comstock appointed head of National Board of Censorship and the moving picture men of the Bronx are thinking up some new kind of deadly poison that can be sent through the mails.

"The Heart of Kathleen," a new N. Y. M. P. Corp'n release presents Richard Stanton as a Frisco pug in one of the scenes. Stanton also does the knockout stunt in "Widow Maloney's Faith," another film of the same firm listed for release shortly.

2,046 moving picture houses have been advertised for sale since the first of the year.

The Regent movie house in Harlem is under new management, and patrons now get a visible white-mittened orchestra with its films besides cabaret surprises in incidental songsters.

The ventilation agitation that had innings in Manhattan early this season has percolated into Chicago. Women spies assigned by the Women's City Club now nose into film houses there, note things and report.

Max Asher, German comedienne, is scoring in his essays with the Joker brand of the Universal.

Movie patrons are beginning to kick about the malaprop music furnished with films. They did a thrilling stabbing scene in a film in East N. Y. the other night to the air of "Here Comes My Daddy Now."

"Bill" Hines is initiating Albert Blinkhorn into the physics of expert press agency and incidentally shoving off state rights for "Blinkie's" "David Copperfield."

Ned Mallouf reports prospective states rights sales approximating not less than \$75,000 by Jan. 1 of the Rainey African Hunt which Promoter Engle is handling for the Jungle Film.

John A. Stevens, oldtime meller, "The Unknown," also his "Passion's Slave," are yet to be heard from in film plans. Both are half a century old, and Stevens has just got back to town with designs for putting the manuscripts to work. He says if Oliver Doud Byron can get by with "Across the Continent" in films at this late day, he ought to be able to get someone to fall for the relics of '76.

The Films Lloyd are going to put it all over all other affairs and broncho wild westers, they say in a published announcement. "Dreary Drive" is their qualification of the output of the western playlets of the Essanay, Bison, Universal, Majestic and others. To show they mean what they say, they announce "The Paleface Squaw" in 3,000 feet, and inferentially ask exhibitors to take a look and make comparisons.

Everybody is congratulating the Universal upon its assignment of Katherine Kerrian for the role of the temptress in the U's new forthcoming, "Samson and Delilah," in which Katherine's brother, Jack, will play the strong man.

The famous Glenwood Mission Inn at Riverside, Cal., repository of one of the most valuable art collections in the world, is being used as the theatre for "The Inner Light," a new psychic being produced by the Smalleys for the Universal.

John Stepping has been skinned by the Universal.

They've cut out the No. 13 from all office designations in the new quarters of the Gaumont in the World's Tower Building. Soap-operation. The rooms that had 13's in their combinations now have 14's. Incidentally the Gaumont is splurging on its "The Fall of Constantinople," and promises to get away with it.

A. Warner, vice president of Warner's Features, has gone to Montreal to soothe Warner's in the ice country. The Warner's folks are now completely installed in their new quarters in the Leavitt Building.

"Treasure Island," as anticipated by VARIETY some months ago, is being filmed. The Warner's are doing it. The story has a main battery of punches and should picture splendidly.

The Melair announces its capture of the sole rights to all the Jules Verne output.

Following its controversy over one girl crook play, "The Bishop's Carriage," the Famous Players announce another light fingered girl heroine in the Charles McClellan piece, "Leah Kleschna."

Someone asked Aetion Davies, dramatic critic of the N. Y. Evening Sun, the other day why he took the auxiliary job of reviewer of movie scenarios for the Edison. "Bothered with insomnia," answered the critic.

Four men and one woman have been appointed to the Safety Director Cash of Cincinnati's censorship board over the theatre. The job involves a look-in at film plays.

67 movie managers in Indiana have agreed to employ only Union operators endorsed by the Central Labor Union.

They fashed a group of clergymen on a screen in Boston the other day. The pictures were taken in Tokio, Japan. A wife in the Boston audience recognized one of the missionaries as her runaway husband. The truant is now being brought back to Massachusetts by a gumshoe man. Hurrah for the movies!

The cross-country auto film tour predicted in VARIETY some months ago, motorographing America from coast to coast, is being done by Nell Patterson, former Olympic athlete. Patterson is carrying along 20,000 feet of film.

W. H. Cutter, for two seasons with the America's Feature Film Co. (Chicago), severed his connection with it last week.

E. J. Eichenlaub, officially connected with America's Feature Film Co. (Chicago), lost his father, George Eichenlaub, Chillithe, O., by death, Oct. 23.

One of our best little film companies had its inner circles rocked the other week by some sizzling scandal which resulted in a change of scenery for one of the parties concerned.

Tom Moore has a nicely trained colic which is now doing some prominent work for the Kalem Co.

A novel advertising stunt is out for "Protea" (World Special Film Corporation) which consists of a cutout card showing Protea in five changes of costume.

Vaudeville acts are dumping some of their extra nickels and dimes into picture specials which they are using for stage purposes. The picture dodge is more popular today than ever.

Phil Gleichman is back from a trip south where he says the feature film is getting the inside track of the photoplay theatre business.

Lewis J. Cody, the stock actor, is considering two offers for picture work and will accept one.

Stanley Twist is in charge of the booking department of the World Special Films Corporation while M. E. Hoffman continues to distribute the press dope.

In the Kalem's movie production of Dion Boucicault's old play, "The Octoroon," Marguerite Courtot, the 16-year-old actress, is seen as Zoe, Guy Combs as George Peyton and Robert G. Vignola as Wahnetee (the Indian). Release date Dec. 1.

Mile. Ideal, who appeared in vaudeville with a water act, enacted the role of Mile. Vivian in the Vitagraph two reeler, "The Diver."

Princess Mona Darkfeather, a live Indian tribeswoman, is seen as Wanda, the principal character, in "An Indian Maid's Strategy," which the Kalem releases Nov. 24.

The Gaumont is showing privately some cafe pictures taken at Pustanob's 39th Street Cafe election night of the tango dancers and some of the hilarious scenes of gaiety between midnight and 3 a. m. They are the first of their kind to be exhibited in New York.

"Across the Continent," in four parts, had its first New York photoplay presentation at the Broadway theatre, New York, Nov. 13. It's a Pilot Film Corporation make.

The Gene Gautier Co. is anxiously awaiting the completion of its new studio in Bayonne, N. J.

Arthur Johnson is recovering from the effects of a severe illness.

Dec. 10 is the date set for the release of the big movie production the Famous Players will make of "Leah Kleschna" with Carlotta Nillson in the title role.

MUTUAL SIGNS MINDIL

The Mutual Film Company has signed as head of its press and advertising department Phillip Mindil, recognized as one of the most experienced general publicity men in New York. Mindil was installed in his new berth last Monday.

Recently he published "Vanity Fair," and conducted a general publicity business. He was dramatic editor of the Commercial Advertiser for several years, prior to which he held down the city desk for a New York theatrical daily.

KEEPING AUDIENCES QUIET.

After Jan. 1 you can attend most of the moving picture shows in any of the three boroughs of Manhattan without necessarily wearing ear muffs or celluloid noise sound absorbers in your ears.

From that date the playlets you see in the films will have for their authors in the main their original scenarists. The man beside you or the woman in front or the deep-lunged critic in the gallery won't butt into your own observations by telling you what's coming next, or the names of the players, or how many times he or she has seen the play before. If the author has a surprise in his succession of scenes, he'll be allowed to unfold it in his own way and in his own time. You can enjoy your movie in comparative if not complete silence and practically without interruption or obtruding criticism or opinion.

The 986 members of the Greater New York branches of the league of motion picture exhibitors, headed by Samuel H. Trigger, as president, have so decreed. The next meeting of the body at their headquarters, next Thursday night, will be devoted mainly to threshing out ways and means to bring about the beneficence. The picture men aren't doing the kill-the-critic stunt through any high-brow impulse. With the exhibitors the move is sheer business. The 986 exhibitors, representing a combined movie patronage of about 100,000 local people per day, say the movie business is steadily losing its most desirable element because of the continuous talkfests of certain classes of movie fans who pay a nickel or a dime and then proceed to rewrite, audit, about every scene of every play, sometimes in voices that can be heard in the lobbies.

The movie managers working for the reform say the talk nuisance at the film shows has got to such a stage that unless it is stopped the entire industry will suffer. Scarcely a day passes but that from the combined membership of the local picture exhibitors' associations hundreds of complaints aren't received. Various couched, these complaints all take the same direction. "What's the use of seeing your picture plays if you're going to allow everybody all over the house to tell things before they happen?" is a recent communication received by Harry Brandt, manager of a film theatre at 154 Clinton street. Kicks of similar tenor are on file at other houses.

Beginning Jan. 1, the movie houses in the local leagues in the three boroughs will issue slips with each ticket reading: "You are requested to refrain from loud talking during the performance. Patrons discussing the films in tones louder than a whisper are intruding their judgments upon other patrons who may desire to judge the plays or subjects for themselves. In talking loudly you are unfair to the author of the subjects as well as to the actors. If you wish to rewrite the scenarios or criticize the films, pen, ink and paper will be found in the lobby." Ushers, too, after New Year's, will be instructed to keep their ears open for disturbers, and after warning them, see that they are ejected if they persist in audible remarks.

THIEVES

"Thieves," a Vitagraph release of the week is a little classic. In light and shade it is as perfect a piece of motion picture art as has ever issued from a native or alien studio. In story, it is plotted throughout for dramatic interest, suspense and thrills. It has all the human interest of an O. Henry masterpiece, and intangibly conveys some of that genius' facets of sardonic humor. Several of its scenes are remarkable for brilliance in creative details. One instance of this is the drama the producer has succeeded in imparting to one of his scenes with the dashes of the wisp of a room of the circular light from a burglar's hand searchlight. The will-o'-the-wisp of light dancing about the room, with no sign of its bearer, is conveying his presence and lawless errand in a dramatic parlance. Another striking light-and-shade is the presentation in a mirror of the face of a dying man you have previously seen carried to a couch facing the looking glass. It's all very cumulative, this little bit of art, and it is the final solution ever of conjecture. Blinky, a burglar, several days out of prison, is given aims by a young girl who notes his face in a mirror. That night, Blinky chances upon the home of his benefactor, signing to turn it off. The girl's uncle, stricken suddenly ill, and dying in an upstairs room of the house, is being discussed in a down-stairs room by two relatives. Hearing the girl will inherit the uncle's fortune, they surreptitiously open the family safe, and two wills, one disinheriting them and bequeathing the uncle's money to the girl, are taken from the safe. The uncle, cutting off the girl, the wills are put in separate envelopes, one marked "Last Will," the other "Void." The uncle designs his riches for the girl. The conspiring relatives chance envelopes. Blinky has entered the house and stumbles upon them. He sees the girl, who has a peep at the girl, recognizes her as his benefactress and at the right moment re-opens the safe and puts the wills back where they belong, with the result that all ends as the uncle wished it should.

(VITAGRAPH. Corb.)

THE RUNAWAY FREIGHT

Give the Kalem a railroad story and it'll put all other overboard. Every other firm of film producers. "The Runaway Freight," released this week by the K is no railroad that you can smell the soft coal all through its two parts and hear the click of the despatcher's keys as a steady undercurrent of the drama. And, the film is a class drama, a way through, from the first scene to the last, with a thrilling leap by a brake from the top of one freight train on one track to the top of another freight train on an adjoining track. Multiple knot. Savoy theatre audience, going last Monday all through its lively action. Opening in an operator's office overlooking the line, Ruth, the telegrapher—so pretty, by the way, as Evelyn Thaw ever was—is shown to be the sweetheart of the engineer or brakeman, brackie named Billy. Billy, like Ruth, is young and good looking. Billy gets an assignment to an outbound freight. You know this when you see his name get up on the roll of assignments in the despatcher's office. Rand, the foreman of the train, is shown to be sweet on Ruth. You get this through several encounters between the foreman and the pretty operator. You see pretty soon, too, that Rand doesn't like Billy. Billy's around Ruth. But Billy gets his orders and boards the freight, and Rand starts to put it over his rival by ordering him to the top of the train while the foreman takes to the shelter of the caboose. The freight train takes it takes it past the station at which Ruth is located often enough to quicken the bad blood between the men, and one of their trips from the girl's boxcar, Rand and Billy come to blows. Rand getting the worst of it. It has to be as resort to the water pipe of a passing tank to wash from his face the evidences of the fray. Two hoboes who hop the Rand train at this juncture are bribed by the freight foreman to help him in his attack. It is very well conceived, and quite exciting, ending in the extra brackie getting knocked on the head, and thrown limp from the speeding train into the running waters under a trestle the train crosses. But Billy comes in the water, and succeeds in making shore, getting home, convalescing from his wounds, and deciding in pursuance to the prayers of his mother to abandon his perilous job. Ruth misunderstands the boy's reluctance to return to work. She thinks him afraid. Rand confirms Ruth's suspicion, by reporting falsely that Billy is a quitter. Then comes a test of the courage of the two men, with Ruth the referee. The hoboes and the couple part, a train on which they are escaping. The wildest section is shown gaining momentum on a down grade with every foot it covers. There are without a single brake. On the dash, riding the rails like a plummet down at sea. A despatch clicks into Ruth's office explaining the situation with the added information that a passenger train on the same track must necessarily suffer destruction with death for a thousand or more people, if something intervenes to stay the flight of the runaway freight. Ruth rushes to Rand. He says the situation is hopeless. No human agency can stop a hundred thousand tons of wildcat from free and wood to the sea. Billy, scorned by the girl since told he was a quitter, turns to him. Billy bounds to the job, runs to a track parallel with that of the visible incoming fugitive, clammers to the roof of some freight car, and when the flying freight dashes by makes a flying leap, and after a thrilling second succeeds in sticking on. After a run of a mile or so he manages to get to the brakes, and halt the runaway. Just as he is about to tie up the passenger. And, of course everybody gets a rose on him, including Ruth.

(KALEM.)

Corb.

NATIONAL BOARD CENSORSHIP ANSWERS SOME CHARGES

Secretary John Collier Replies to Critics, Explains Origin and Scope of Board. Admits Differences of Opinion Over Pictures Will Always be With Us.

The National Board of Censorship of Motion Pictures
(Established by the People's Institute)
50 Madison Avenue
New York City

Nov. 6, 1913.

Editor VARIETY:

With reference to the article in your issue of Oct. 31, entitled "National Censorship Now Warmly Discussed," the opinions voiced in this article must speak for themselves, but the facts should be stated correctly.

First, as to the origin of the National Board of Censorship: The Board took origin as a local Board in March, 1909, and was made national wholly at the instance of the manufacturers—not because the Board asked it—in June, 1909. Never since that date has the Board assumed the position of forcing itself on the film art. The organizations composing it and the 150 members who do the censoring have no personal interest in the matter; they would certainly have no interest in the Board unless it were a voluntary arrangement, resting on the desire of the manufacturers to have their films inspected by such a body as the National Board. The executive force of the Board might be supposed to be interested, but not much interested, as the following salary budget of the Board will show. The payments by the Board for executive services, either directly to its employees or indirectly through the People's Institute are as follows:

Per Year	
General secretary	\$1,300
Executive secretary	2,000
Educational and extension secretary	2,000
Assistant secretary	1,450
Second assistant secretary	1,040

For the above sums the Board's executive staff works long hours and under conditions which are, on the whole, harassing. The Board really needs twice the number of paid employees it has, as the film output constantly grows and the Board's connections throughout the country are constantly increasing; and the demands on it from all over the country are larger every month.

The personnel of the Board's censoring and governing committees represents disinterested and cultured people at least, and inasmuch as every member of a committee does actual work or is dropped from the committee it can be seen that the committees are the real basis and dynamo of the Board's work.

The Board has never inspected as large a proportion of all films as it does now, and its relations with the various trade groups have never been as cordial. In other words, its power, although a purely voluntary matter, has never been as great as it is now. The committees have never been as large, and the personnel has never been as high, on the average. The

Board's system of publicity and its connections with civic bodies and public agencies throughout America have never been nearly as efficient as they have become during the past year. But, in spite of all this, if the time really came when a substantial part of the trade wanted to dispense with the National Board of Censorship, they would only have to say the word.

As for the motion picture ordinances in New York: The Folks' ordinance, which has now become a law, was framed by a committee of Mayor Gaynor's, of which three of the five members were active members of the National Board of Censorship. Mayor Gaynor asked that this committee prepare an ordinance, which is undoubtedly the most exhaustive and scientific treatment of the motion picture question that has been laid before any body of lawmakers for consideration. Mayor Gaynor insisted that this ordinance be adopted as reported by the committee, and after more than a year's fight it was adopted and is now in force. The Board is actively at work to bring about intelligent local regulation of the picture theatres in all other cities and states.

With reference to the charge, made in your article, of discrimination: The Board's censoring work is done by large voluntary committees, most of the members of which do not know the difference between one manufacturer and another, and do not want to know it. This is not their business. They are passing on the merits of individual pictures submitted for inspection. Of course, these committees are not perfectly consistent. A perfectly consistent censor would be a monstrosity. But the committees are disinterested and act on their best judgment, in line with general principles which have been very fully laid down in the literature of the National Board. Probably no list yet prepared by critics of the Board has included all the mistakes or possible mistakes which the Board has made. Perhaps none of the mistakes listed were real mistakes. But so long as censorship is done in an intelligent instead of a routine manner there will be differences of opinion on the merits of pictures—differences of opinion within the Board and between the Board and the manufacturers, exhibitors and the general public.

Respectfully,

John Collier,
General Secretary.

COMEDIANS IN RELEASES.

The Raymond Film Manufacturing Co. has been formed, to place comedy releases through the Universal service, with Raymond and Caverly, the German comedians, featured in them.

The members of the company are Raymond and Caverly, Morris Rose, J. J. Keit, and Mark M. Dittenfass, treasurer of the Universal Co.

KALEM FILM ORDERED OUT.

Spokane, Nov. 12.

"I wouldn't let my daughters do those dances," said Mayor W. J. Hindley, city theatre censor, after he had witnessed a private run of the Kalem "Tango Dancing Lesson" films.

The pictures had been scheduled as a special feature at the Casino theatre. The Mayor ordered them not to be run and the films were shipped back to the producers.



DAVID W. GRIFFITHS

The renowned moving picture director, now with the Mutual Film Corporation.

If you don't advertise in VARIETY, don't advertise at all.

BREAKING IN ON G. F.

Springfield, Mass., Nov. 12.

What has been considered a stronghold for the General Film Co. since its inception, the Bijou, has given the Mutual a foothold here by running several of its features in connection with the regular G. F. service.

With a big increase in business, several G. F. multiples were put on for the last part of the week, after which "Robin Hood" (Thanhouser) was shown, with an entire Mutual show to fill out, to big returns. This week a mixed bill is announced.

FOX PICTURES AT WALDMAN'S.

Newark, Nov. 12.

Waldron's theatre, formerly playing burlesque, will reopen Monday as the Carlton, playing straight pictures under management of William Fox.

BRADY LIKES BIOPIX.

The Biofix moving pictures, which have been a feature of sideshows and amusement parks in London, Berlin, Munich, Paris and other continental centers, is being backed in this country by Wm. A. Brady.

Through a change in men imported to take care of the Biofix and the temporary closing of the store where it is being exhibited, a story spread Mr. Brady had abandoned the project. This he denies, saying his faith in the Biofix is stronger than ever.

RELEASED NEXT WEEK (Nov. 17 to Nov. 23, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:			
GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph V	Gaumont G	Imp I	American A
Biograph B	G.N.S.F. G.N.	Gem Gem	Keystone Key
Kalem K	Ramo R	Bison B 101	Reliance Rel
Lubin L	Solax Sol	Chrysalis C	Majestic Maj
Pathe P	Eclectic Ecl	Neubauer N	Key-Bee K.B.
Relig R	F.R.A. F	Powers P	Broncho Br
Edison E	Lewis Pennant... L.P	Sciar Scir	Domino Dom
Essanay E.S.	Great Northern... G.N	Rex Rex	Mutual M
Kleins K	Dragon D	Frontier Frnt	
Melies Mel	Itala It	Victor Vic	
	G.N.X.X. G.N.X.X.	Blaiche Features.. Bl	

NOTE—The subject is in one reel of ab out 1,000 feet unless otherwise noted.

NOV. 17—MONDAY

MUTUAL F—Trail of the Lost Chord, drama, 2 reels, A; Our Children, Key; Two Men and a Mule, series 4, Rel.
GENERAL F—He's a Lawyer, com, B; Cure for Suffragettes, com, B, split reel; Stolen Tapestries, drama, K; Two Fathers, drama, L; Father's Weekly, No. 69, news, Pth; Escape of Jim Dolan, drama, 2 reels, S; Tangled Threads, drama, V; Nora's Boarders, comedy, E.
UNIVERSAL F—Forgotten Women, drama, 1; Who Killed Olga Farow? drama, 2 reels, Vic; Doctor's Orders, and Cotton Industry, split Reel P.

NOV. 18—TUESDAY

MUTUAL F—Claim Jumper, drama, K.B; Article 47, drama, 2 reels, Maj; Selected Releas: Baby's Joy Ride, com-dr, T.
GENERAL F—Shadows, drama, L; Mr. Gaston from Paris, comedy, Pth; Flowers of Japan, travel, split reel, Pth; Port of Missing Women, drama, S; His Last Fight, drama, P; Cause for Thankfulness, drama, P; Lost Chord, drama, S&A; For the Love of a To-reador, drama, 2 reels, Kl.
UNIVERSAL F—Hail of the Human Tigers, drama, 3 reels, B101; Her Secretaries, and Percy's New Mamma, comedy, split reel, C.

NOV 19—WEDNESDAY

MUTUAL F—War Correspondent, drama, 2 reels, Br; Weekly No. 47, news, Mut; Man and a Woman, drama, Rel.
GENERAL F—Express Car Mystery, drama, 2 reels, K; By Impulse, comedy, Pth; Touch of a Child, drama, S; Why I Am Here, comedy, Farming in Ancient Times, topical, split reel, V; Girl in the Houseboat, comedy, E; Usual Way, comedy, S&A.
UNIVERSAL F—Golden Princess Mine, drama, N; Mike & Jake at the Beach, comedy, J; Partners, drama, 2 reels, Eclr.

NOV. 20—THURSDAY

MUTUAL F—Tale of the Ticker, com-dr, and Modern Steel Plant, educational, A; Witch of Salem, drama, 2 reels, D; Making

Himself a Hero, and Murphy's New High Hat, split reel, Kom; Selected release, Muddy Romance, Key.

GENERAL F—Detective's Stratagem, drama, B; Partners in Crime, drama, 3 reels, L; Green-eyed Monster of Jealousy, com-dr, 2 reels, Pth; Pathe's Weekly, No. 69, news, Pth; Actor's Romance, drama, S; Sale of a Heart, drama, V; Cowboy Samaritan, drama, S&A; Not Announced, Mel.
UNIVERSAL F—Child Stealers of Paris, drama, 1; Pines of Fate, drama, 3 reels, Rex; Slim Becomes a Detective, comedy, Frnt.

NOV. 21—FRIDAY

MUTUAL F—Days of '40, K.B.; Shotgun Cupid, Prin; Clothesline Quarrel, comedy, T.
GENERAL F—Laundress and the Lady, comedy; Dublin Horse Show, topical, split reel, K; His Chorus Girl Wife, drama, L; Natives of Australia, customs, K; Fond Snail Science; Spanish Tyranny, travel, split reel, Pth; Outwitted by Billy, drama, S; Schemers, comedy, V; Good Sport, comedy, 2 reels, E; End of the Circle, drama, 2 reels, S&A.
UNIVERSAL F—Elephant on His Hands, comedy, N; Stolen Identity, drama, 2 reels, P; Where the Hot Vines Twine, drama, Vic.

NOV. 22—SATURDAY

MUTUAL F—Calamity Anne's Dream, comedy, A; Her Father's Daughter, drama, Rel.
GENERAL F—By Man's Law, drama, 2 reels, B; Perilative, drama, K; Harmless One, comedy, L; Kentucky Heir, drama, Pth; Whimsical Thrings of Destiny, drama, 2 reels, V; Proposal Deferred, drama (5th story of "Who Will Marry Mary?"), E; Broncho Billy's First Arrest, drama, S&A.
UNIVERSAL F—Singer Stung, comedy, J; Double Cross, drama, Frnt; Wynona's Vengeance, drama, 2 reels, B 101.

NOV. 23—SUNDAY

MUTUAL F—House on the Tree, Maj; Their Great Big Beautiful Doll, comedy, T; Mexican Blood Producer, Ap.
UNIVERSAL F—His Old Fashioned Dad, com-dr, Rx; Cabaret Singer, drama, C; Oh, You Rubber, and Soldiers Drilling in Turkestan, split reel, Eclr.

IF YOU DON'T ADVERTISE IN

VARIETY

DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (November 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 S-C Consolidate Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (br) following the name.

Agencies booking the houses are noted 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.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"N-N." Nixon-Nordlinger—Prudential Consolidated Agency (New York)—"J-L." Jones, Linick & Scheffer (Chicago)—"B." Ber Levey (San Francisco)—"ava." Western States Vaudeville Ass'n (San Francisco)—"web." Webster Vaudeville Circuit (Chicago)—"cox." E. J. Cox (Chicago)—"tbc." Theatre Booking Corporation (Walter F. Keefe) (Chicago).

NEW YORK
HAMMERSTEIN'S
(tbc)
Belle Blanche
Bernard Granville
Jack Wilson 3
Sophie Tucker
Rev Alex Irvine Co
Bankton & Girdle
Morton & Glass
Fisher & Green
Van & Schenck
Janyla
Van Moven
Asad Bros
Annie Kant
Castellane
FIFTH AVE (tbc)
"Song Revue"
Frank Sheridan Co
"Jasper"
Raymond & Caverly
Goldsmith & Moppe
McMahon Diamond & C
Leitzel & Jeanette
Pearl & Roth
Max Laube
Two Tom-Bros
PALACE (tbc)
French & Elia
Lauby's "Water Ours"
Belle Baker
Willia Holt
Waksfeld
May Wirth
(Others to fill)
COLONIAL (tbc)
Marie Lloyd
Maggie Clime
Clairton White Co
Mr & Mrs Barry
Gertrude Barnes
Rinaldo
Fibe Indians
Ceballos & Desmond
BRONX (tbc)
Ed Foy & Family
Edmond Hayes Co
Claud & Van Usher
Jack E. Gardner
Clark & Veda
Minnie Allen
Marie Le
Henry Lewis
James
Miller Moore & P
Will & Kemp
Holland & Dockrell
UNION SQ (tbc)
"Sergeant Bagby"
"Fancy Free"
Girard & Gardner
Cook & Sylvia
Warren & Francis
Clara Ballant
Barrows & Mito
44TH ST M X
Schwars Bros
Walter C Kelly
"Fancy Free"
Jap Westlers
Mado Minty
Dolly & Leslie
Edith Hel
Ward Bros
(Two to fill)
ALHAMBRA (tbc)
Lillian Lorraine
Cressey & Dayne
Valerie Beres Co
Merrill & Otto
"Don"
Ben Deely Co
Robert E. Keane
Hickey Bros
Moore & Young
Gasch Sisters
Spragus & McNeene
(One to fill)
PROCTOR'S 68TH
Kolo
Cain & Newcomb
Minstrel Kiddies
George & Edley
Morgan Chester Co
Whirling Erford
2d half
Loesick & Anita
Francis & Francis
Ted Burns
Gaiety 3
Harry First Co
Treat's Seals
PROCTOR'S 23D
3 English Girls
Favor & Sinclair
Al Anderson

Luce May & Luce
Francis & Francis
Bud & Claire
Treat's 2d half
Leo & Chapman
Cain & Newcomb
George & Edley
Janyla
4 Masons
Freeman & Carr
The Valentines
PROCTOR'S 125TH
The Valentines
Knight & King
Darcey & Chase
The Von Shillings
La Estrella
Stewart & Hall
"1040 West"
Jack Boyce
Florence Opera Co
Gaiety 3
2d half
Grace Pomeroy
Morgan Chester Co
Al Anderson
Luce May & Luce
Stutzman & Taylor
3 English Girls
Page & Newton
"The Cheat"
Gardner Sunshine Co
NEW YORK
Geo Murphy
Willie Hale & Bro
Sadie Ott
J. T. Doyle Co
Cockley McBride & M
Tallman
Staley & Birbeck
Irving & Herzog
Fountain Nymphs
(Others to fill)
2d half
The Turners
H & M Bolden
Blondie Troupe
Melen Primrose Co
Rienzi Trio
Tallman
Staley & Birbeck
James
(Others to fill)
AMERICAN (loew)
Koners Bros
Broughton & Turner
Jones & Brown
(Four to fill)
2d half
Rose Marguerite
The Cleveland
"Detective Keen"
Jack Symonds
Frank Stafford Co
Jones & Brown
(Three to fill)
7TH AVE (loew)
Florence 3
Caulfield & Driver
Hayden & Berlin
Bouding Gordons
(Two to fill)
2d half
Frank Morrill
Harry Horton Co
Grace Leonard
Koners Bros
(Two to fill)
NATIONAL (loew)
Charlotte Meyers
Hickey Bros
Moore & Young
Gasch Sisters
Spragus & McNeene
(One to fill)
PROCTOR'S 68TH
Kolo
Cain & Newcomb
Minstrel Kiddies
George & Edley
Morgan Chester Co
Whirling Erford
2d half
Loesick & Anita
Francis & Francis
Ted Burns
Gaiety 3
Harry First Co
Treat's Seals
PROCTOR'S 23D
3 English Girls
Favor & Sinclair
Al Anderson

Bouding Gordons
(One to fill)
GRELEY (loew)
King & King
May & Addie
Lewis J Cody Co
Matthews & Groves
Kitty Francis Co
Janyla
(Two to fill)
2d half
Anker Sisters
Schrodes & Chappelle
Morgan & Betty
"Xmas Carol"
Savoy & Brennan
Ryan Bros
(Two to fill)
ORPH (loew)
Harry Gilbert
Geo Randall Co
Sallie Stambler
"Honor Among
Thieves"
Savoy & Brennan
3 Falcons
(One to fill)
2d half
The Brannins
Frank Fae Co
Broughton & Turner
Cait's Bros
"Mme X-Cuse Me"
Eldred
BOULEVARD (loew)
Anker Sisters
Work & Play
Wm Lampe Co
Morgan & Betty
"Fun in House"
Oberita Sisters
(One to fill)
2d half
Enrico
Lewis J Cody Co
Sallie Stambler
"Piano Bug"
Bach Bros
(Two to fill)
DELANCY (loew)
Gladys Wilbur
Rice Elmer & Tom
"Xmas Carol"
Storks Lafayette
(Four to fill)
2d half
Alice Turner
"The Punch"
Koners & Howland
Rah Rah Boys
Doc Cook
Will Rogers
3 Falcons
(One to fill)
GRAND (loew)
Roberts & Lester
The Cleveland
Linton & Gris
Geo & Lily Garden
(Three to fill)
2d half
Gilmore & Castle
Gladys Wilbur
Toomer & Hewins
Snyder & Buckley
Hayden & Berlin
Rice Elmer & Tom
(One to fill)
PIZZA (loew)
Whalen & LaRose
9 Krazy Kids
(Three to fill)
2d half
"Between Trains"
Melodious Chaps
(Three to fill)
Brooklyn
ORPHEUM
Jack Norworth
Trovato
Lanky's "Red Heads"
Miller & Mack
Chris Richards
McDevitt Kelly & L
Seldom's Venus
Rafayette's Dogs
BUSHWICK (tbc)
Henry Woodruff Co
Jas & Bon Thornton
Mr & Mrs J Barry
Ed Morton
Bronson & Baldwin
Lockett & Waldron
4 Birds in House"
The Hennings

Montambo & Wells
(One to fill)
FULTON (loew)
Alice Turner
Cait's Bros
Waterbury Bros & T
Moore & Elliott
Frank Morrell
Canaris & Cleo
2d half
Gracey
Hoey & Mozar
Work & Play
Kitty Francis Co
Harry Gilbert
(One to fill)
COLUMBIA (loew)
Musical Girls
Jack Atkins
Dorothy May
Schrodes & Chappelle
Arion Four
Buch Bros
2d half
Roberts & Lester
9 Krazy Kids
Caulfield & Driver
Annie Morris
DeArmo
(One to fill)
BIJOU (loew)
"Piano Bugs"
Frank Rae Co
Ryan Bros
(Four to fill)
2d half
Gilmore & Moyer
Wm Lampe Co
Waterbury Bros & T
Florence 3
(Three to fill)
LIBERTY (loew)
DeArmo
Gilmore & Castle
Melodious Chaps
(Two to fill)
2d half
Eckhoff & Gordon
Charlotte Meyers
Whalen & LaRose
King & King
(One to fill)
SHUBERTS
The Brannins
Koners & Howland
Rah Rah Boys
"Detective Keen"
Grace Leonard
Australian Crackers
(Two to fill)
2d half
Moscrop Sisters
Moore & Elliott
Storks & Lafayette
Belmont Sisters
Harry Tauda
(Two to fill)
JONES (loew)
Flo Green
"Trap Santa Claus"
(One to fill)
2d half
"Winning Widows"
(Two to fill)
Albany, N. Y.
PROCTOR'S
Haltin Bros
Oliver 3
Eva Prout
"Purple Widow"
Ed Eicus
Harry First Co
Allan & Dalton
2d half
Pettie Family
Rigolette
Schuman 4
Mr & Mrs Stillman
Katherine York
Madame Mary Co
Jack Boyce

Gromley & Caffery
Stuart & Keely
Cnaik Saunders
MAKYLAND (tbc)
Robert T. Haines Co
"Housewarming"
Charles F. Semon
Giri from Milwaukee
Jad & Ethel Dooley
Hall & West
Seamont & Arnold
Conway & Leland
Seymour Family
satte Creek, Minn.
BIJOU (tbc)
Lillian
2d half
Flesche & La Blok
Rosell Singers
Knight Bros & Saw
Rockwell & Wood
Osborne's Pets
Bay City
BIJOU (tbc)
Cait's Bros
"Girl Question"
2d half
Strolling Players
Cook & Stevens
Great Howard
Rudy Zeldo
Nikko Japs
Brinkman, Minn.
BRINKMAN (web)
Farley & Prescott
Upton & Ingraham
2d half
Cooke & Hamilton
Marie & Bears
Stirling, Mont.
BABCOCK (tbc)
(10-20)
Herman & Shirley
James McDonald
"Chase Girls"
Whyte Feiler & W
3 Yocars
Birmingham, Ala.
ORPHEUM
West Nichols 3
La Mestina
La Mon King
(Others to fill)
LYRIC (tbc)
3 Keatons
Kramer & Morton
Frawley & Hunt
(Others to fill)
Minneapolis, N. D.
ORPHEUM (web)
Tops Topay Dogs
Morse & Clark
Zerada & Maitland

NEW ACADEMY
(loew)
Garcia
Clifford & Douglas
Harry & Mildred
B. Kelly Forrest
Mysterio Co
Albert Donnelly
Annie Morris
"Stick Up Man"
Brooklyn Harmony 4
Cadieux
NEW LYRIC (loew)
The Osavs
Benjamin Edwards
Billie Clark
Clark & Ward
Wilson Franklyn Co
James J Corbett
Margo's Manikins
Bette.
EMPRESS (sc)
Aldro & Mitchell
John Healy
Merian's Dogs
Bernard & Lloyd
"Night in Station"
Calgary, Can.
EMPIRE (m)
Taylor's Lions
Roland Carter Co
Herty Urra
Great Arnesons
Toney Conetti 3
Champaign, Ill.
WALKER O H (wva)
"Duke of Durham"
2d half
Stross & Becker
The Smith
Donahue & Stewart
Lalia Seibini Co
Chattanooga
MAJESTIC (tbc)
The Bergens
Wolf & Fadella
Isa Hampton Co
Murray K Hill
Eugene 3
Chicago
EMPRESS (sc)
Haisted St
(Open Sun Mat)
Nestor Delberg
American Comedy 4
La Della Comiques
John R. Gordon Co
"Day at Circus"
Alec Sexton
LIBERTY (web)
Flying Geers
Austin & Carvin
Alice Webster
La Belle Clark
ALBANY (web)
Musical Clarks
Earl Wagner
VICTORIA (web)
The Castilians
Stan Stanley 3
Shriner & Richards
(Four to fill)
ORPHEUM (loew)
Kanso
Frances Littan
Techowa Cats
Mason & Halliday
Jas Grady Co
Al & Fan Steadman
Lair & Perrin
Breckinridge, Minn.
GRAND (web)
1st half
Gruber & Kew
Brockton, Mass.
CITY (tbc)
"The Criminal"
Fred Hildebrand
Lohe & Sterling
2d half
Eugene Emmett Co
Loula Bates Co
Romalo & Delnao
Burlingame
SHBA'S (tbc)
The Usamans
Bissett & Scott
Ethel Green
McConnell & Simpson
Hine & Goodwin
Apdala's Animals

Clark & Adler
El Maro
Elizabeth D'Orsay
WILLARD (tbc)
Rush Ling Toy Co
Wilhat Troupe
John Baxter
Dixon Bowers & D
3 Dreamers
Jack Taylor
2d half
Rush Ling Toy Co
Vitalis Band
John Baxter
Sadie Sherman
Abreau Family
Melody 3
COLONIAL (tbc)
Wm S Gill Co
Edw Zoeller 3
Walter & Lou Hale
Kittles Band
Brighton 4
Okadas
(One to fill)
Ferns Bennett Co
Weddick & LaDue
Kittles Band
(Five to fill)
Chisholm, Minn.
DORIC (web)
Unholtz Bros
Cincinnati
KEITH'S (tbc)
"Arcadia"
Vench Mealy & Bell
McKay & Ardine
Herbert's Dogs
Digby Bell Co
Helen Page Co
Horton Family
(One to fill)
EMPRESS (sc)
(Open Sun Mat)
O'Brien & Buckley
Girdler's Dogs
Cowboy Minstrel
Rich & Lenore
Adas Troupe
Albert Leonard
Cleveland
KEITH'S (tbc)
David Bishop
Howard & Ratcliff
Howard & Lawrence
Grant & Hoag
Britt Wood
Sanson & Dellah
Eugene Troupe
MILES (tbc)
Musical Goodman
Joe Carroll
Downs & Gomes
LeRoy & Lytton
Evans & Vidocq
J E Galvin Co
Columbus
KEITH'S (tbc)
Sam Mann Co
Florence Tempest Co
Claude Ranf
3 Medders
Van Bros
(Others to fill)
Crestview, Minn.
LYRIC (web)
Agnes Burr
Don Taylor
(One to fill)
2d half
Garrison Co
Farley & Prescott
Totito & Co
Dallas
MAJESTIC (inter)
Maximo
Patsy Doyle
"Mayor & Manicure"
Bell Boy 3
The Berrens
Clark & McCullough
Roehm's Mills
Denver.
EMPRESS (sc)
(Open Sun Mat)
Lee Bros
"Pringle & Allen"
"When Women Rule"
Egan & Early
Melvin Feiler & T
Karno Co
PANTAGES (m)
"Heart Throbs City"
Riley & Gille
Alma Lewis
Rappoli
Connolly Sisters
Irving Roth
Detroit
TEMPLE (tbc)
Le Roy Tanna & Bos
Brandon Hurst Co
Apollo 3
Crouch & Welch
James Cullen
Asta Garding
Libonati
Chick Sales
(Others to fill)
BROADWAY (sc)
(Open Sun Mat)
Patrick Francis & W

Kiernan Walters & K
Warren & Blanchard
Maxwell's Girls
Berke & Korse
Ada Carlton
Fenner & Fox
Lee Tung Foo
MILES (tbc)
Turner & Grace
Eleanor Fish & Sis
Petrie & Budd
Lottie Mayer Girls
Dow & Dow
Shayman Ali Arabs
Devens, Lake, N. D.
GRAND (web)
2 Specks
2d half
Delicia & Polly
Dickinson, N. D.
LYRIC (web)
1st half
Zerada & Maitland
Tops Topay Dogs
Morse & Clark
Duluth
SAVOY (web)
Cooke & Hamilton
Fritz Carlisle
2d half
Baroff & Wilbert
Howatson & Swaybelle
Edmonton, Can.
PANTAGES (m)
Berlin Madcaps
Alpha 6
La France & McNabb
Rena Arnold
Aerial Lafayette
Elizabeth, N. J.
PROCTOR'S
Oliver & White
Fein & Moran
"The Cheat"
Jewell's Manikins
Will Kenney
Carrio's Dogs
Reddington & Grant
2d half
Kirshaw & Evans
Midred Jewell
Ed Clark
International 3
Florence Opera Co
Stewart & Hall
"1040 West"
Erle, Pa.
COLONIAL (tbc)
Wm. Ewing
Tate's Motoring
Gagnoux Co
(Three to fill)
Evansville, Ind.
NEW GRAND (wva)
Chick & Chicklets
Gertrude Fiske
Keiso Bros
"Bachelor's Dream"
Chas Kenna
2d half
"Seminary Girls"
Fall River, Mass.
ACADEMY (loew)
Lea & Perrin
Jack Symonds
Laurie & Alcen
"In Old N. Y."
2d half
Kino
Jas F Sullivan Co
Kisselly's Manikins
(One to fill)
Fergus Falls, Minn.
BIJOU (web)
Knight & Stacom
2d half
Farley & Prescott
Flint, Mich.
BIJOU (tbc)
Strolling Players
Cook & Stevens
Great Howard
Rue Stevens
Nikko Japs
2d half
"Girl Question"
Ft. Francis, Ont.
ROYAL (web)
Musical Walters
2d half
Cody & Cody
Ft. Wayne, Ind.
EMPRESS (sc)
(Open Sun Mat)
Jessika Troupe
Brown & Blyer
Bert Leslie Co
Pelix Adler
James & Prior
Ft. Worth, Tex.
MAJESTIC (inter)
(Open Sun Mat)
Elise Janis 3
Brown Harris & B
3 Bohemians
Rawson & June
Polin Bros
Gary, Ind.
ORPHEUM (wva)
Chas Ledgar
8 Musical Bugs

<p>Case & Rogers Sirs 2d half "On Hurricane Deck" Fay & Wynne Dorsch & Russell</p> <p>Memphis, Tenn. EMPIRE (web) Bryan Sumner Co Avon Comedy 4 The Stanleys Howard & Post Howard's Poles (Others to fill) LYRIC (low)</p> <p>Baldwin Marnella Whirlwind DeForest Henry Fry Stains Circus Kenny & Hollis Devries Sisters</p> <p>Harrisburg, Pa. O'Brien & Higgins Owen McGraw McVillie & Higgins Spencer & Williams Delmore & Lee Violinsky H. Roy Sisters</p> <p>Hartford, Conn. POLI'S (ubo) Seymour Brown Co Hyman Adler Co Edna Whistler Co Nelson & Erwood Lawton Claremont Bros (Others to fill)</p> <p>Hoboken, N. J. LYRIC (low)</p> <p>Barrie "Winning Widow" (One to fill)</p> <p>2d half "Trap Santa Claus" (One to fill)</p> <p>Hot Springs, Ark. PRINCESS (inter) Musical Gormans Norwood & Mall Steele & Mack Doyle & Elaine Burns & Lynn 2d half Francis & Arab Cora Simpson Co Madeline Backs Cannon & Tracey Gedmin</p> <p>Houston. MAJESTIC (inter) (Open Sun Mat) Old Soldier Fiddlers Bentley Co Burns & Fulton Victoria 4 El Clete Carson Bros Kalso & Bowling</p> <p>Indianapolis KEITH'S (ubo) "Mercedes" Eva Shirley Burley & Burley The Rosaires Gilding O'Mearas Hershey's Hooses COLONIAL (tbc) Zamora Family Rose Berry Barbee Hill Co International Falls, Minn.</p> <p>EMPIRE (web) Baron & Wilbert 2d half White & Nelson UNIQUE (web) 2d half Cody & Cody</p> <p>Jackson Mich. BIJOU (ubo) "Red Bird" 2d half Dave Vandel Joe Kennedy Co 3 Lovettes Victoria & Georgetown (One to fill)</p> <p>Jacksonville ORPHEUM (inter) Geo B Reno Co The Vivians Matilde & Elvira Watson & Santos (One to fill)</p> <p>Joplin, Mo. ELECTRIC (m) (Open Sun Mat) Le Vannion & Malcolm Orpheus Duo 2d half Nelson Comiques The Wynnings</p> <p>Kalamazoo, Mich. MAJESTIC (ubo) "In Wrong" 2d half Lillian Mortimer Co Kalamazoo, Mich. EMPIRE (sc) (Open Sun Mat) La France Bros Hurst Watts & Hurst John P. Wade Co 4 Society Girls Chas Gibbs 7 Bracks ELECTRIC (m) (Open Sun Mat) Nelson Comiques The Wynnings 2d half Herman & Piser Orpheus Duo</p>	<p>Knoxville, Tenn. BIJOU (ubo) "Runaways" Lansing, Mich. BIJOU (ubo) "Third Degree" Lansing, Mich. MAJESTIC (inter) "Easy Money" Doyle & Berg Star Comedy 4 Nichols & La Croix Sis Artune 2d half Musical Gormans Haitus Bros Acme 4 Doyle & Elaine Burns & Lynn Los Angeles EMPIRE (sc) (Open Sun Mat) Gruet & Gruet O'Brien & Lear Clayton Drew Players Clayton Oliver Clyde & Hailo "Cupid's Syndicate" PANTAGES (m) "Serpent of Nile" Ed Armstrong Co Gene Arthur santucci 2d half Hippodrome (eva) Abrams Johns Co Patel & Cuming "Titanic Disaster" Ernest Alvo Troupe Gene Bentley Verga & Dorothy Cohn's</p> <p>Lowville KEITH'S (ubo) Doris Wilson Co Lillian Shaw Edwin Stevens McKee & Clegg Freeman & Dunham 3 Alex Lowell, Mass. KEITH'S (ubo) Inness & Ryan Ed Dawson Winch & Moore Leo Zarrell Troupe (Others to fill)</p> <p>Mandan, N. D. TOPIC (web) Morse & Clark Zerach & Matland Tops Topsy Dogs</p> <p>Milwaukee EMPIRE (sc) (21-22) (Same bill as at Bill- ings this issue)</p> <p>Milwaukee MAJESTIC (orph) Marquard & Seely Lillian Shaw Cartmell & Harris Ed Blodell Martin & Fabiani Phina Co The Chamberlains EMPIRE (sc) (Open Sun Mat) Richard Miller Co Katherine Kiere Barton & Lovers Joe Whitehead Benjamin CRYSTAL (tbc) Chas Carter Co Phil LaTocha Ed Connor & Girls Ernest Hackett "Lion's Bride"</p> <p>Minneapolis UNIQUE (sc) (Open Sun Mat) Leonard & Louie Luigi Delloro Walsh Lynch Co Burke & Harrison "Big Jim" BIJOU (m) (Open Sun Mat) Terry & Girls Riley & O'Neil Twins Koch & Francis Lyons & Cullum 2d half Mack & Phelps Ed Ackerman (Three to fill)</p> <p>MILES (tbc) Grey & Peters Pia Opera 8 Vernon & Co Billie K. Wells Annie Abbott</p> <p>Minot, N. D. ARCADE (web) Austin & Keene Delicia & Polly 2d half Lillian Shattuck Matt Belmont Don Taylor</p> <p>Mohegan, Ill. FAMILY (m) Sager Midway Co The Almonds The Pollocks Os Ko Mon Tassel Bros 2d half Cleo 3 Nevarros (Three to fill)</p> <p>Montreal ORPHEUM Hopkins & Axtell</p>	<p>Besse La Count Walter Van Hunt Harry Tighe Co "Just Half Way" 4 Merkel Sisters (Others to fill) FLANCAIS (low) McAlvey Marvels Dorothy Herman Modat Clare 8 The Herskins Givetti Troubadours Milo & Dancers Al Herman St Onge Troupe</p> <p>Moorehead, Minn. LYCEUM (web) 1st half 2d half (Two to fill) COMSTOCK (web) 1st half Lewis & Zoller</p> <p>Newark, N. J. PRINCESS (ubo) "Girl from Luxem- burg"</p> <p>Newark, N. J. PROCTOR'S (ubo) Alexander Clark Co Daisy Harcourt Landon Lucier Co Schooler & Dickinson Bird Millman 3 Kelsner & Gores (Others to fill) Petite Sisters Jane Dara Co William Bros Gardner Sunshine Co Conrad & Wright 4 Regals 2d half Tucker Oliver & White J. Morrison Co Von Shulley Fein & Moran Jewell's Manikins</p> <p>Newburgh, N. Y. COHEN O H (low) Moscrop Sisters 4 Solis Bros Leonard & Whitney Bennett Sisters (One to fill)</p> <p>2d half Linton & Girls Carnaria & Cleo (Three to fill)</p> <p>New Haven POLI'S (ubo) Bob Dalley Co Sam & Kitty Morton Mabe Berry Claude Goldin The Timbos Cabaret 8 De Lasso Troupe (Others to fill)</p> <p>New Orleans ORPHEUM Orford's Elephants Wilfred Clarke Co Robins Foster & Lovett Blaine Blinn & Binn Morgan & Rice Alcide Capitaine LAFAYETTE (inter) Dunay Redcap Troupe Bingham Wilson & Keller DeWitt Young & Sis Brown & Jackson</p> <p>New Rochelle, N. Y. LOEW 1st half Pharcel Armand Herbert Lloyd Co (One to fill)</p> <p>Norfolk, Va. COLONIAL (ubo) Bert Wheeler Co Miles "Porch Party" Henry & Francis (Others to fill)</p> <p>Oakland, Cal. PANTAGES (m) (Open Sun Mat) "Winning Miss" Kelt & De Mont Provol Collette 3 Gordon & Day</p> <p>Ordan, Utah PANTAGES (m) (Open Sun Mat) "Green's Reception" 4 Marx Bros Greve & Green Eddie Howard Harris Bros</p> <p>Ottawa, Can. DOMINION (ubo) Louise Galaway Gardner 3 John & Mae Burke Dare Bros Joe Cook Holmes & Buchannan Hildebert & Deane Paragould, Ark. LYRIC (inter) Francis & De Ma- H T McConnell</p> <p>Paterson, N. J. EMPIRE (low) Ed & Jack Smith Gray Hoyt Lessig Co Thos Potter Dunne Marie Stoddard</p>	<p>McMahon & Chappelle Smythas Golumis (One to fill)</p> <p>Philadelphia KELIA'S (ubo) Burton Churchill Co Julius Tannen Clark & Hamilton Gordon Bailey & M Cleo Ganscage (Four to fill) WM PENN (ubo) Will Oakland Co A Sullivan Co Wood & Wyde (Two to fill)</p> <p>St. Louis, Ark. ORPHEUM (inter) Doninger & Lester Nichols & La Croix Sis</p> <p>St. Paul GRAND (ubo) "Neptune's Garden" Mrs G Hughes Co Selle Story Camaron & O'Connor J. Van 3 (Others to fill)</p> <p>St. Paul, Minn. PROCTOR'S Kishaw & Evans Reed & Hilton Milled & Jewell Co Chapelle & Moore Shubert Orchestra 2d half McDonald & Kenney Conrad & Wright Wm Hurt Co Keddington & Grant</p> <p>St. Paul, Minn. KEITH'S (ubo) J. Warren & Co Leroy & Cahill Lero & Bonita (Two to fill)</p> <p>Portland, Ore. ORPHEUM McFarland & Ame- Jord & Ashby John & Hazard Austin Webb Co Dupree & Dupree 2d Carbons Hyman Meyer EMPIRE (sc) Orville & Frank 3 Old Veterans Kalso & Leighton Conrad & Opera Co Rose & Ashton "Behind Footlights" PANTAGES (m) "Apple of Paris" Marian Munson Co Laurie Ordway Belac & Baker Francis Le Maire</p> <p>St. Paul, Minn. KEITH'S (ubo) Olga Nethercole Linton & Lawrence Farber Girls Vinton & Buster Daniels & Conrad Lamb's Manikins Love & Whisur (One to fill)</p> <p>Regina, Can. MAJESTIC (web) 1st half Great Herman Alice Lake, Wis. LYRIC (web) 1st half Robinson & White</p> <p>Richmond LYRIC (ubo) Ed F. Rayford Nick's Girls Bison City 4 Great Richards (Others to fill)</p> <p>Rochelle, Ill. VENETIAN (web) 2d half Brooklyn Comedy 4</p> <p>Rochester PROCTOR'S Tucker Souza Unada & Irving Chase & Carma 2d half Roth & Anthony Dancing Christies Ed Elus Georgette Clark TEMPLE (ubo) Fred V. Lowers Co Albert Perry Co Hunford & Chain John Geiger Hess Sisters Lions & Hart Apline Troupe (One to fill)</p> <p>FAMILY (low) Zeno & Cook Gladys Vance Murry Lane Co Douton & Gordon "Night with Sculptors"</p> <p>Rockford, Ill. ORPHEUM (wva) La Reine Donahue & Arnold Edna Williams Co Arthur Right Johnson Howard & L 2d half "Who's Your Friend"</p>	<p>Saginaw EMPIRE (sc) (Open Sun Mat) "Spirit Paintings" Belmont & Mari Folmar "In 1890" Wm Cahill Derkins Circus</p> <p>Saginaw JEFFERS (ubo) Florence & La Bick Rockwell & Wood Osborne's Pets 2d half "Girl Question"</p> <p>Saginaw, Mich. EMPIRE (low) Eugene Hammett Co Louis Bates Co Romano & Delano 2d half Fred Haveland "The Criminal" Louise & Sterling Sait Lake EMPIRE (sc) (Open Wed Mat) Schrock & Fervical Village Choir "Who Was Met" Kelly & Galvin Anna Payne Gerard Bros PANTAGES (m) (Open Thurs Mat) Abou Hamid Troupe Amiston & Trusco Dave & Ponsy Moore Anderson & Jones De Voie 3 Joia Milano Co</p> <p>San Angelo EMPIRE (sc) (Open Sun Mat) Hawking Wilson upper Countess "Concensed Bed" Norton & Earl Billy Sheer "Mission Garden" "Day at Ellis Island" Boris Frickin Troupe Tom Kelly Connors & Edna Audo Bros</p> <p>San Francisco ORPHEUM Ellen Beach Yaw Fox & Dolly Guano & Bailey Geo Keadler Co Hunk Family Musical Cuttys (Others to fill) EMPIRE (sc) W J Lu Bole Mouth Vols & C W Lawrence Players Lowrie & Gardner Anthony & Rose "Court by Girls" "RANALOG" (m) (Open Sun Mat) Alley's Hawaiians "Matrimonial Contest" American Trumpters Jordana Vaughn Carter & Waters MAJESTIC (eva) Floyd & Floyd Irving Roth 2d half Rapoli Jim Post Co REPUBLIC (eva) Lenora Manikins Alison & Trusco Lionel Comedy 4 Aeroplane Girl 2d half Floyd & Floyd Heart Troupe City De Van Sisters King Thornton Co LINCOLN (eva) 4 Van Stants Carpos Bros Collins & Abbott 2d half Straub Sisters Musette Flying Bartlett MAJESTIC (eva) Jim Post Co Corpus Brothers 2d half Jim Post Co Aerial Bartlett 4 Van Stants</p> <p>Saskatoon, Can. VICTORIA (web) 1st half Richmond Roxburgh</p> <p>St. Cloud, Minn. IDLE HOUR (web) 2d half Gruber & Kew</p> <p>St. Louis COLUMBIA (ubo) Irene Franklin Rooney & Bent Alice Daniels Marini William Binnia Co Paul La Croix The Blessings William Sinto Hilda Hawthorne KINGS (craw) Turner & Grace Roberta Hayes & R Kublick Ed Koo Co</p>	<p>SHENANDOAH Carver Murray 3 Gertrude Forbes Co Sandy Shaw Lonsao Troupe "MAD DOG" (craw) Casino Comedy Co ARCADE (craw) Atlas Co CHEROKEE (craw) Van Hohenberg Animals Connors & Connors Jack Clifford MONTGOMERY (craw) Dyers & Baker Vere Ross F Artus GRAVOIS (craw) Miggi & Laura Richardson Martha & Olgeman St. Paul EMPIRE (sc) (Open Sun Mat) Williams & Warner Frankie Hume & T Maurice Freeman Co Chas Drew Co Archie Goodall GALEITY (web) White & Nelson Cooper 2d half Wood & Fox Davis & Merrill</p> <p>Schomberg, N. Y. PROCTOR'S Petite Fam Bijou Russell Kramer & Ross Modane Mary Co 2d half Florette Betts & Betts Haitus Bros "Purple Widow" Harry First Co</p> <p>Seranton, Pa. ORPHEUM Weber & Wilson Empire Comedy 4 3 Bartos Edwin George Erdman & Ruben (Others to fill)</p> <p>Seattle ORPHEUM Taylor Granville Co Lyons & Yosco Kennedy & Rooney Martha Montgomery Burdella Patterson Edna Munsey La Toy Bros EMPIRE (sc) William D'Arcy & Williams "Happiness" Low Wells Katie Sandwine PANTAGES (m) Howe Northlane Co Pickard's Seale Blanche Gordon Leslie & Burns White Duo</p> <p>Shaw City ORPHEUM Blanche Walsh Co Kenney & Platt Alma Youlin Redford & Winchester Binner & Townly Winslow & Duffy Tolene Sisters</p> <p>South Bend, Ind. ORPHEUM (wva) Ben Beyer & Bro Lillian Watson Lottie Williams Co Great Lester Dorsch & Russell 2d half McKayes Phillips & White Sager Midway Co Claudius & Scarlet Johnson Howard & L</p> <p>Spokane ORPHEUM (Open Sun Mat) John & Buckner Gallagher & Carlin Nonette Bert Levy Muriel Lloyd & Whitehouse Hollinger & Reynolds EMPIRE (sc) (Open Sun Mat) The Morandins Arthur Geary "Night at Bathes" Mary Dorr Prince Florio PANTAGES (m) Glen O'Brien (craw) Powell's Elephants Benson & Melie Otto Bros Lincoln Robinson Dumitrescu Troupe</p> <p>Springfield, Ill. MAJESTIC (wva) Sirs & Buckner Billy Chase Jane Connolly Co Phillips & White Eddie Gilbert Co 2d half Young & April Ash & Wynne Kenslon Sis & Kerr Joe Magee "New Leader"</p>	<p>Superior, Wis. SAVOY (web) Woodley & Patterson Cody & Cody 2d half Robinson & White Cooper & Hartman GRAND (ubo) Edw Ables Co Grace De Mar Laddie Cliff Lewis & Dody Archie & Goldsmith Hanlon Dean & H (Others to fill)</p> <p>Tacoma EMPIRE (sc) Adeline Love Co Leo Hess Dancing Mars Edna Aug "Louis Xmas" Houghton Morris & H PANTAGES (m) "Night in Mexico" Alex Kaminaky Co Hall & Shaky Archer & Ingertoll Sam Wood 4 Charles</p> <p>Tampa, Fla. LYRIC (ubo) Carl Damann Troupe Jennings Jewell & B Burkhardt & White Sully Jones (Others to fill)</p> <p>Texas House, Ind. VARIETIES (ubo) "Seminary Girl" 2d half Chick & Chalcots Gertrude Fluke Kalso Bros Chas Kenna "Bachelor's Dream"</p> <p>Thief River Falls, Minn. LYCEUM (web) Marie & Bears 2d half Upton & Ingraham</p> <p>Tulsa KEITH'S (ubo) Hazel Weston Co Big City Chief Capaulcan Gillette's Animals (Others to fill)</p> <p>Turkey SHEA'S (ubo) Francis McGinn Co Master Gabriel Co Mr & Mrs J McGreevy Neil McKinnley Ethel May Barker 3 Jordans Great Libby</p> <p>Troy, N. Y. PROCTOR'S Florette Betts & Betts Leslie & Anita Kather Cameron Co Toots Park Co 2d half Olive 3 Bijou Russell Allan & Dalton Clark & Conroy Conroy LeMaire Play</p> <p>Union SHUBERT (ubo) Joe Jefferson Co Imhoff Conn & Oor Mac West Jimmy Lucas Ruando Bros Joe & Law Cooper The Longworths Gordon & Murphy Vancouver, B. C. ORPHEUM (sc) Livingston 3 Brooks & Harris Bruce Duffett Co Mayo & Allman "Bower of Melody" PANTAGES (m) "Redemption" Juggling Normans Romero Family Catherine Miller Vincent & Raymond La Tell Bros</p> <p>Victoria, B. C. EMPIRE (sc) Martini & Maximilian</p>	<p>Sam Harris Hailo Bros Louise Mayo 3 Emersons</p> <p>Walsham, N. D. SHAWN (web) 2d half Knight & Hanson</p> <p>Waukegan, Ill. KEITH'S (ubo) Valencia Buratt Co Una Clayton Co Diamond & Brennan Mary Alisab & Fred Dupre Gray 8 Smith Cook & B (One to fill)</p> <p>CASINO Aquatic Girls Marcoux Goldie Clark Ellen Tate (One to fill)</p> <p>Waukegan, Ill. MAJESTIC (wva) Tawmains Cleary & Tracy Finagan & Edwards White & Belser Arnsen Bros 2d half Zeno Jordan & Zeno Leo Carrillo O'Brien Havel Co Low Fluttbons La Reine Bloomington, Del. DOCKSTADER'S (ubo) Davies & Horn Mrs Louis James Co Silvers "The Ropemakers" Lowell-Drew Co (Others to fill)</p> <p>Worcester, Mass. PULLI'S (ubo) C H O'Donnell Co Josie Heather Canwell Le Roy Wilson & T Kennedy & Kramer Alexander Bros (Others to fill)</p> <p>Williston, N. D. STAR (web) Lillian Shattuck Matt Belmont 2d half Austin & Keene</p> <p>Winnipeg, Man. EMPIRE (sc) Price & Price 3 Musketeers Mr & Mrs F Fisher Dun Ferguson "Divine Symphs" VICTORIA (web) Van & Davis Totito & Co 2d half Chas Varley Del Batty & Jap</p> <p>Paris (November) EMPIRE Harold Evelyn Rass' Dogs Brabin Ben Buljama Laurie Ward Bros Villiers Paulette Marly Sketch with Delmare, Trilby Roger & Remond ALHAMBRA (Nov 10-30) Fred Lindsay Olympia Desvald Leola & Lenar Elizabeth Clare Newhouse & Ward Chas T Aldrich Vincent & Raymond Houdini Iran Troupe Werds Bros Evelite & Fontaine</p>
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SHOWS NEXT WEEK.

NEW YORK.
"ADELIE"—Longacre (13th week).
"AT BAY"—29th Street (7th week).
"BUNTY PULLS THE STRINGS"—West End.
"GEN. JOHN REGAN"—Hudson (2d week).
"GLEN O'BRIEN"—Century (4th week).
"4TH STREET MUSIC HALL" (4th week).
"HIPPODROME"—America (13th week).
"INDIAN SUMMER" (John Mason)—Fulton (4th week).
"MADAM PRESIDENT" (Panny Ward)—Marick (11th week).
CYRIL MAUDE (Repertoire)—Wallack's (3d week).
"NEARLY MARRIED"—Gaiety (11th week).
"OH, I SAY"—Casino (4th week).
PAVLOWA—Manhattan.
"PEG O' MY HEART"—Cort (4th week).
"POTASH AND PERLMUTTER"—Cohan (11th week).
"PRINCE OF LITTLE" (4th week).
"REPERTOIRE OF SKETCHES"—Princes (7th week).
(Continued on page 23.)

NEW ACTS NEXT WEEK

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

"Jasper," Fifth Ave.
Max Laube, Fifth Ave.
Two Tom Boys, Fifth Ave.
May Wirth, Palace.
Marie Lo, Bronx.
Holden and Dockrell, Bronx.
Miller, Moore and Peters, Bronx.
Rose Dolly and Fred Leslie, 44th St.
M. H.
"Fancy Free," 44th St. M. H.
"Sergeant Bagby," Union Sq.

Bert Errol.
Female Impersonator.
11 Mins.; Two (Interior).
Alhambra.

Bert Errol is a foreign female impersonator who has just landed on our shores. Despite the pace set by Julian Eltinge and others on our stages and the fact that they have about bagged everything in the female impersonating line Errol is worth watching. At the Alhambra he didn't seem able to get started but once under way he pulled up solidly. Errol wears but one outfit but it's a modern affair which cannot be denied by our very best women dressers. Errol has no doubt given the female walk, arm movements and certain feminine poses careful attention as he adheres very closely to them all the way. Occasionally he drops the disguise to reveal that there's the man beneath and displays a hickish inclination to shatter the class conveyed at the start. Errol has a voice of unusually high range, a cross between falsetto and mezzo soprano which he uses to splendid advantage. His trump card is the "My Hero" number at the close which put over nicely. Errol sings better than any of the female impersonators yet seen in New York and depends much on his voice to carry him along. He could have helped out with his deception by using a different stage monicker. Replying to an encore he doffed his wig and made a speech that brought forth a boo and bah and he should guard certain words hereafter if he makes any more remarks. Female impersonators as a rule have the audience against them and certain mannerisms or speeches can do a lot of harm. Errol may not have the class or showmanship of Eltinge but he works along a different line and you have to give him credit. He arrives late with the glory about worn threadbare, but he will get his share.

Mark.

"Ward 22."
Comedy Skit.
14 Mins.; Full Stage (Special Set).
Union Square.

Scene in a hospital ward. Four male patients in bed—Hebrew, Tad, German, Englishman. Female nurse and house physician. "Comedy" is created by applying electric battery to the patients, injecting dope, doctor carrying saw across stage, etc. For finish nurse sings and all join in, with "business." If the skit didn't come from burlesque it would make a capital idea for a burlesque second part. As played at the Square it's a crude small time offering.

Jolo.

Walter C. Kelly.
Stories.
18 Mins.; One.
44th Street Music Hall.

Walter C. Kelly, "The Virginia Judge," appears in New York all too seldom. This week he is at the 44th Street Music Hall, after a long absence from America. It is two years since Mr. Kelly started a trip around the world. His humor is the brand that anyone who understands English must laugh at. It's wit, and the telling, whether the dialect is of the Irish, English or colored race, never has a flaw. Tuesday evening Mr. Kelly's stories were all new, with two exceptions. One is the "Corned Beef" tale which Mr. Kelly could not have known without information was related here before he arrived in town. The other was good enough to be revived. The Virginia Judge tales are more laughable than ever. One is when a colored man, pleading against a charge of stealing chickens, says, "Judge the Lord may strike me dead if I stole them." "Stand over there for five minutes," replies the Judge, "and if you are still living I'll give you 90 days." Walter Kelly is the kind of an entertainer who should be held in one theatre for a run. You never tire of Kelly. As a single-handed character story teller he is without a peer.

Time.

Walter Lawrence and Frances Cameron.
"A Bit of Broadway" (Songs and Talk).

24 Mins.; One (Special Drop).
Fifth Avenue.

It looks like one of those "Hello, Frances," and "Howdy, Walter!" acts made up on the street when each learns that the other is "at liberty" for the present but anticipating. And while the anticipating is good, a round of the music publishers is made and with several songs tacked on to a few used by each in former productions the variety debut is gotten under way. They have the talent but it's lost during the greater part of their present turn.

Mark.

Lawrence Seamon.
Cartoonist.
12 Mins.; One.
Fifth Avenue.

With all due respect to Lawrence Seamon's ability and cleverness to entertain with the chalk and crayon and incidentally make the gift of drawing pay, a sigh of relief will go up when all of the New York newspaper artists have made their debut on the local vaudeville stage. A likable chap, with a pleasing voice, Seamon is able to make himself heard without tripping up any of the footlights. He's regularly employed on the Evening Sun and daily contributes base ball players' heads to its sporting sheet. In this "act" he makes only heads of diamond heroes best known to New York fans. Seamon will receive attention wherever they know baseball. He has a late start but should be able to get some consecutive time without interfering with the granddoldo of the Winter League.

Mark.

If you don't advertise in VARIETY, don't advertise at all.

Ross and Fenton and Co. (4).
"Cleopatra" (Travesty).
19 Mins.; Full Stage (Special Set).
Palace.

After all is said and done, it still is the old-time variety performer who "makes good" in vaudeville, whether it be "pop," "advanced," "supreme" or of any other calibre. It is once more exemplified this week at the Palace, where Charles J. Ross and Mabel Fenton have revived their former success, the "Antony and Cleopatra" travesty. In addition to the inimitable reading of Ross in the apparently serious Shakespearian lines, the work has been brought down to date through the interpolation of quips of contemporaneous vintage. Miss Fenton was accorded an ovation on her first entrance. This was quite all right, coming from the old-timers, but to the younger generation it meant "show me." And she did with her first speech. Effective lighting gave the effect of the break of dawn (hastened of course for vaudeville speed). Standing at the top of the short flight of steps, she exclaimed: "What a lovely November eve this September morn!" Later on, when passing Octavius to partake of refreshment, she says: "Have no fear to drink, 'tis not yet one o'clock." Ross's dying speech was filled with such lines as "Farewell Churchill's," and so on. Three girls and a man (who doubles) made up the "company." Ross and Fenton are still the peers of travesty.

Jolo.

Burton, Hand and Cantwell.
Songs.

15 Mins.; One.
Columbia (Nov. 9).

A singing trio from the west, without a piano, and depending considerably upon volume, Burton, Hand and Cantwell did very well at the Columbia Sunday afternoon. It is singing only, with too many solos and one or two numbers not fitted to their special style, which is low harmonizing on ballads or straight singing of rags. The tallest young man did the "Patrick J. O'Hare" song to a good conclusion, but a bass solo following seemed to drag. The tenor did nicely, and the three boys, who wear evening clothes without hats, have taken their songs from any publisher. The "Fall River Line" number hurt the class of the turn. It's a good three-act for the small time now. With a program newly arranged for them, to run not over 12 minutes, this trio might make the big time, which has few singing trios or quartets now there that depend upon voices alone.

Time.

Ruth Royce.
Songs.
9 Mins.; One.
Union Square.

Usual costume-changing soubret, singing four published numbers, all in the same fashion, with "coon," "rube," "nut" and "mugging," without regard for consistent characterizing. Her biggest asset is a semblance of vigorous rhapsodizing which "got" the audience, unless the applause was the work of "boosters." If the "hit" was the work of "pluggers," it was well done.

Jolo.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"The Strange Woman" (Elsie Ferguson)—Lyceum Nov. 17).

Jesse L. Lasky Co. (14).
"The Red Heads" (Musical Comedy).
48 Mins.; Full Stage (Special Set).
Colonial.

If "The Red Heads" were only red heads, and the cast held performers among the principals besides James B. Carson and Helen Du Bois, Jesse L. Lasky would have something of a good act in his latest production, which suggests "Potash & Perlmutter" and "All For the Ladies" as its source. The idea of the main office of the cloak and suit establishment, with Mr. Carson as Jacob Kaufman, the proprietor who advertises for red headed models to aid business, and the plan of showing models in fashionable clothes, must have been derived from the two pieces mentioned. Eight show girls as a back ground make a thin line nowadays for a big condensed musical comedy production. Two roles that need strengthening are Ted Morgan, the buyer, as played by Stewart Jackson, who seems more of a dancer than an actor, and Ruth Crane, by Eleanor Sutter, a girl who finally fits in as the ninth of the show ladies. Dorothea Sadlier so badly overplayed the female detective she is not entitled to consideration. At the opening, as the red heads apply for the advertised position, they come in singly, as "types," the lisper, suffragette, sad girl, flirt, and so on. The sad girl should have been last as an epitome of them all. The overture led by a red headed girl in the orchestra pit played Franklin and Green's "Red Head." This and perhaps two of the girls on the stage were the real red heads in the performance. The program told where the scenery came from, the gowns and the flower baskets, but never uttered a word about the wigs. And there are some wigs in this act, almost as shoddy as the scenery, which looks as though it had been in use for years, instead of presumably having been freshly made for a new production. If the setting was soiled and spoiled in the "try out" places this turn may have played, Mr. Lasky should bring a damage suit against the theatres which did it. The music is fair, much better than the story, of a runaway from San Francisco, for whom there is reward offered of \$5,000. She's a red head and applies for a position. Mr. Carson did very well, in fact he carried the turn, as the Hebrew cloak and suit manufacturer. Between "P. & P." at the Cohan, "The Pleasure Seekers" at the Winter Garden and "The Red Heads" in vaudeville, New York has almost a thorough exposition of the Hebrew trade. Vaudeville's big time will accept the Lasky turn, because there is not sufficient competition among producers to allow them to refuse it, but the act could have been much better built. Doubtlessly though Jesse Lasky knows his business and the managers he must deal with. He will give them what they will pay him for. If he did any better he would not have gotten any more money.

Time.

Emmett Corrigan and Co. (3).
"An Eye For An Eye" (Dramatic).
 18 Mins.; Three (Interior; Special)
 Fifth Avenue.

Emmett Corrigan's latest vehicle in the "two a day" is "An Eye For An Eye" which Hale Hamilton and Bennett Musson collaborated upon for a Lamb's Gambol presentation. As the little playlet progresses one can't help comparing it to the "Man For Man" sketch which Frank Keenan showed at the Fifth Avenue upon a previous occasion. The idea is very similar with a frenzied father demanding revenge upon the rich for injury inflicted upon his offspring. The "Eye For An Eye" skit is carried along solely through the superb acting of Corrigan. This clever actor as the father of the little Murphy boy who was run down and fatally hurt by the rich Mr. Garrison's auto while going a 20-mile clip handles the role effectively. Murphy Sr., who has done construction work for Garrison—work that drew double pay but meant greater risk underground—sure that the boy can't recover, visits Garrison (Charles Abbott) at his home and calmly tells him that the moment the lad dies he (Murphy) will kill Garrison, no matter what comes. Garrison, at bay, tries every way imaginable to change Murphy's intent. The hospital phones that the kidlet has died, the father receiving the news with an outburst of poignant grief that Corrigan put over naturally and emotionally. Then Murphy gets ready to choke the life out of Garrison. Little Wallie (Edward Quinn), Garrison's little boy, with a little sailboat under his arm, halts proceedings. Murphy realizes that revenge will be all the sweeter but is amazed to find that Wallie and his tadlet were boon companions and that Wallie liked him very much. The chap works a wonderful transformation in Murphy's mind and the determined "eye for an eye" resolution is swept away. Mr. Abbot does fairly good work but the boy could be improved upon. A chauffeur's role was played by A. C. P. Evans. *Mark.*

Clare and Martin.
Songs and Dances.
 15 Mins.; One.
 Columbia (Nov. 9).

Clare and Martin may or may not have been the correct title of this two-man singing and dancing act at the Columbia Sunday afternoon. Besides songs and dances, they talk and attempt comedy, without indicating clearly which one is supposed to be the comedian. After first appearing in evening dress surmounted by silk top hats, the couple return with little comedy college caps on, still wearing the evening dress, and later one claps down a derby on his suit for more "comedy." Most of this is performed during a poor song probably called "Vaudeville." The opening number was "Savannah, Ga.," a rag everybody else had forgotten. The turn closed with an hypnotic dance, travestied. It wasn't funny. Some fair dancing was intermingled. The best of this work though merely recalled other dancing teams. Clare and Martin, to get over, will have to wholly reframe their present turn. *Time.*

"The House That Jack Built" (11).
Musical Comedy.
 25 Mins.; Full Stage (Special Set).
 Columbia (Nov. 9).

The best thing about "The House That Jack Built" is its settings. These represent toy blocks, with some larger ones initiated standing on the stage, from which emerge the principal character, the King, in "Dutch." There are six chorus girls and five principals, but one of whom is a girl. The concerted singing is quite ordinary even to the quartet of four principals. Among the comedy is a "changing-money" scene, where one wagers the other he can make him say "Ouch!" It's ouch! for that too. A travesty on something or other was also dragged in, besides the silly "Army." One or two songs are passable. The music at the Columbia Sunday afternoon was not working right with the company though that could not have made much difference. The chorus girls sing a Suffragette number dressed for an "Amazon March," and the skimpy number of girls in the line doesn't help the numbers. The act seems to have been built for small time. If prepared for children only it might do, but there is nothing at all in it including principals worth while for adult consumption or approval. *Time.*

Mlle. Storey and Co. (2).
Dancing.
 8 Mins.; Full Stage.
 Palace.

Open with a sort of Tango dance by man and woman in evening clothes. (They enter with wraps on, which they immediately doff—unmistakable foreign origin). Other woman does a single semi-toe dance in what might be designated as a butterfly get-up; acrobatic waltz by first two, then by all three; acrobatic "Tommy" by first two. Nothing sensational in these times, but good opening turn. *Jolo.*

Maranville and Griffith.
Songs.
 16 Mins.; One.
 National, Boston.

Any house in a city where the National League ball clubs have a franchise will find this team a money-maker, solely through their drawing power, and in addition the act itself would rate elsewhere as a good "five" on a "big small time" bill. "Rabbit" Maranville, shortstop of the Boston Braves, and "Tom" Griffith, outfielder on the same team, have had common sense enough not to try anything but straight singing, and both have fortunate voices. The "act" was scouted up and literally "made" by Charles Winston, the new press agent of the National, who was drafted from a Boston newspaper. It was intended for a single week, but went so big it will play until March. The close is snappy, with a ball dropped from the flies at the other end of the stage from Maranville, who makes a wild jump, nails it in his outstretched glove and slams it into the wings at a speed that would seem to flatten it against the steam pipes. *Gaultz*

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NEWS OF THE CABARETS

Capt. Churchill, of Churchill's Restaurant, won't object if it is made known he is keeping open house to all agents and acts. Some one worked on the captain's sympathy to represent him in bookings. This person caused to be spread a report he had the exclusive booking rights to the cabaret end of Churchill's, which is always out for new material and will accept it from any one, at the right price. Capt. intends putting on ten acts there, paying \$1,100 or \$1,200 for his show. This week Dottie King arrives in New York, direct from Berlin, to go in the Churchill bill. She is a fantastical dancer. When asked if he intended putting in dancing, Capt. Churchill said he had applied for a license, but his October business jumped \$7,400 over any previous month, so he could not spare the room. "But, of course," continued the restaurant proprietor, "if business should drop off, I will, although I am not in favor of the dancing thing. I would run it with an iron hand and that wouldn't make me popular. Then I believe dancing keeps a certain percentage of business away and perhaps vice versa." The captain also made some sage observations on the dance thing as now going on in New York which displayed a thorough intimacy by him of the subject.

The question of white or colored musician bands in dancing-cabarets will shortly have to be met by the restaurant keepers. It seems to be a matter of opinion mostly.

Mrs. John Howe, wife of the popular fire chief who has the important theatrical district under his command, was tendered a surprise beefsteak last Sunday night at the Lyric rathskeller. About 125 people attended to give Mrs. Howe a good time. A pair of diamond earrings as a mark of friendship went with the affair.

Low Quinn and **Bonnie Glass** are dancing at the reopened Murray's on 42nd street. It is said they are receiving \$500 weekly, the largest salary with two exceptions, yet paid to dancers in the cabarets.

The constant attention of **Eddie Pidgeon** to the Jardin de Danse (New York Roof) is the means of the ordinary dancing-Cabaret emerging from the framework of trot and tommy stuff. The New York Roof is giving a tone to its dancing floor by stepping beyond the stereotyped. The other afternoon **Mae Murray** and **Sebastian**, the professional dancers there, with **Jay O'Brien**, an amateur, tried out a "Tandem-Tango." Miss Murray and Mr. Sebastian faced Mr. O'Brien. The effect was decidedly pleasing and novel. Mr. O'Brien, who is engaged in the automobile business, is conceded to be about the best tango and rag dancer in the country, although not dancing professionally.

The other night at the New York a Virginia reel and lancers were danced at a late hour by the remaining parties on the Roof. As the crowd was lively then, the innovation for the public places was greatly enjoyed. **Henry Berglinghoff**, treasurer of the Roof, called off the sets for the lancers. It had been 15 years since Henry did that, but he didn't slip.

Election night in New York a gay young waiter struck a guest in a Broadway restaurant full in the mouth, then put on his coat and left his place of employment. Last Saturday the restaurant keeper paid the assaulted man \$3,000 to settle his claim for damages.

The police are tightening up again on some of the cabarets in New York. For a while the one o'clock visit of the policeman to notify diners was missed, but it has been resumed in more than one place of late.

The "Follies" company, with 16 people, will open Nov. 15 at Hunt's Point Palace, New York, putting on a Cabaret tabloid under the direction of Percy Elkeles.

Vernon Castle is going into the restaurant business on his own. Next month he takes over the management of Michaud's restaurant at Broadway and 42d street, in association with **Jules Analdi**, who was connected with the Cafe de Paris, under its present name and when known as **Louis Martin's**.

Cincinnati, Nov. 12.

Many cafes frequented by players will be forced out of business through having been denied licenses. Cincinnati had too many according to its population, and the excess had to go. Among the places refused are **Metro-pole Hotel**, **Erwin Kamp's**, **Little Miami Club**, (chorus girls especially) **Harry Vaughn's**, **H. & M. Silverglade's** and **Hoemer's Hotel**.

Boston, Nov. 12.

The exclusive **Copley-Plaza Hotel**, the highest priced hostelry in Boston, and which employs a press agent, today fired the opening gun in a crusade for the lifting of the lid in this city. The "lid" for the past few years has been spiked down, hermetically sealed and soldered and then weighted with verbal threats. The Copley-Plaza, however, with a patronage of the wealthiest Back Bay society element, today started its first afternoon Tango Tea, dancing of this type being allowed for the first time in the history of the city. Unless a crash comes within a week, an attempt will be made to install in one of the largest cafes a conventional Cabaret, at which the most crabbed objector could not find anything offensive.

MISCHIEF MAKERS

A very good burlesque show is "The Mischief Makers," at the Olympic this week. It could be called an excellent performance, and were it not that the women of the company do not measure up to the men, Jean Bedni's outfit would be rated the best show on either Wheel so far seen this season.

That the women fall somewhat below the mark may not be altogether their fault. The men receive the most opportunity. Another big item in the consideration of "The Mischief Makers" is that it is on the new Progressive Wheel. Mr. Bedini, who presents this show, appears to have gone beyond the limit in salary account. 11 principals in all are programmed. And they are principals, even to Chas. A. Morgan, the stager of the numbers, who has but a few lines in the first part to deliver. He is an elderly character, on a honeymoon with a youthful bride. One of the laughs of the performance to those who understand is when Jimmy Cooper, the juvenile, says to him, "Why, you old A. K. what are you doing around here with a young wife?"

This Cooper boy by the way looks like a regular performer. He is badly mis-casted in the opener as a "cissy," something he can not handle by instinct, build, appearance and voice. Mr. Cooper strikes his stride in the burlesque, where he works mostly with Tommy Carter, the former colored comedian of the Farrell-Taylor Trio. In one number the incidental "business" by Messrs. Carter and Cooper brought numberless encores.

The numbers have been well staged by Mr. Morgan. There is a certain likeableness to them somehow that is not explainable. The choristers have been provided with no extraordinary novelties in working, but these 20 girls, the best all around good looking crowd that has shown so far, move together nicely, are as pleasant in their work as they are in appearance, and help the song leaders greatly. Even the lightest of the popular songs got a genuine encore, and encores were plentiful in all the numbers, the best of the lot being those published by the Snyder firm, including "Pullman Porters." Max Winslow should look the Bedini show over to see how well they have handled his songs. "Happy Little Country Girl" even got several return invitations. It was led by Helen Stanley, a pretty little miss, who did a bit just before in her demure garb with the comedians.

A run-around the orchestra pit, the same as used in "The Pleasure Seekers" at the Winter Garden (the Bedini show had it first in this country) is of benefit to the singers. Though it cuts off the first row of orchestra seats, the run brings the principals and chorus at different time almost into the orchestra, and the occupants of the seats there like it. This run, however, might be lowered to the top of the orchestra chairs instead of elevated as at present. A couple of steps could take the people back to the stage at either side.

The performance, for burlesque, is arranged somewhat peculiarly. It helps the whole through the broken up manner of running making the opener

and closer very fast. It likewise gives the comedians a chance to work legitimately without stalling, and this is unconsciously appreciated by the house. Following a 40-minute first part, an olio of two acts is given, then the intermission, after which comes the burlesque, about 35 minutes, with Senator Francis Murphy in "one" right after it with his "Dutch" monolog, the crew meanwhile setting for the roller skating scene which closed the evening's entertainment. "My Lady's Fan" was the second vaudeville act. It is a posing turn, of value as placed, but is too long.

Mr. Carter is the big laugh of the show. He plays easily, and has good assistants in Messrs. Murphy, Cooper, Bedini and Lew Harris. Carter's sneeze, vocal noises and actions bring a continual laugh while he is on view, and he is on the stage almost entirely throughout the two pieces. Some slapstick stuff and messy business during one number in the final part brought howls of laughter, but the messy bit should be dropped. His work had been too clean up to that time. Some good fun was made by Mr. Harris in a fair Hebrew character as a "Cupid." This was well carried out by other principals.

A moving picture travesty also got laughs, while a "table scene" displayed originality. That will sound funny to the other "table scene" players in burlesque.

Mr. Bedini is the "straight," having little to do but perfectly gracing the stage. He sets a good manners example for others. It seems so nice in a burlesque show to notice a man principal remove his hat when a female number leader returns for a bow, and to do it each time, as they do in the Bedini show. Jean Bedini has class and it can't be hidden. Elsie Argus who had a bit as a French girl, with Bedini, also looked well, and fit to be beside him. This girl was made the centre of a good laughing scene between all the men.

Mr. Murphy's "Dutchman" is an ordinary characterization, but he interjects considerable personality, and that boosts it up. In the Cliff Gordon monolog he is doing, Mr. Murphy has but a very few lines of the late German comedian's material. The general idea (without Murphy in make up) follow's poor Cliff's famous act. Murphy got his stuff over nicely, though he fails to accentuate points as strongly as he should for burlesque audiences. His delivery is just a trifle rapid also.

The leading woman appears to be Mardie Langdon. She lent no distinction to her work until releasing a "Rube" song, well done. This stamped the girl as worth while. With Stella Brown, she did a "sister-piano-act" that had little beyond this song to recommend it. Miss Brown later scored very hard with "Peg," sung by her in good voice.

A "Cakewalk" number closed the first part. It was made lively. It's a Winter Garden idea, as the roller skating scene is founded on the arrangement and dressing of the ice skating a year ago on Hammerstein's Roof. Helen Lorraine and De Sylvia are the skaters. It's a diversion. Earl Gates puts over a nifty hard shoe dance that brought him solid encores. He's there at this style of stepping.

ALHAMBRA

The old clientele of the Alhambra is praying that something will happen up that way to bring back the old kick the house had in the good, old vaudeville days of Percy G. Williams. Since P. G. quit with a bank roll to his credit it's been swashbuckling vaudeville that has not done the house any good. Of late the U. B. O. bookers have done a little better with their bills but have been forced to call upon some oldtimers to help them out. The oldest of these this week are James and Bonnie Thornton and Cecilia Loftus. It's no trouble to get choice seats around performance time and Tuesday night there were all kinds of seats obtainable.

One gets a good laugh before he goes in. Outside is a sign which tells the public that E. F. Albee is a tough guy on speculators and that no one must buy tickets from them because they have been bold enough to rent a place right next door to hawk Alhambra seats. The joke's on E. F. as one can get to the Alhambra ticket window quicker than he can to the specs, notwithstanding that they stand within the shadow of the gallery doors and shout "second row seats-balcony tonight 75c."

All told the show Tuesday night did not make such bad entertainment after all. It ran at time like a defective engine, but at stages gave big satisfaction.

Charles D. Weber opened. He's not a bad little juggler, has some good comedy of his own and uses the apple catching on the fork for a closer. Jed and Ethel Dooley who talk, sing, dance, with Jed doing some fancy cycling and lariat whirling, proved pleasing entertainers. Bert Errol (New Acts) acknowledged encores with a speech.

Raymond and Caverly let their funnily worded drop do a silent single for nearly two minutes. They have some new material and a lot of their old patter which landed Tuesday night. Valerie Bergere and Co. scored, closing the first part with "A Bowery Camille."

Ed. Morton opened the second half with his songs. He has several that sounded brand new and were well received. Cecelia Loftus imitated Nora Bayes, Bert Williams, Marie Dressler, Carrie Demar and Ethel Barrymore, closing with an impersonation of Jane Cowl in the first act of "Within the Law." Miss Loftus worked hard. The house treated her with respect. She deserves that for old-time's sake.

James and Bonnie Thornton were a c'ean up. Right here it might be pinned that Bonnie can still show some of the new chicks a thing or two about stage appearance. She's sporting a new outfit that is a dream. Paul Seldom's "Poems in Marble" closed. *Mark.*

The production end holds up, and is extravagant in clothes compared with some of the other Progressive shows. The dressing for the "International Rag" number was tasteful to a degree, and as attractive.

"The Mischief Makers" has a little spice in dialg, but nothing raw. Jean Bedini has given the new Wheel a show that is a big credit to it. His company will draw money. It deserves to.

Sim.

COLONIAL

(Estimated Cost of Show \$3,800.)

The Colonial Monday night held a very good house downstairs, with women predominating three to one for the men present. It was a most unusual night audience for a New York vaudeville house, resembling more a matinee crowd.

Nothing on the program could have attracted women to the extent it seemed unless it was Douglas Fairbanks, who is appearing for this week only, according to the program, in John Stokes' "A Regular Business Man," the piece Henry Woodruff used in the variety places. Mr. Fairbanks gives it a breeze and a twist that sends it over willy nilly. The supporting company is inadequate. It doesn't make much difference who are the others, after Fairbanks.

The program contained enough comedy, and made a good show. Whoever laid it out calculated on the length of the new Jesse Lasky production (New Acts). It ran 48 minutes, too long, regardless of the material that carries it to that length.

About the only fault of the arrangement was Natalie and Aurie Dagwell, opening the show with songs in "one." It looked as though these two girls intended giving the entire performance. Nice place for a "sister act"! Why play them at all if they must open? McDevitt, Kelly and Lucey were second, with more songs and some comedy. They got laughs, and with this in mind the boys might hold to the full stage if possible until the finale. The "closing in 'one'" thing to make an act more desirable is a thing of the past.

"No. 3" was Dainty Marie, who also sings while working on the rings. She uselessly opens in "one" also. Even as a "surprise" for the rings and full stage, it isn't worth while. Marie is a dandy performer in the air, is using good judgment in talking and singing, and might have been in the second half of the program. Merrill and Otto came next with more singing and dialog. They did well, but Frank Otto didn't get as much out of his laugh line as usual. It depends greatly upon when this line is sent over. It always brings the most near the exit. The Lasky turn, with singing also, closed the first part.

The second section was started by Sidney Jarvis and Virginia Dare, who commenced well, but Mr. Jarvis went into full stage after "one" to sing a new song that had been "specially set" with a swing. The swing business is so old and the song not any too good that they hardly earned an encore, but grabbed one anyway, to finally wind up by Mr. Jarvis informing the house he had been requested to repeat his hit from "The Little Millionaire." It's "Wonderful Girl." Mr. Jarvis sang it, but those who "requested" must have been absent. Very little applause. Better forget the past, Mr. Jarvis, and go in for the future. Some corrections in arrangement and you may be there. Don't let the music publishers kid you.

Ray Cox and the Azard Brothers also appeared. *Sim.*

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44TH STREET.

(Estimated Cost of Show, \$5,500.)

The "bigness" of the "productions," as seemed to have been the intent of the 44th Street Music Hall management, has disappeared in this week's program; not altogether, for the Agoust Family, closing the show, still retains the Cabaret setting with its group of people. The remainder of the show, however, with one exception, runs as a straight vaudeville program.

It's a good bill this week, with several new features and a great quantity of comedy. The Music Hall line-up contradicts the belief it is difficult for "the opposition" to secure as many desirable comedy turns as wanted. The current show is full of comedy. It comes in a stretch from five numbers in succession and is given a great finish, with but one act in between, when Walter C. Kelly (New Acts) appears on the stage. Mr. Kelly returned the audience its money's worth right there and then. A very good house attended Tuesday. Not much paper in. The matinee had a very fair crowd, with more paper than at night.

The Music Hall is there, but to make it, that's it. The original idea was the best. That could not have fallen down, but it may have been very expensive. The management is probably clipping until the box office warrants a more extravagant outlay. Like all new vaudeville theatres, the Music Hall is having trouble with its matinees. The same thing now exists at the Palace, after the latter has been open for a long while. Proper direction will bring the Music Hall around. It can't fail if handled properly, for there is too much exclusive material to be secured for these bills, material the regular big time houses could not possibly get.

The only other act, besides the Agousts, which was "set" was that of the Jap Wrestlers, from the Barnum Circus. The house gave them a Japanese background, with several Geishas squatting about. The foreigners did Jiu-Jitsu and wrestling, the latter holding some comedy. The act made a big flash through the manner it was put on.

Tortajada had her own setting, and seems to tell a Spanish story in Spanish. She is doing some changes and playing a plot, but Tortajada, just as herself, isn't making good on the stage. She looks well enough, and that's about all.

Another newcomer to the program was Marie Fenton, given a too important position in the second half. Miss Fenton is singing all songs by one publisher. That's very foolish, for this girl needs the best songs she can get.

Edgar Atchinson Ely in "Billy's Tombstones" replaced Sam Bernard, who had to retire from the bill Monday. Ely did well enough, but it was rather a light substitution for the headlined attraction.

The Schwarz Brothers repeated their "Broken Mirror" for the third week. They continue to prove they have a big comedy turn and do some very finely drawn work in it. If the "mirror" could be set upstage center, the effect all over the house would be heightened. From certain sections, where the frame really appears as a mirror, instead of seeing it diagonally

the "mirror work" is even better appreciated.

Oscar Lorraine "kidded" with his violin and put it over. Mr. Lorraine has a grasp on travesty with this instrument and a streak of humor that make his act distinctive among "fiddlers."

The Konerz Brothers opened with diabolos, making a neat showing in the spot. Harry Rose, the unannounced imitation of Al Jolson, was next. Mr. Rose works hard; that's the nearest he ever gets to Mr. Jolson. Mado Minty was "No. 3" in her "Spider Dance," and easily held attention. Her turn is unique in conception, and this alone holds interest.

The Ward Brothers were placed in Miss Fenton's program place, probably because the Brothers are also at the Winter Garden this week helping "The Pleasure Seekers." They do well in the present act, which is quite a departure for two former hard shoe dancers. They are using one old song they have had time enough to replace. It sounds suspicious to hold onto one like that so long.

The Agoust Family and the setting may have been arranged by Emile Agoust. The "Family" contains the Havelocks and appears to have been made up for the occasion. It easily held the house in for closing position, the show concluding at 11:15.

Time.

UNION SQUARE

(Estimated Cost of Show, \$1,500.)

Vaudeville houses seem to have little or no control over the song numbers offered by the acts. At "the Square" this week there is a confiction—or repetition—that might easily be rectified.

There was the usual switching about of the bill after Monday. Ruth Royce (New Acts), listed for fourth position, was moved to next to closing, and several of the other turns were changed around on the program.

Sprague and McNeece, roller skaters, have an act replete with style, grace and dress. Meredith Sisters have several new songs, but adhere to the same scenic and costume routine. "Ward 22" (New Acts).

Marie and Billy Hart went over in fine shape with their familiar "Circus Girl" offering. Miss Hart should eschew full tights, which would enhance the "class" of the turn, as she is growing plump. Kajiyama is an ambidextrous chirographist. Mr. and Mrs. Jimmy Barry, in their "Rube" sketch, were wholly acceptable and entertaining.

William Elliott is announced on the program as "presenting" Jack Devcreaux and Co. in a farcical-magic playlet, "Don't Do That," that has been playing around for some time without the prestige of the name of the son-in-law of David Belasco attached to it. It is a clever little conceit, well played by two of the three performers in the cast, but there is no discernible improvement to it since the Elliott cognomen was affixed to its presentation.

Four Bards, well-known and popular gymnasts, closed the show. *Jolo.*

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PALACE

(Estimated Cost of Show \$3,850.)

The fine Italian hand—beg pardon, New England hand—of B. F. Keith is in evidence at the Palace this week.

No longer is there to be found a program costing \$7,000 and over. Undoubtedly with the official public announcement of the control of the house by B. F. Keith there has been a limit of about \$4,000 placed on the show, and the nine acts on view (still booked in Martin Beck's office) the current week are a trifle below that figure.

The excellent orchestra of 16 pieces, which plays first rate overture and intermission numbers, is not presided over by a competent vaudeville leader. The best orchestral leader is often totally inadequate as a director for variety turns. If the present incumbent remains it is suggested that the coat of his dress suit be built up to cover the rear collar button.

Mlle. Storey and Co. (New Acts) opened. Ida O'Day was moved from third to second position, probably to separate her as far as possible from Lillian Lorraine, both doing songs and costume changes.

Charles Kellogg, who sings "like a bird" (this is literal), was switched from opening the second half to third. His act is, to say the least, odd. His "talk" on birds and other things pertaining to woodland, is that of a man of intelligence and schooling. Kimberly and Mohr, a couple of clean-cut young men, have a singing novelty, telling a story in rhyme and song, with a special drop in "one" on which is painted an excellent perspective of an interior, giving the effect of full stage.

They finish as a "piano act" and are immediately followed by Clark and Hamilton, who use the same piano, shifted to the other side of the stage, in full view of the audience. Bert Clark was in fine fettle Monday night, indulging in some extraneous "kidding" that once or twice disconcerted his partner, to the huge delight of the spectators.

Four Fords, opening the second half, have improved their terpsichorean offering by discarding the two extra girls, getting down immediately to the hard work. The gold cloth Turkish trousers worn by the girls in the last number, while probably quite expensive, do not show up well from the front. They looked like some sort of soiled cream-colored fabric.

Lillian Lorraine, seventh, is going backward instead of advancing. Her special drop through which she makes her entrance has a few holes, and its material is so thin her costume changes back of it are silhouetted on it. And Lillian has fallen hard for the music publisher. Her pianist is a recruit from the "plugging" department as are also the "boosters" in the gallery, who help out with whistling. They tipped their mits on her first entrance by the warmth of their "reception" when the remainder of the house was passive.

Ross and Fenton and Co. (New Acts) followed, with Herbert and Goldsmith preceding the pictures.

"Supreme vaudeville," at \$2, consisting of nine acts at a total cost of \$3,800, eh? My word! *Jolo.*

FIFTH AVENUE.

With Mr. Winter arriving with due pomp and ceremony enroute from the west Monday may have had something to do with the blizzardy audience that blew into the Fifth Avenue that same night. Said audience was not only small decidedly chilly.

The Upside Down Zeraldas opened quietly with their balancing tricks. Lawrence Seamon (New Acts) gave an able demonstration of his talent with the chalk. W. H. St. James and Co. in "Stockings" did not appear at night. Instead William J. Deming and Co. played "She Loves Me; She Loves Me Not." This is the little farce which Aubrey Boucicault presented in New York Sept. 7, 1907. Deming works hard and evoked intermittent laughter Monday night. It's an inconsistent offering with a slangy stenographer making herself the immediate advisor to a rich young lawyer in his love affairs.

Walter Lawrence and Frances Cameron (New Acts), John and Winnie Hennings turned loose the first real comedy of the evening and the act went over big. Hennings still has some of his original matter left although various acts lifted much of his material in the west. That piano "bit" is new and decidedly funny.

Three Beautiful Types pleased. Two of the women appear to be taking on flesh. Maybe it was the lights which caused this impression. The act could be shortened and just as much gotten in the long run. Stepp, Goodrich and King did very well, considering the boys have not the best routine possible. The act went big on the old trio numbers with the "cissy" work going as good as ever.

Emmett Corrigan and Co. (New Acts) held interest with "An Eye For An Eye." Julius Tannen was next to closing. The tide went against him at first but he soon had 'em laughing.

The De Lasso Brothers closed. They have several circusy aerial tricks worth watching. *Mark.*

SUES "HALF WOMAN" FOR \$2,000.

The "Half Woman" at Hammerstein's was sued this week by Frederic Melville for \$2,000. A breach of contract is alleged. Joan Guenther, husband of the freak, is also a defendant.

Melville claims to have had the curiosity under engagement at \$150 weekly, play or pay. He contracted with Hammerstein's for four weeks commencing in the summer at \$400 a week. "The Half Woman" and her husband, then in Germany refused to come over here, accepting another engagement at Coney Island for \$175 a week, the amount the act is now receiving at Hammerstein's.

Melville also brought suit to recover the amount for the lost time at Hammerstein's also for expenses in connection with building up the act.

"The Half Woman" is booked for the Ringling Circus next season at \$175 weekly. She is known as Mlle. Gabricle.

Melville opens a new act called Zylette, "the Doll Girl" at the Union Square Nov. 24. The young woman in it is English.

ALL FOR THE LADIES.

(Continued from page 13.)

it over that one forgets the defects. Her first costume is an old fashioned hoop-skirt of white lace, with a blue silk bodice. The last dress is an up-to-date crinoline gown of white silk and shadow lace. A dark blue silk ruffle round the waist is very effective. Mlle. Storey and Co. open the Palace show this week in an acrobatic dancing specialty. Mlle. Storey (in her single dance) wears a costume that may have been pretty once. Her other costumes are much better.

Joseph Herbert, Jr., and Lillian Goldsmith, closed the Palace show with their Siren Dance (both in bare feet). Miss Goldsmith has a very pretty pair of legs and feet and can well afford to show them without tights or hosiery.

Florenz Ziegfeld, Jr., sat in one of the front rows of the New Amsterdam Monday night at the opening of "The Little Cafe." "Diamond Jim" Brady and party had their usual seats in the first row. Julian Mitchell, peeking through a hole in the curtain before the show started, spied both Ziegfeld and Brady, and said to the chorus: "If one of you girls look at Ziegfeld or Brady during the performance, I'll throw you out of the theatre." During the evening a voice that sounded suspiciously like A. L. Erlanger's could be heard often from back stage shouting, "Hurry there, you girls, Forte, Forte."

Gaby Deslys is coming to New York today on the Mauretania, I wonder what the Customs officers will go with her \$20,000 worth of aigrettes. I hope they treat her more gently than they did Helen Downing (Mrs Herbert Brenon). The Brenons returned last week, with their son, automobile and several bunches of the proscribed hat ornaments. The Customs people ruthlessly jerked the aigrettes out and threw them in the ocean, not deigning even to answer Helen's question of disgust. (We girls do suffer.)

Cartmell and Harris are doing the same act, even to the songs, but they were huge favorites at Hammersteins. Miss Harris is wearing some dainty clothes. The dancing dress was a peach-colored chiffon, trimmed with ermine. Her last gown was a cute little pantalet suit (made like kiddie's rompers) of white satin with a rhinestone belt and a student's cap.

Jealousy is said to be a trait no one can fully control, but when it interferes with business, some means should be taken to eradicate the green demon, especially when in the instance I am thinking of, the object of his wife's suspicions is a highpriced opera singer. The man with a wealthy voice is now out of an engagement as I hear it through his wife insisting upon passing by favorable mark all engagements tendered him. This has kept the singer from several lucrative jobs that held out big promise also, and it has likewise obliged him to forego several private functions where his voice would have returned him considerable money for a brief time. Mrs. Singer before expressing an opinion as to whether

her husband can appear makes an investigation into the surroundings and environments her husband will find himself in, inquires into the female personnel of the organization or private gatherings and invariably votes NO.

Soon are the beloved forgotten—in the show business. Love around the footlights seems to resolve itself into a matter of killing time. If the companion is agreeable, it doesn't make any marked difference who he or she may be, and one is as good a substitute as another, either effacing any distrust for the loss of the object of original affections. If that is philosophy, let 'er stand, and if it isn't, charge it up to experience, observation or any old thing, but the fact remains that a Broadway manager, after assiduously giving his attentions to one young woman for several weeks, as suddenly flew back to the other whom he had forsaken when the "steady company" person left town for a week or so. So there you are, it either bears out my argument or it doesn't. That the girl he flew to was an old flame doesn't make my case any weaker, stronger really, for a new face might have held even more attraction.

One of the newer generation of successful playwrights—a married man, whose wife holds a prominent place before the footlights, is buying American Beauty roses for an actress who, when she's in town resides in the 40's. The little playwright (erstwhile newspaper man) only recently helped the woman secure a position as leading lady with a Western stock organization. She had no sooner arrived in the town where she is now located than she grew popular with the leading man of the company.

Marie Fenton, at the Music Hall (44th St.) this week, needs new songs. Her present routine has been heard too often. Miss Fenton looked well in a white silk gown with draperies of black lace. The last costume was an odd looking affair of oriental silk and purple chiffon, quite striking. At the Music Hall Tortajada, Spanish chanteuse and dancer, is doing a sketch. She plays two characters all by herself. One is a Spanish dancer, and the other, a bull fighter (pardon me, Toreador), and she certainly does throw the bull. It is all done in Spanish lingo, so you have to guess what its all about. It ended happily, that was all I could learn. Tortajada is showing pretty limbs, but she has the funniest little pose with one foot. It's worth seeing. The Ward Brothers did very well with their London chappie talk. One of the boys is wearing a dress suit that fits perfectly, but the other Ward needs a new coat. His present one badly wrinkles behind.

There is a man known perhaps a little better in the "office" portion of theatricals than in the newspapers, who is acquiring an unsought for rep. as a married person around the 50's. In a nice little domicile in that neighborhood is a young woman who goes to market regularly, leaving her name as Mrs. — for the goods purchased. The showman poses as strictly a bachelor, but his home address is the same.

STOCK

KEENEY BUYS OUT PAYTON.

The new Payton theatre, Newark, is now the sole property of Frank A. Keeney. \$30,000 is said to be the total amount it cost Keeney to secure the entire control. \$15,000 went to Payton, and the other half to some other interest in the property.

Keeney's Bronx purchase, the Metropolis, is going to discontinue stock, it is said. Carl Hunt lately took charge of the organization there, but the stock proposition for that section of the Bronx is impossible, according to reports and trials made.

A pop vaudeville or perhaps a straight picture policy will be given a chance in the Metropolis by Keeney.

HEUCK'S GIVES UP.

Cincinnati, Nov. 12.

That stock in Cincinnati is a very dangerous investment was demonstrated again this week by the failure of the Heuck Players. After a season of five precarious weeks, Director Morris B. Streeter, after a conference with the Heuck Brothers, owners of Heuck's opera house, decided to give up the ghost.

The company will not go out of existence, but be reorganized and open at the Gaiety theatre in Indianapolis, about Dec. 1. Blanche Bryan will remain at its head. The Gaiety is now playing S-C. vaudeville. It is rumored that John J. Ryan, former Cincinnati, is interested in the proposition whereby Sullivan-Considine will move to another Indianapolis theatre.

The Heuck Players failed, it is said, because their shows were over the heads of their audiences. They got a bad start with "The Wife." Heuck's will remain dark for a week, and it is thought, will re-open with vaudeville and pictures. Previous to the stock failure, vaudeville was tried at Heuck's with similar result.

TWO TOWNS A WEEK.

North Adams, Mass., Nov. 12.

The newly organized stock company of B. E. Franklin's will split the week with the Bijou here and the Empire, Pittsfield, Mass. The company opened last Saturday in Pittsfield.

Maud Richmond and Thomas McDonald are the leads; Charles Guthrie, director; Elsie Southern, Bessie McAllister, Katherine Campbell, John Fleming, Robert Berchett, Russell Parker, Edward Overman, scenic artist.

MOREY PLAYERS AT BAYONNE,

Bayonne, N. J., Nov. 12.

The former E. A. Schiller Broadway Theatre stock has been supplanted by the Lubella Morey Players, presenting "Wildfire" last week with Will Archie especially engaged to play his old role.

Harry Stafford, the original jockey of the Lillian Russell show, was also engaged. Stafford retired from the stage to practice medicine.

R. G. Edwards is stage director at the Broadway.

JEWETT PLAYERS PUZZLE.

Boston, Nov. 12.

The Henry Jewett Players have ceased to be a joke in the local theatrical world and are now a puzzle. Why Jewett, a veteran in the game, should use "Let's Go A-Gardening" for a third week after it was pronounced a flat failure on its opening night and has lost money at an appalling rate since seems to have stumped those who usually profess to understand weird theatrical propositions.

Jewett has been certainly sacrificing himself, catching the midnight to New York several times a week and listening to early forenoon rehearsals of the ability of various unemployed actors he is thinking of engaging and returning to Boston in time for the evening performance. The explanation of the continuing of "Let's Go A-Gardening," which is a crudely amateurish work by a Radcliffe girl graduate, is that next week's production, the dramatization of the novel, "The Broad Highway," by its author, Jeffery Farnol, was not available sooner because of the finishing touches which the author had to give it after rehearsals started.

But this does not explain why during the three weeks of agony that is now drawing to a close something acceptable—the stock shelves are filled with plays bland enough to adapt themselves to Jewett's policy of clean drama—was not dug up and presented.

In the meantime John Craig, in stock at the Castle Square, continues to clean up his weekly harvest, the Jewett Players not having affected his receipts in the least.

BUNTING CO. CLOSING.

New Orleans, Nov. 12.

The Emma Bunting stock company closes at the Dauphine Nov. 30. Business has been fairly good, but Ed. Schiller, its manager, has decided he can make more on tour.

A CLEAN UP AT LAST.

Bayonne, N. J., Nov. 12.

Stock has been a loser hereabouts for some time, yet the reorganized Broadway Theatre stock cleaned up \$350 last week.

MACDONALD IN "READY MONEY."

The "Ready Money" company playing Little Rock Nov. 17, will be joined at that point by Rose MacDonald, who will take the lead. She was formerly leading woman in stock at Washington. The M. Scott-Paine Agency put through the engagement.

SWITCHED TO DRAMA.

Lawrence, Mass., Nov. 12.

The Malley-Denison stock which has been handing its clientele highbrowed New York successes has switched to drama, this week's bill being "A Wife's Secret."

Ngatime on the Moller Pipe-Orchestra? Sure! Snapplet you ever heard. Heavy stuff, too, if you like. Ordinary pianists get good results quickly. Wonderful self player applied if desired. C. S. Loeb, N. Y. and Bkn. Tel.

SHOWS NEXT WEEK.

(Continued from page 17.)

FORBES ROBERTSON (Repertoire)—Shubert (8th week).
TWEN KEYS TO BALDPAPE—Astor (8th week).
SWEETHEARTS (Christie McDonald)—Liberty (11th week).
TANTE (Ethel Barrymore)—Empire (4th week).
THE AUCTIONEER (David Warfield) (revival)—Belasco (8th week).
THE BLUE BIRD—Grand O. H. (4th week).
THE FAMILY CUPBOARD—Playhouse (4th week).
THE GREAT ADVENTURE—Booth (6th week).
THE LITTLE CAFE—New Amsterdam (2d week).
THE LURE—Elliott.
THE MADCAP DUCHESS—Globe (3d week).
THE MAN INSIDE—Criterion (3d week).
THE MARRIAGE GAME—Comedy (4th week).
THE MARRIAGE MARKET (Donald Brian)—Knickerbocker (9th week).
THE PLEASURE SEEKERS—Winter Garden (3d week).
THE STRANGE WOMAN (Elsie Ferguson)—Lyceum (Nov. 17).
THE TEMPERAMENTAL JOURNEY—Republic (11th week).
THE TONGUES OF MEN (Henrietta Cromman)—Harris (2d week).
TO-DAY—48th Street (7th week).
WHAT HAPPENED TO MARY—Royal.
WITHIN THE LAW—Eltinge (63d week).

CHICAGO.

THE HAM TREE—American (1st week).
A MODERN GIRL—Cort (1st week).
THE BEAUTY SHOW—Cohan's (4th week).
THE ROAD TO HAPPINESS—Garrick (13th week).
A TRIP TO WASHINGTON—LaSalle (13th week).
SHAMEN DHU—Olympic (5th week).
A GOOD LITTLE DEVIL—Powers (3d week).
ROMANCE—Princess (8th week).
STRATFORD - UPON - AVON Players—Blackstone (3d week).
A BROADWAY HONEYMOON—Howard's (7th week).
OH! OH! DELPHINE—Illinois (4th week).
THE FIREFLY—Studebaker (1st week).

PHILADELPHIA.

THE AMAZONS (Billie Burke)—Broad.
BROADWAY JONES (George M. Cohan)—Forrest.
THE ARGYLE CASE (Robert Hilliard)—Garrick.
LITTLE WOMEN—Adelphi.
PASSING SHOW OF 1913—Lyrac.
THE OLD HOMESTEAD—Lyceum.
THE THIEF—American; stock.

LONDON.

THE GIRL FROM UTAH—Adelphi.
THE EVER OPEN DOOR—Aldwych.
A DAUGHTER OF FRANCE—Ambassadors.
NEVER SAY DIE—Apollo.
A PLACE IN THE SUN—Comedy.
ROYAL OPERA—Grand Garden.
OH! BAY—Criterion.
THE MARRIAGE MARKET—Daly's.
MAGIC—Little.
SEALED ORDERS—Drury Lane.
THE ADORABLE ONE—Theatre of York's.
THE GIRL OF THE FILM—Gaiety.
THE REAL THING—Garrick.
PEOPLE LIKE OURSELVES—Globe.
WITHIN THE LAW—Haymarket.
JOSEPH AND HIS BROTHERS—His Majesty's.
THE GREAT ADVENTURE—Kingway.
UNDER TWO FLAGS—Lyceum.
THE GIRL IN THE TAXI (Revival)—Lyrac.
THE LAUGHING HUSBAND—New Theatre.
MARY GOES FIRST—Playhouse.
ARE YOU THERE—Prince of Wales.
THIS WAY, MADAM—Queens.
THE PURSUIT OF PAMELA—Royalty.
THE GRASSY SEVEN—Savoy.
THE PEARL GIRL—Shaftesbury.
THE WITCH—St. James's.
THE JONESSES—Strand.
BETWEEN SUNSET AND DAWN and **THE GREEN COCKATOO**—Vaudeville.
DIPLOMACY—Wyndham's.

PARIS.

LE DROIT DE MORT—Theatre des Arts.
PROCEUR HALLERS—Antoine.
LE PHALENE—Vaudeville.
LA PRESIDENTE—Palais Royal.
VIVANTE IMAGE—Sarah Bernhardt.
LE SECRET DE SAUVAGE—Femina.
ANGES GARDIENS—Marigny.
SAMSON—Gymnase.
TRAVAUX D'HERCULE—Femina.
IRREGULIERE—Reliance.
L'ACCIDENT—Reliance.
CELESTE—Opera Comique.
L'INGENU—Michel.
INSAISSABLE STANLEY COLLINS—Theatre.
INSTITUTE DE BEAUTE—Varietes.
CHEVREFFUILLE—Ambigu.
COCORICO—Apollo.
MARCHE NUPCIALE—Comedie Francaise.
MARCEL—Odeon.
LA DANSEUSE DE TANGARA—Gaites.
LE RUISSEAU—Porte St. Martin.
LE TANGO—Athenes.
VEAU D'OR—Comedie Champs Elysees.

Hope Lenore will begin a tour of the Orient in January in an illusion and hypnotic show.

OBITUARY

Mrs. Gertrude Weber, mother of Joe Weber, the comedian-manager, died Nov. 10 at her home, 438 West 164th street, aged 86. She is survived by seven children, all with her when she died.

Austin Roberts (Basso and Roberts), husband of May Simlax, died Nov. 9 of throat trouble. He was at one time of the team of Ferguson and Mack.

Charles Lauter, father of Phil Lauter (Phil Doreto), died Nov. 9.

James R. Waite died Nov. 9 at the Home of Incurables in New York. The Actors' Fund had cared for him. A widow, Virginia Dormer, and a child, five years old, survive. The deceased had last appeared upon the stage, in vaudeville, in "Other People's Money."

J. Hahlo, a musical hall agent, died in Berlin last week, at the age of 51.

George Storrs Fisher, with the Academy stock, New York, dropped dead in Brooklyn Nov. 6, from a hemorrhage of the brain. He had just left the theatre. A widow survives. Fisher was a young actor and at one time was with the "Behman Show" on the Columbia Circuit.

IN MEMORIAM

In loving memory of
HAL GOLFREY
 One of the best pals I ever had.
 Who departed this life Nov. 11, 1911.
JENIE JACOBS

Franklin Pierce Battin, character actor and dialectician, expired suddenly while making a visit to a local library Sunday. Battin was well advanced in years but was well and popularly known around the agencies.

Robert Abernathy, an usher at Hammerstein's Victoria for six years, died in New York Nov. 9, of tuberculosis.

Mrs. Addie Grinnell died in the Flatbush almshouse Nov. 11, aged 84. She was prominently before the public as an actress in the days of Edwin Forrest. Deceased was totally without funds at the time of her demise.

Thomas B. Burke, manager of the Theatre Francaise, Montreal, and at one time connected with the Mark Brock and Marcus Loew firms, died Nov. 1 at his summer home at Gilman Iron Works, N. H., after a nine months' illness. He and his father ran the Lynn (Mass.) theatre at one time. He was born Nov. 7, 1886.

Lenore White (Mrs. Robson Barnett), daughter of Richard C. White, San Francisco, and a sister of Dick Leoni (Leoni and Leoni), died Sept. 21 at Wailuku Mani, T. H., of chronic dysentery and heart trouble. She was best known as a model, although she had been on the stage for a long time.

A husband and three-year-old child survive.

New Orleans, Nov. 12.

Edward Laverne, "The Man with the Eyes," died of the pistol wound he sustained here last week. He was thirty years of age.

Leon Espir, known as Christian, stage manager of the Porte-Saint Martin theatre, Paris, died Oct. 24.

Boston, Nov. 12.

Louis A. Frederick, a 60-year-old veteran minstrel and "legit" player, was found lying in the City Hospital morgue after being listed for a week as "unknown," another actor, Edward Sullivan, also an old-timer finally locating his associate of 40 years. The

Actors' Fund heard of the identification within a few hours and notified the morgue the body would be cared for and suitably buried.

NEW PICTURE BUILDINGS.

Georgetown, Del., Nov. 12.
 W. D. Denney and Walker Mifflin, of Dover, are constructing a theatre to be used for pictures and supporting bill in Lockerman street, Dover. The building will be thrown open to the public about Dec. 1.

Within a few weeks a new theatre under construction at Laurel, will be opened. The new playhouse is one of the finest in the Diamond State, south of Wilmington.

According to the Midland Journal, of Rising Sun, Maryland, of Oct. 17, negotiations are in progress for the lease of the Oxford, Pa., fair grounds to A. P. Wheeler, who wishes to make them his permanent winter quarters for his show.

Motion picture houses will be opened within a few weeks in Milford, Milton and Delmar.

A syndicate is said to be forming in lower Delaware to acquire control of a string of theatres in the several small cities.

CORRESPONDENCE

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

JOHN J. O'CONNOR
 (WYNN)
 In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
 MAJESTIC THEATRE BUILDING

PALACE (Mort H. Singer, mgr.; Orpheum).—The storm that swept over here Sunday played hob with the bill. Randolph, a singer and the spot allotted to Ralph Herz was not filled. Chick Sale, who was shifted down near the end for the occasion, read a wire from Hers in which he said he was on the delayed 10th Century between Toledo and Chicago and would be unable to arrive for the matinee. The audience received the news with applause, which seemed to be a bit ironical. However, Hers arrived for the night performance, and all was serene. Little Shaw, who shared headline honors with Hers in the billing, came in for much applause and her turn was interesting. Chick Sale, however, was the big hit of the performance. His protean act, showing the different characters and a fashioned school entertainment, went with a rush. He appears to grow better as the years go on and is more sure of himself in his broad portrayal of rural character. One of the earliest acts to get the audience was Phine and her company in sixth place, allowing for an extra put in second. The musical act called "Attorneys," followed. They offered a little too much of a good thing, but finished with a flourish. Florence Tempest, who had been up near the top, sang a number of sophisticated songs that went fairly well, although they did not arouse any riot of enthusiasm. Her dances went well, with the assistance of Herbert Hoffman, and the piano music was looked after by Harry Wilson, who pounded the ivories with good results. Roberto, a juggler, who has some new ideas and a few odd ones, opened the bill. He and his assistant, who sang, did not have an easy time of it, but managed to get the clammy audience into some sort of semblance of life before they left the stage. Mrs. Chick Sale was called upon at the last moment to fill in one spot owing to the absence of Ralph Herz. She came on in second place and played several violin selections with such grace and sweetness that she registered a decided little personal hit. Modest and modestly gowned, she made a fine appearance on the stage, and while her playing was not touched with the fire of genius, it was wholesome and honest, and found much favor. She was called back for numerous bows. Martin C. Fabrit in second place according to the program, "The Rose Valerie" act, a wire act, brought the bill to a close with snap and go. It is showy and full of life. The lower floor of the house was well filled, but the balcony audience was small. REED.

GREAT NORTHERN HIP (Fred Eberts, mgr.; agent, E. J. Cox).—Dogs opened the show and horses closed it. Woodward's Dogs, one of the big house orphans in the season, had opening spot, and while the audience was small and listless, got some attention. The act is a good one of its kind and deserved better treatment than it received Monday night at the first show. Fay and Tennent, two young women who love fair voices and can dance a bit, followed. One dresses as a man and swaggers a bit and the other wears dainty gowns and looks sweet and pretty. The act is long on dancing. Manolo, who has a dark skin and comes on in the garb of a street sweeper, performed some slack wire feats that got him much applause. A somersault on the wire was his biggest feat and it got him an ovation. Doc White, a White Sox pitcher, came on in fourth place and he was received with much acclaim by fans who were there to give him a hand. He had a plant with him, and he opened with some violin selections which were a bit of a nature to get the Chicago river on fire. After he had been on a while, however, he warmed up to his work, and finally swung into some rag numbers that let him get by. His songs were of a quiet nature, also, but his voice is

fresh and he has a style with him that is pleasing. Naturally, he was given much applause, for he had many friends in the house. The Weber family, following, did some make balancing that got them over with a swing and Garson & Willard did not have a hard time in eliciting laughter with their German comedian act in Chinese habiliments. Their talk was of ancient vintage, but it seemed to be just what the audience wanted and they had to bow several times after they had done their stunt. The Davenportes closed with their bareback riding act. This is one of the best acts of its kind on the stage at present and is neat and well staged. Three white, ambling steeds, a man and two girls comprise the act and they offered good entertainment. The bill was run through at a rapid rate and was over by 12 o'clock about thirty minutes of the usual time. REED.

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—With Irene Franklin at the top and a fairly good supporting bill in attendance, this week's Majestic show runs pretty close to the usual average without a shade either way. Miss Franklin, one headliner who usually lives up to expectation and in this particular regard is in a class by herself as far as headliners go, introduced several new songs and as many new gowns, scoring her usual mark. Of the six numbers, not a one came within character classification, all running along light comedy. Pretty good for any single woman to go out and locate with six numbers, all practically "straight." They usually just get by with two or three. Change her routine as she will, Irene Franklin always remains in the Southpaw plan. Mr. Burton Green, remains so far in a class by herself against her competitors, that comparison is almost as impossible as odious. 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were that ere the week had slipped by, he would have the whole neighborhood fanning for him. The Six Banjo Friends had the star position, and these musicians went well. Their banjo playing was brisk and full of ginger, and they have the good sense to offer plenty of stuff that is being hummed and whistled and sung in all directions. There is a pretty good sketch preceding Whitehead, called "The Fighter and the Boon." This, as its title indicates, is a political affair. Richard Milloy and George D. Mackey are the players. Katherine Klare, billed as "The Irish Thrush," used green liberally in her gowning and sang several songs of the rough and ready sort. She did not resort to sentiment to any degree and lacked temperament. She needs a few ballads and should take lessons from Chauncey Olcott if she wants to reach the Irish heart. Sharp and Platt had second spot. They offered their German comedy, some ancient and some modern. They held the boards fairly well for a few minutes. Barton and Lovers opened the entertainment with clowning and dancing. This act, seen some time ago at the Great Northern Hip, had more people in it and was more elaborate, but was no better than it is now. Lovers has some good dances and she does them gracefully. One of her numbers, the "Amrita" dance from the "Peer Gynt" suite by Grieg was excellent. Barton, who followed with a travesty, got a good many laughs. His work is too coarse, at times, and he should have a censor follow him about and give him a few hints in the matter of taste.

READ.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Alice Lloyd and her road company opened Sunday afternoon for a week's stay.
AUDITORIUM (Bernard Ulrich, mgr.).—

"Passing Show of 1912," last week for benefit of Police Fund.

BLACKSTONE (Augustus Pitou, Jr., mgr.).—F. R. Benson and his players from Stratford-Upon-Avon in Shakespearean repertoire. Fair attendance.

COHAN'S G. O. H. (Harry Ridings, mgr.).—Raymond Hitchcock in "The Beauty Shop." Good business.

CORT (U. J. Hermann, mgr.).—Last week of "When Love is Young." Mildly successful.
FINE ARTS (Alfred Perry, mgr.).—Repertoire season opened Tuesday night under direction of Ben Iden Payne.

GARRICK (John J. Garrity, mgr.).—William Hodge in "The Road to Happiness," excellent returns.

HOWARD'S (Frank O. Peers, mgr.).—"A Broadway Honeymoon." Picking up.

ILLINOIS (Will J. Davis, mgr.).—"Oh, Oh, Delphine." Moderate patronage.

IMPERIAL (Kilmt & Gassolo, mgr.).—Traveling company in "One Day."

LA SALLE (Harry Askin, mgr.).—"A Trip to Washington." Good gait.

NATIONAL (John J. Barrett, mgr.).—"Where the Trail Divides."

OLYMPIC (George C. Warren, mgr.).—Chauncey Olcott in "Shameless Dhu." Big returns.

POWERS' (Harry J. Powers, mgr.).—"A Good Little Devil," creating mild diversion.

PRINCESS (Frank Phelps, mgr.).—Doris Keane playing to full houses in "Romance."

STUDEBAKER (Sam Lederer, mgr.).—"Miss Caprice," finding a rather cold welcome.

VICTORIA (Alfred Spink, mgr.).—"In Old Kentucky."

ZIEGFELD (Will K. Ziegfeld, mgr.).—"Last Days of Pompeii."

Carl Randolph is now in the box office at the American Music Hall.

Midnight Cabaret performances have been resumed at the American Music Hall.

The Colonial, Waukesha, Wis., is now in the Jones, Linck & Schaefer fold.

"When Love is Young" will cease its ministrations at the Cort Nov. 15. "The Traffic" will follow.

Irene Franklin, headlining at the Majestic, has been laying off for two weeks on account of voice trouble.

Mansfield von Kernwein, formerly at the Garrick and the Illinois is now in the box office at the Fine Arts theatre.

Mrs. Errett Bigelow, wife of the booking agent, has sailed for Europe, where she will study for grand opera.

The gallery at the Great Northern Hippodrome has been refurbished, and is now being used at all performances.

Alice Neilson gave a recital in Fine Arts theatre Sunday afternoon, which was largely attended by grand opera fans.

Minnie Palmer's Studebaker automobile was stolen from her garage Saturday night. She has offered a reward for its return.

Paye Cusick, in the leading role of "One Day," at the Imperial, is the daughter of a well-known newspaper man in Chicago.

William Morris has been in the city in connection with the appearance of Alice Lloyd at the American music hall this week.

A plan is on foot to establish midnight vaudeville at McVicker's Saturday and Sunday nights, the shows running from 11 p. m. till 1 a. m.

Aida Overton Walker held over at the Pekin on account of the big business done last week. The company is under the direction of N. A. Feldman.

The stay of "Romance" at the Princess has been extended until after Christmas, which doubles the time originally allotted to this play in Chicago.

This is the final week of pictures at the Ziegfeld. The house will soon be taken over by William A. Brady, who is to produce little plays there later.

"High Jinks," in which Elizabeth Murray is one of the chief players, will come to the American Music Hall after "The Ham Tree" has run a week there.

William Morris announces that he will take Alice Lloyd and her company Christmas at the American Music Hall, to San Francisco after the Chicago engagement.

Harry Mitchell, manager of the Halsted Empress, has insured the plates of an announcing his "next week" features in colored slides preceding his shows.

Charles B. O'Neill, connected with theatrical newspapers in Chicago in the past, is now a claim adjuster for a prominent casualty company, with offices in Chicago.

Seats for the Chicago grand opera season will go on sale next Monday morning. The advance has been larger this season than ever before in the history of the organization.

James McKown is receiving congratulations upon his marriage to Miss Clara Miller of the Five Columbias. A number of social affairs have been given in honor of the event.

Edward Gibson, who formerly made the productions for the Interstate Amusement Co., is now a member of the repertoire company at the Fine Arts theatre, playing juvenile roles.

Art Goldie, well-known in the song and amusement field has arrived from New Orleans, where he has been for the past two years. He will go into the newspaper game here.

Davis and Scott were scheduled to play the Colonial this week, but when Manager Harrison advised them they would appear in second spot they balked. The act found itself with three days open.

For some reason or other, "The Traffic," which was announced for the Cort, will not appear there, but "A Modern Girl," which was produced in Albany Monday night, will come to that house next week.

Beginning Nov. 22, a double bill will be offered at the Blackstone by Martha Hedman and company, consisting of Stanley Houghton's "The Younger Generation," and J. M. Barrie's "Half an Hour."

Butler, Manny and Bennett, a song team, won the cup offered for the biggest song hit on Monday night at the Le Grande theatre, run by Abe Jacobs. This is the second cup to go to this team within the past fortnight.

Ethel Lee, a negress, widely known as "Salem," a dancer in nickel theatres in the vicinity of 22d and South State street, was arrested last Sunday morning charged with the murder of Peter Jones, a negro, who was stabbed to death last Saturday night.

Harry W. Thompson is completing a new picture house in the vicinity of Logan Square, which will be called the Logan Square. It will seat 1,600 and be ready for occupancy Jan. 1, playing "split weeks," five acts, booked by the Association. W. C. Fleming, manager.

M. F. Manton, an old circus agent, is in town in advance of McIntyre and Healey, who will come to the American Music Hall next week. He announces that the company will play St. Louis and Indianapolis and then go west to play the Cort time to the Pacific Coast.

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Belle Story, billed and programed to appear at the Majestic this week, failed to show Monday afternoon. The reason was that Miss Dally (Mrs. Jack Kohl) was scheduled to sing a repertoire of operatic airs at the Monday night show, given for the benefit of The Woman's Exchange. Miss Story couldn't reconcile herself to the conflict and simply refused to assist.

George B. Cullen, formerly well known as a box office man in Chicago, who suffered of a paralytic stroke a year ago, is now studying at the Art Institute and will go into the advertising business. His wife recently obtained a divorce from him, upon his own consent. He is improving rapidly from his affliction and is now able to be about without the aid of crutches.

Plans are under way for the tenth annual theatrical benefit for the Chicago Examiner Christmas Charities fund to be held Dec. 12 at Cohan's Grand Opera House. Among the players announced for the event are: Sam Bernard from the American Music Hall; Raymond Hitchcock, from Cohan's; William Fodge, from the Garrick; Doris Keane, from the Princess; Adele Rowland and company, from the La Salle; and headliners from the Majestic and the Palace. Considerable criticism has been voiced this year in regard to the matter, as it is pointed out that the paper uses the occasion as a means to increase circulation, and does very little towards the matter except in the way of publicity. It cannot be denied, however, that big sums are raised, and that many poor families are supplied with food and toys for Christmas.

CORT (Homer F. Curran, mgr.; Shuberts).—"Chocolate Soldier" (first and only week).—GAILEY (J. J. Rosenthal, gen. mgr.).—"Candy Shop" (fourth week).—ALCAZAR (Selasco & Mayer, mgrs.).—Vaughn-Lytle stock (third week).—TIVOLI O. H. (W. H. Leahy, mgr.).—Western Metropolitan Opera Co. (fifth week).—SAVOY (W. A. McKenzie, mgr.).—Scott South Pole pictures (second week).

Fred Knight is reported to have brought his stock engagement in Pasadena to a close.

George E. Lask, director this last season of a dramatic stock company in Omaha, is here on a visit.

W. F. Fitzgerald, a couple of seasons ago in the box office of the Cort, Chicago, is now assistant treasurer at the local Cort.

Pearl Cook, last week with the Anna Held vaudeville road show, is a daughter of Police Commissioner Jesse B. Cook of this city.

The Kirby Stock Company in Stockton, Cal., has lately been reinforced by Leah Hatch, a well-known Coast player of ingenue parts.

The West Coast Film Company, with headquarters in Fresno, Cal., is reported to have engaged McKee Rankin for the important position of producer.

The Savoy management has confirmed the recent announcement in VARIETY that Andrew Mack is to be an early attraction here at that playhouse.

Since closing with the Whittaker-Knowles dramatic repertoire road show, Mr. and Mrs. Raymond Whittaker have gone to Long Beach to fill a local stock engagement.

Thomas C. Leary, well known here to the patrons of the Tivoli Opera House, is now a member of a tabloid musical-comedy outfit that is playing here at the Wigwam theatre.

The Virginia Brissac company of dramatic players is due back here from Honolulu, where they are reported to have played a successful engagement in one of the local theatres.

The musical comedy outfit of the Tri-State Amusement company of El Paso, Tex., which has been entertaining the patrons of the Crawford theatre in that city, is shortly expected to take to the road.

Frank Morton, lessee of the Unique, San Bernardino, Cal., where the police is divided between "pop" musical comedy and vaudeville, has been spending a vacation here lately, accompanied by his wife, Gladys Vaughan.

Apparently undismayed by their recent unsuccessful "pop" musical comedy stock venture at the Lyceum theatre in Los Angeles, Dillon and King are trying it on the natives of Sacramento, at the Garrick Theatre.

An unconfirmed rumor is current here to the effect that Charles L. Cole, formerly a local house manager for Alex. Pantazes, is to be connected with the proposed new "hip" of the Western States Vaudeville Association.

Lillian Drew, member of the Clay-Drew Players, was out of the "Othello Outdone" act here at the Empress theatre last week for a couple of night performances as the result of ptomaine poisoning. She has since recovered.

Helen Goff, late member of "The Enchantress," has about abandoned the idea of joining the new Gaiety theatre company, and is negotiating with the Orpheum management for an early opening on that circuit in a singing single turn.

The organization of another California motion picture film company was organized here last week. It has been labeled the Vista Vista Film Co. and its promoters are planning to feature the scenic beauty and industrial development of this state.

Edward Chambliss, introduced to San Franciscans as a former patent expert of New York City, is here promoting a novel exhibit for the Panama-Pacific Exposition, and with which he proposes to show the public a few new points in living economics.

Catherine Hayes terminated her ten weeks' engagement last Saturday night at the new

Gaiety theatre in this city and has since departed for the East. She was succeeded the next afternoon by Mary Ambrose, late member of "The Enchantress" company, here recently at the Cort theatre.

The Bay Troops of Russian Dancers, just off of the W. S. V. A. time, are reported to have played Pantages' theatre in San Diego last week, notwithstanding the announcement of the proposed "blacklist" by the allied Coast circuits against acts working lately for the Western States circuit.

A good sized consignment of acts will sail from here next Tuesday on the "Sonoma" for a tour of the Brennan-Fuller vaudeville circuit in Australia. They include the Rondasos, Berens Five Musical Ladies, Howard's Bears, Mantell's Marionettes, Dorothy Harris, Guzman Trio and Alsace and Loraine.

James Duncan, stage carpenter of "The Mission Garden," headline offering here at the Empress week before last, is "subbing" for James Graydon in the part of the English chappy. The latter is reported to have been taken ill with rheumatism recently while the act was in Vancouver and is still confined to a hospital in that city. He is missed greatly in the De Mille playlet.

A movement to extend the divorce of dancing and "boose" to the several thirteenth resorts on the ocean beach is being strenuously resisted by a woman's club of that section of this city. Just now it looks as if the Police Commission, in order to be satisfactorily consistent, will eventually have to make the new ruling apply to the city as a whole instead of merely to the "Barry Coast" district.

Lizette Pope of Taft, Cal., and until recently the player of ingenue roles with the Hughes Musical Comedy Company, returned here last week from Australia on the "Sonoma." With her comes the announcement that she is betrothed to Harold Hunt, a wealthy real estate operator in Melbourne, whither she is planning to return shortly.

The management of the Empress, this city, attempted to put over a publicity stunt last week that failed of its purpose merely through the local authorities sticking out a restraining hand of prevention. The trick was for a stagejack to do a routine of juggling acts at the summit of a flagpole on a high office building and then after receiving a lot of newspaper advertising, be featured on this week's bill at the theatre. The plan was well enough laid, but went wrong.

The troubles of David Martin, the pop time vaudevillian, who was arrested recently in San Jose on a charge of purloining a finger ring in this city from a professional acquaintance, appear to be multiplying. Last week an additional complaint was made against him of the alleged embezzlement of \$25 from Henrietta Alden of 1648 McAllister street, San Francisco. The defendant's latest address is the city prison. (This is not Dave A. Martin of Dave and Percie Martin.)

Will L. Greenbaum, local concert manager, has included among his other exploitations, the active business management of the Theatre Francaise, this city. The season's opening performance was given November 13 in the Scottish Rite Auditorium, the selected play being a four-act comedy by Jules Sandeau and entitled "Mlle. de la Seigliere." The company of French players include Mme. Quatin-Ferrier, Mme. Martel, Mmes. Ferrier, De Villiers, Cassion, Gilles, Pary and Letchen. M. Ferrier is confining his attention and effort solely to the direction of the stage this season.

The veteran pedestrian, Dan O'Leary, although 70 years old, showed his Coast acquaintances and friends that he still has a "hike" left in his pedal extremities by just recently walking from Portland to this city. The distance he traversed is 771 miles and he covered it in 18 days. He arrived here November 5. O'Leary is credited with having promoted the first six-day walking match ever held in this city in 1876 and personally participated in walking matches here at the

old Pavillon as late as 1880. He is planning to spend a couple of months here with friends.

The steamship Sonoma arrived Nov. 6 from Sydney, Australia, and the professional arrivals included the Four Avolons, The Havlands, Strum and Strum, an Antipodean act, and Owen Moran, the English scrapper, who, by the way, is reported to have jumped a boxing contract with "Snowy" Baker, the Australian fight-promoting successor of Hugh D. McIntosh. The Four Quaint Q's came along as far as Honolulu, where they are to play a fortnight's engagement for the Consolidated Amusement Co. This quartet will most likely arrive here two weeks hence on the Sierra, and are said to be booked to open a few weeks later at Detroit for the Sullivan-Conside circuit.

Bert Levey lost the court decision here last week in the damage suit against Pictel and Cushing for alleged breach of contract, when they "jumped" over to the W. S. V. A., recently, after being brought here from Chicago by Levey on a six weeks "blanket" agreement. Levey was ordered to pay the team the sum of \$17.50, representing a day's work, and also court costs. On the other hand, Levey was refused a judgment for \$150, the amount for which he is understood to have brought suit. The judge is said to have based his decision on the inequitable provision of the Levey contract, as regarded by him. Dissatisfied with the justice court decision, Levey has appealed and carried the case to the appellate tribunal.

As a result of the dramatic engagement here at the Tivoli opera house a few weeks ago of Mrs. A. W. Scott, Jr., and her associate players, a total of approximately \$1,200 is about to be dumped into the coffers of the Happy Day Home, a charitable institution for dependent children. The financial report on the affair, as submitted by Mrs. Scott's husband, developed the fact that Mrs. Katherine O'Brien, president of the Home, was not altogether satisfied with the cash accounting of benefit and she was put on record as declaring that she will make an effort to have a city ordinance passed whereby it will be illegal for the promoters of any charitable play or entertainment to retain more than 10% of the proceeds for personal expenses.

What appears to have the complexion of play piracy was unearthed here last week by Murray Clayton, of the Clayton-Drew Players at the Empress. Clayton was tipped off to a "copy" of his vaudeville offering, "Othello Outdone," having been played here recently in some of the outlying pop theatres by the Sutherland Players, of which Richard Anderson, a former Clayton-Drew player, has lately been a member. Through the medium of the clever sleuthing, Clayton says he got hold of a manuscript in the possession of Mrs. Sutherland, and which is supposed to be that of "Flickie Cleopatra," a skit lately used by the Sutherland Players. In this script, Clayton declares he plainly recognised familiar bits of his own act in addition to considerable portions of Jim Leonard's "When Caesar Sees Red." A skit in which Anderson at one time played a part. The alleged "copy" was especially apparent, Clayton says, in the Leonard pillow and paper-cap pistol finish. Clayton's first impulse was to institute a prosecution for alleged violation of the copyright laws, but on the promise of the Sutherlands not to use any material hereafter that might be regarded as an infringement, the former plan was abandoned. The Sutherlands are understood to have played some of Bert Levey's time recently and Clayton accordingly notified the head of the latter circuit that the aid of the courts would be sought in event that any further activity was reported from that direction. Flouting on the local publicity that the incident has received, it is unlikely that the Sutherland offering will be successful in securing very much future booking in this territory.

A plan to invoke the initiative by the owners of the theatre of the "Barbarian Coast," through the medium of a petition for a special local election and thereby bring about a revocation of the recent ruling of the Police Commissioners as regards the elimina-

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EMPRESS.—"In 1939," which played the Orpheum here last season, returned to the Empress, and on the comparison thing fell below that of last year's interpretation. Der-his dog and monkey circus proved a dandy closer. William Cahill, well liked, Belmont and Earl were carded, but the curtain found Mattie Earl incapacitated by rheumatism and Belmont did a "single," which gave satisfaction. Belmont relied on songs to get over. "Spirit Painting," successfully mystifying. Polard juggled effectively and amusingly in the opening spot. The Four Flying Cornells were added to the bill and gave a good exhibition of their skill. John Keoni, a native Hawaiian entertainer, rendered some pleasing serenades.

PANTAGES.—A generally poor show was disclosed Sunday. "A Winning Miss," with Johnny Philiber in the principal role, had the closing position. The offering was fairly well received. The Piccolo Midreth did a fiver which resulted in their being closed after the first performance. Mrs. William C. Zinkand, who gained publicity through her recent divorce affairs with a prominent clubman, and Grace Thompson, known in prominent society hereabouts, offered a double turn, consuming twelve minutes in a parlor set which did not garner the returns expected. Mrs. Zinkand was palpably nervous and noticeably amateurish, and she failed to deliver the goods from a vaudeville viewpoint. Provol received the O. K. stamp. The Collette Trio was conspicuously weak. Gordon and Day offered a comedy cycling turn with Gordon's work strongly suggestive of Joe Jackson's. Kay and De Mont exhibited cleverness. A special movie feature was a picture of the Rugby football match between Stanford and the University of California.

ORPHEUM.—Corking good bill. Six Musical Comedians fifty closer. Joe Welch, registered bit. S. Miller Kent and Co. in their stock with the burglarious theme not uncommon in this neck of the woods, held attention with its wit. The Three Collegians had the opening and got away with it nicely. Warren and Conley put over a clean score. Ralph Smiley's music pleased. Kathryn Kidder and Co. repeated laughing success of previous week. The Chung Hua Comedy Four was also a successful repeater.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—Henry Miller, "The Rainbow" (second and last week).

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tion of intoxicants in dance halls, is reported to have been abandoned, and instead there is said to be a strong inclination now to give up the futile struggle against the closing will of the authorities and do the exodus act. Since the death knell of the "Coast" was first sounded several weeks ago, the substitution of soft drinks for the "stuff that cheers" has been given a fair test and the conclusion is obvious: terpsichore and "joy water" is the only winning combination for that section. This being prohibited, there appears no alternative but to shut up shop and decamp, which has already been done to a noticeable extent. So far the resorts that have gone over to the closed column are the Olympia Grill, Coppa's Neptune Palace, Polles Cabaret, and Jupiter Cafe. Caesar's Grill, the Midway, the Dragon, Moulin Rouge, Red Mill, Tivoli (Spider Kelly's old place), Hippodrome and a few other halls are still open and offering soft drinks and dancing. Their business is discouragingly light. The Cavern, Turkish Cafe and two or three other places have elected to cut out the dancing feature and are giving a cabaret entertainment with the "cheer juice" served on the side. In every case where the halls have abandoned the sale of intoxicants, the licensees have been sold and transferred to saloons situated outside of the restricted "Coast" zone. Chief of Police White is quoted lately as opining that there is not a ghost of a chance of the old order of things being restored and that a few months hence will witness the complete and final passing of the "Coast," a prophecy that to the writer appears certain of fulfillment.

LOS ANGELES

By JACK JOSEPHS.

ORPHEUM.—Week 3, Charlotte Parry, canny leads bill; The Landons, humorous; Lambert & Ball, entertaining; Ed Wynn & Co., amused; Brown & Newman, good. Holdovers, Wm. Donley & Co.; Frank Milton & De Long Sisters, and Sharet.

EMPIRE.—Frances Gerard, appreciated; Kelly & Galvin, hit of bill; Nina Payne, gets over; Harry Penwick, Mary Hampton and Gato Keith, well received; Village Choir, good; Schreck & Perceval, pleasing.

PANTAGES.—"Babe" Wright, featured, usual stunt in tank; Jose Meleno & Co. interesting sketch; Anderson & Golnes, score; Poney Moore, Davey & Finn, good; De Vole Trio, opening spot, did well. The Ameen Abou Hamid Troupe, sensational.

MAJESTIC (Joseph Montrose, mgr.).—Week 2, "Julius Caesar" (William Faversham). Business good. Current, Anna Held and her all star Variete Company.

MABAN (W. T. Wyatt, mgr.).—Julian Ettinge "The Fascinating Widow" (2d week).

MOROSCO (Chas. Eytan, mgr.).—"The Boss," stock production (House Co.), one week only.

BURBANK (Oliver Morosco, mgr.).—"The Quaker Girl," stock production (House Co.), second week; business big.

AUDITORIUM (L. E. Behymer, mgr.).—Tivoli Opera Co. in "The Mascot," fourth and last week; moderate business.

HIPPODROME (Lester Fountain, mgr.).—W. S. V. A. Vaudeville.

REPUBLIC (Bill Dailey, temp. mgr.).—Bert Levey Vaudeville.

CENTURY (A. & M. Loewen, mgrs.).—Burlesque stock.

Billy Elwood, in charge of the local Bert Levey booking office, was haled in court on a charge of booking without a state license. The case has been postponed to Nov. 14. Bill Dailey, Levey's general manager, states that they have a city license and that the state license which they have in their San Francisco office is also operative here. The labor commissioner, however, does not agree with him. The court's decision is awaited with interest.

The Alexandria Hotel, commencing this week, is playing vaudeville acts in the Indian Grill, the opening bill consists of a soprano, Russian dancers and an instrumental trio.

The benefit performance, given for the members of the stranded Kitty Gordon "Enchantress" netted \$1,400, which includes a \$200 check from Kitty Gordon. Miss Gordon has taken a cottage at the Beach, where she will rest a couple of weeks before opening for Morosco in "Alma, Where Do You Live?" Her contract calls for \$1,200 per week and a percentage.

Harlow's Cafe and the Bristol are doing a big business; they are using ten or more entertainers at each place, mostly girls.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—This is anniversary week for the big house—the twelfth—and the usual extra show features predominate, off stage as well as on.

The magnificent crystal lobby has been converted into a floral garden, many rare plants and flowers being included in the display, the Suratt chrysanthemum being featured. The house wears its winter furnishings and the attaches garbed in dark uniforms liberally decorated with gold lace and buttons presented a soldierly appearance. Monday afternoon the theatre held capacity, many standing. Valesska Suratt headlined the bill and no doubt was a big factor in the "draw." Miss Suratt's latest vaudeville effort, "Black Crepe and Diamonds" offered as a version of a morality playlet, presents that aspect only in the introduction. Then it goes into the singing and dancing class, where it alone makes its appeal for merit. It's a regular display act, the gowns worn by Miss Suratt being wonderful samples of the dressmaker's art. George Baldwin's rendition of a ballad got him into more favor than did his dancing with the star, and the dancing of Harry Weber, Ethel Wilson and Alfred Gerard came in for a liberal share of the honors. "Black Crepe and Diamonds" is a vaudeville oddity and it has Valesska Suratt and her gowns. That's the act. The Littlejohns, club and axe jugglers, were well chosen for "show" purposes, their brilliantly staged number giving the bill class from the start, though there was not much chance for the act getting big results with the incoming parade. Ingels and Reading were on second with their "nut stuff" and then came Dinehart and Heritage in one of Una Clayton's sketches, "Just Half Way." The title is aptly chosen and fits the story, which gets into the "regular act" class half way from the finish. Three minutes taken out of the first ten and this sketch would land right in the very front rank. It's a pretty story, with a moral without any melodramatic display and plenty of laughs mixed in. It did not seem, however, the most natural thing in the world for that hotel clerk who showed a lot of sense—for a hotel clerk—would have been to tell the girl to go home, think it over awhile and if she was of the same mind a year hence he'd put her the other half way of life's journey. That love at first sight thing didn't seem to fit after the first "bloomer" the girl pulled. But it's a good sketch and played splendidly. With Ingels and Reading two numbers ahead, Mae West and her "nut stuff" was a bit of an overdose, but the eccentric girl got over. Miss West hasn't changed a great deal since she worked with a couple of dancing boys, but she has cut out that chair bit and wears some clothes that gives Valesska Suratt a grand race. She still wears that fur animal that seems to be nibbling at her left hip, but it's shrunken and has been dyed red. The program styles Mae West an "eccentric comedienne." She is all that and she makes good use of love eccentricities. "At the Club," a new singing sketch with Will Oakland featured, added a classy singing turn which was much appreciated. Oakland ranks high as a balladist and his "Lullaby" number brought him splendid returns. A quartet of vocalists who make up the "company" have excellent voices and the ensemble number which brought the act to a close scored solidly. Goldsmith and Hoppe added a touch of comedy and music which fitted in nicely before Miss Suratt appeared, and

the Kaufman Brothers singing turn, which came after, received its usual recognition. The exit march started while the blackface boys were finishing and continued all through the pantio skit. "An Elopement," offered by H. M. Zazel and Co., which had a pretty hard task in the closing act.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—A musical act with a bit of novelty to it is the softest kind of a thing for the "pop" vaudeville houses. If you have any doubt of it, catch Deiro, the fellow with the piano accordion, the magnetic eyes and wavy hair. Some hit, this fellow, even with all the others who have played here ahead of him. George Meisel claims it is Deiro's first time at "three-a-day" and he can remember this as one of his "clean-up" dates. Deiro plays classic stuff, popular music and "rag," getting it all over, for he is a showman of the first class. Bart McHugh's "Housewarming" ought to have followed Deiro in the cleaning-up process; would have, if the musical director of the act hadn't "crabbed" it at the start. He allowed the orchestra to lead him instead of leading the musicians, killing Johnny Dooley's big number. It almost "licked" Dooley, but the boy worked hard and almost got back to his regular stride. The act has improved since last seen and when working right can get results. It was seen at a big disadvantage Monday night, though the house liked it very much. Harry De Coe's showy and daring balancing tricks held the Penn patrons breathless for a few minutes. The Cabaret Trio met with warm favor in a series of snappy songs and then Love and Haight, a pair of impersonators appeared. The audience seemed tempted to "kid" the boys and laughed at the "death dance" in a way that made the women property-man carried by the act, and who does a "bit" in the finishing number, frown deeply. Bertie Herron and Bonnie Gaylord did very well with their blackface "sister act." Miss Herron pulled a lot of audience stuff that caught the favor of the crowd. The framing up of the act which takes the pair into the "washing-up" bit in

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SIO. STEPHANO PETTINE, Tenor

Mlle. FLORENCE LE MOYNE, Contralto

Because the audience at the Tuaine last Friday evening bestowed such unusual appreciation on his play, "The Grain of Dust," James K. Hackett donated them a presentation of "The Bishop's Candlesticks" as an epilogue.

They're dancing the Maxixe in the local restaurants now. It came all the way from Brazil. The theatrical piece de resistance at the dance halls is "The Panama Slide," imported from the Isthmus.

Numerous changes have taken place in the Gagnon-Pollock Stock Co. since its opening week. It's a regular troupe now, one of the best seen at the Lyric in years. There's a real actress with the company named Gladys Bush.

John Rucker, the colored comedian, is here. John's worried about the Mann act. Wants to know if a colored man brought a colored woman from one state to another for purposes not deemed moral, whether or not he would be accused of white slavery.

B. F. Brennan, the local booking agent, has placed Andor von Coboly, the German pianist, under contract. He has booked Coboly for a tour of the southern houses in concert. It's Brennan's debut as an impresario. His tailor is loosening the upper portion of his waistcoat.

GRAND (Harry R. Wallace, mgr.).—Sager, Midgley & Co., good comedy headliner; Ethel Whiteside and Picks, scored; Granto and Maud, did nicely; De Vitt and De Vitt, comical; Murry K. Hill, very funny; Doranto, Chinese musical act; Six Abdallahs, sensational acrobats; Deitorelli & Glissando, musical clowns; Paul & Marion Stone, well received; Ryan & Gleason, encores.

CINCINNATI

By HARRY V. MARTIN.

LYRIC (C. Hubert Heuck, mgr.; Shuberts).—Well filled houses saw McIntyre and Heath in a revival of "The Ham Tree."

GRAND (J. H. Havlin, mgr.).—Theo. Aylward, mgr.; K. & E.).—Edmund Brees had good week with "The Master Mind." Crook plays are liked here.

GERMAN (Otto E. Schmid, mgr.).—Stock, "Madam X," excellently portrayed, Sunday night only.

HEUCK'S (James Day, mgr.).—Stock, "The Burglar and the Lady."

ORPHEUM (J. Herman Thuman, mgr.).—Stock).—Fine performance of "The Fortune Hunter." Company handles comedy in clear cut way.

WALNUT (W. F. Jackson, mgr.).—"The Butterfly on the Wheel." Big crowds.

GAYETY (M. T. Middleton, mgr.; Columbia).—Columbia Burlesquers; best show of season so far.

HARRIS (C. R. Buckheit, mgr.; agent, U. B. O.).—"The Rose of the Harem," very good; Vedder & Morgan, pleased; Lefel Trio, clever; Bert & Bessie Draper, amusing; Rice Bros., scored; Princess Susanne, good; Virginia Holland, fine.

VICTORIA (Geo. Schaffer, mgr.; agent, Sun). Dixon, Bowers & Dixon, good; Ray Thompson's Horras, very good; The Miller Sisters, fine; Lewis & Harr Co., pleased; Randoro Bros., clever; Archer & Carr, entertained; Love & Leslie, good.

LIBERTY.—Pictures.

SHELDON SQUARE (F. H. Tooker, mgr.; agent, U. B. O.).—Eddie Girard & Co., well received; Cycling Bremanles, clever; Faber & Claire, fine; Landrey Bros., very good; Gilroy & Carroll, pleased; Jerome & Lewis, entertained; Rogers & Donnelly, neat.

ROWLAND (P. B. Jones, mgr.; agent, Sun).—Kitties, clever; Fred Werner, good; Downey & Willard & Tom, fine; Warren & Renfrew, applauded; Godlewski Troupe, well received.

ALVIN (J. J. Reynolds, mgr.).—"Fanny's First Play," 17, "Her Own Money."

NIXON (Thos. Kirk, mgr.).—"Milestones," 17, "Years of Discretion."

LYCEUM (C. R. Wilson, mgr.).—Thurston, 17, "The Bear."

GAYETY (Henry Kurtzman, mgr.).—"Dreamland Burlesquers," 17, Billy Watson.

DUQUESNE (Harry Davis, mgr.).—"The Man of the Hour," 17, "Gloomy Fanny."

BUFFALO

By E. P. THAYER.

STAR (P. C. Cornell, mgr.).—"The Poor Little Rich Girl," delighted large audience, 17, H. B. Warner in the "Ghost Breaker."

LYRIC (A. R. Sherry, mgr.; agent, Loew, rehearsal Mon. 10).—Al. Herman, scored; Pons & Pons, thrilling; Kenney & Hollis, hit; Knapp & Cornelia, artistic; Norman & Norman, creditable; Dorothy Herman, charming; Cheyenne Days, realistic.

TECK (John R. Olshel, mgr.).—"The Whip" gave ten performances and turnaway large numbers; sold out all week; will entertain 25,000 people while here. Excursions from all the surrounding towns, 17, "High Jinks."

SHKA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Great Libby, encores; Ethel May Barker, dainty; Francis McGinn & Co., in "The Cop," a masterpiece; Nell McKline, eccentric; Master Gabriel & Co., in "Little Kick," won favor; Mr. & Mrs. Jack McGreevey, unique; Marie Dressler, delighted; The Jordan Girls, attractive.

MAJESTIC (John Laughlin, mgr.).—"The Newlyweds" witnessed by a large audience, 17, "Rebecca of Sunnybrook Farm."

ACADEMY (G. S. Schlesinger, mgr.; agent, Loew; rehearsal Mon. 10).—J. W. Cooper, musical; Walton & Vivian, versatile; Henry Frey,

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ST. LOUIS

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OLYMPIC (Walter Sanford, mgr.).—Lina Abarbanell in "The Red Canary," enthusiastically received by large audience at initial appearance here.

SHUBERT (Melville Stoltz, mgr.).—"When Dreams Come True," featuring Joseph Santley and May Vokes, drew crowded house. Good musical show.

AMERICAN (H. R. Wallace, mgr.).—"One Woman's Life," very pleasing new Western melodrama. Business good.

PRINCESS (Dan Fishell, mgr.).—"Two Generals," musical comedy, received hearty applause and many laughs from packed house.

STANDARD (Leo Reichenbach, mgr.).—"Gayety Girls," good crowd and bully show.

GAYETY (Chas. Walters, mgr.).—"The Parisian Beauties" entertained well filled house.

COLUMBIA (H. D. Buckley, mgr.).—Nora Bayes, scored triumph as headliner; Australian Boy Scouts, did well; Mack and Williams, very clever; Arthur Aldridge, excellent; Nichols Sisters, hit; Wheeler and Wilson, exceptionally good; Coleman's European Novelty, simply great.

EMPRESS (C. B. Heib, mgr.).—White's Comedy Circus, headlined; Bartram, Dean and Reed, harmonious singers; Dick Crollus & Co., very good comedy sketch; Reed Bros., many laugh; Mariaba Band, well received.

EPHODROME (Frank Talbot, mgr.).—Truly Shattuck, headlined, excellent; Kreako and Fox, interested; Buffalo Bill's Boy Scouts, applause; The Matthes Trio, entertained; The Furniture Tusslers, clever; Lavell's Dogs, finely trained dogs; The Jordons, pleased; Hibbert & Kennedy, hearty laughter; Willard's Temple of Music, excellent musical act; Melnotte-Lanole Troupe, clever wire performance.

OLYMPIC (McMahon & Jackson, mgrs.; Progressive).—"Sunshine Girls" brightened large audiences.

STANDARD (Harry Hart, mgr.).—Stock burlesque.—Opening performances of this house indicate it will be a permanency. "Uncle Sam's Belles" put on opener.

EMPRESS (Geo. F. Fish, mgr.; S.C.).—Four Ladella Comiques, opened; Alsey Sexton, big; Ned Nestor and Bess Delberg, good; John G. Gordon and Co., excellent; "A Day at the Circus," featured, roar; American Comedy Four, repeatedly encores.

Harry Rainforth, of New York, former Cincinnati theatrical man, came here to visit old friends this week.

The first Symphony concerts of the season were given Friday afternoon and Saturday evening of this week. Ernst Kunwald, director of the Symphony Orchestra, returned from Europe several weeks ago.

Because Charles Frohman could not get Bertha Kalisch ready to bring "Rachel" to this city, House Manager Aylward, of the Grand, announces "The Younger Generation" will be taken from Frohman's Lyceum theatre, New York, and brought here next week. Also Barrie's one-act play, "Half an Hour," "Within the Law," with Helen Ware in the lead, will be the attraction at the Lyric.

PITTSBURGH

By F. LANG.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Gus Edwards Co., well received; Digby Bell & Co., very good; Hoy's Minstrel, good; Ota Gyl, pleased; Kathleen Clifford, entertained; Herbert's Dog Show, splendid; Chris Richards, fine; Harvey Family, clever.

PITT (Geo. Whitbeck, mgr.).—Stock, "The Lady from Oklahoma," 17, "The Deserters."

EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—10-12, "The Red Raven," well received; Anna Stein, clever; Lew Woods, fine; Shield & Dupier, very good, 12-15, Red Raven Musical Comedy Rowles & Gillman; The La Wards; Edna Davis.

MILWAUKEE

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum).—Every one of the eight acts was handsomely treated at the opening matinee of a strong bill this week. Amelie Stora and Armand Kalis having first headline honors and landing with a bang in "Mon. Desire." Sam Mann and his "The New Leader," had 'em going from the moment he walked down the aisle, and provided the comedy end of the show. Eddie Leonard, appearing for the first time here in whiteface, registered easily in next to closing, as did Mabel Russell, the other half of the team. In their song sketch at the piano, Eunice Burnham and Charles Irwin landed on the merit of the act, and not particularly through the fact that the first named is a Milwaukee girl. Snappy work in good singing and dancing made things easy for Sharp & Turk. An unusually strong closing act, the Bellocaire Bros. evoked much appreciation. Maxine Bros. & Bobby were well cared for in opening. La Valera and Melvin Stokes were the weakest number, and overdid acknowledgments.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—"The Flying Venus," headline spot, fine; Billy K. Wells, easy hit; Fish & Morrison, excellent; Coombis Bros., good; John Delmore & Co., fair.

EMPRESS (William Raynor, mgr.; agent, S.C.).—Leonard & Louie, distinctively excellent; Luigi Dell' Oro, good; Burke & Harrison, fine; Walsh, Lynch & Co. easy hit; Big Jim, trained bear, fair.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Helen Ware in "Within the Law," Good business. Chauncey Olcott in "Shameless Dhu" follows.

SHUBERT (C. C. Newton, mgr.).—Shubert Theatre Stock Co. in "The Dollar Way." Excellent business. "The Squaw Man" next.

PABST (Ludwig Kreisla, mgr.).—Pabst German Stock Co. in "Will and Weibke." Capacity houses. "Waldmelter" follows.

GAYETY (J. W. Whiteside, mgr.).—Belles of Beauty Row Co. Business good.

Trixie Friganza, late of "The Passing Show of 1912," will cavort at the Davidson theatre one afternoon this week as the entertainment incidental to a beauty lecture by another woman, the affair being promoted by one of the department stores.

Three zebraws made a clean getaway from a show at Jancaville last week and kept men and boys busy for a day before they were rounded up. Only a few months ago an entire caged of monks escaped in the same place.

Further competition for theatres is promised in the birth of what, it is believed, will be a Milwaukee symphony orchestra. 18 Sunday afternoon concerts have been arranged and the Auditorium leased. The municipality guarantees against a deficit.

President Phelps of the Exhibitors' League of America is in the city in connection with the council's proposal to create a board of censors for the movie houses. The plan is being vigorously opposed.

many laughs; Walter Brooks, enjoyable; The Herakles, appreciated; Granville & Mack, entertaining; Ward & Delmar, well read; Elsie Kramer Troupe, marvelous.

GARDEN (W. F. Graham, mgr.; Progressive).—"The Fore Foster Girl," good.

FILLMORE (Geo. Rosing, mgr.; agent, McMahon & Dec, rehearsal Mon. 6).—Tieboro's Seals, clever; Two Wrens, laughs; Laura Martiere, pleased; Harry Sigman, hit; good business. Coming, George Nagle Musical Comedy Co., 13-16.

LAFAYETTE (C. M. Bagg, mgr.; Columbia).—"Love Makers," good.

AMHERST (Sol Sverdlow, mgr.; agents, McMahon & Dec, rehearsal Mon. 6).—Babe Butler, good; George Whalen, scored; Laura Davis, went nicely. To satisfactory business.

PLAZA (Stoklin, Michaels & Rosing, mgrs.; rehearsal Mon. 6).—Lefore & Juliet; Joe Bush; Donegan & Leigh and Lasse present a very good bill to the usual crowded houses at this theatre.



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of being tied up here for a week are now
only too anxious to sign for return engagements.

Gus S. Schlesinger, formerly of the Orpheum,
and also of the Brownell Stock Co. of
Newark, N. J., has been appointed manager
of the Academy here.

S. Newman, appointed manager of the Alhambra,
reports a large increasing business.



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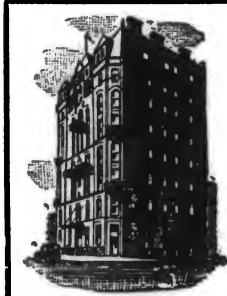
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CLEVELAND

By WALTER D. HOLCOMB.

Cleveland being snowbound shows reached
town with difficulty. Many vaudeville acts fail
to reach town at all Monday, many others
who reached here were unable to appear for
the lack of costumes and baggage. The street
car system being tied up makes thousands of
people walk to work and they would not venture
out to go to the shows, which resulted in a
light attendance at all theatres. The Metropolitan
called off the Monday night performance
on account of no electric light.

MILES (Frank Raymen, mgr.; rehearsal
Mon. 10).—Gravetta & Lavondre, transformations;
Ten Wild Moors, Arab acrobats; Keno,
Walsh & Melrose, comedy act; O'Rilla, Barber
& Co., "A Strenuous Daisy"; Dow & Dow, comedians;
Rose Berry, pianolog; Beatrice K. Scott.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal
Mon. 10).—"The Pool Room." by Fred C.
Hagan; Six Tumbling Phinds; Elsie La Berger
& Poising Dog; Hatt & Myers; Pepper
Twins & De La Tour Twins; Walter Perry.

EMPIRE (Geo. A. Chenet, mgr.; rehearsal
Mon. 10).—Robinson Crusoe Girls.

STAR (Drew & Campbell, mgrs.).—Pat
White with The Big Jubilee.

COLONIAL (R. H. McLaughlin, mgr.).—"High Jinks."

OPERA HOUSE (Geo. Gardner, bus. mgr.).—"The
Garden of Allah," which played to \$24,000
last season.

PROSPECT (J. W. Lyons, mgr.).—"The Man
From Home."

CLEVELAND.—Holden Stock Co., "At Piney
Ridge."

DETROIT

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agent, U.
B. O.; rehearsal Mon. 10).—"Man Proposes,"
good sketch; Albert Perry & Co., excellent;
Frederick V. Bowers & Co., hit; Hufford &
Chain, very funny; Ray & Hillard, good; John
Geiger, good violinist; Binns & Burt, good; Alpine
Troupe, pleased.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal
Mon. 10).—Hal Davis & Co., well liked;
Alva York, went big; Musical Goolmans, good;
George Fuller, hit; Evans & Vidocq, good; Joe
Spissell & Co., novel.

BROADWAY (J. M. Ward, mgr.; S-C; rehearsal
Sun. 10).—Bert Leslie, very funny skit;
Brown & Blyler, classy; Sebastian Merrill, very
good; Phantom Mirror, excellent novelty that
received much applause; James & Prior, fair;
Dorothy Christy, pleased; Jennings & Dorman,
very good; Jessica Troupe, good.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—"The New Depot," fine sketch; Emil
Chevrel, very good; O'Day & Hoffman, did
nicely; O'Dell & Whiting, pleased; Bush &
Kingle, very good; Henrietta Wilson & Co., excellent;
Beau Brummel Singing Three, hit;
Douglas & Douglas & Price, good.

NATIONAL (C. B. Hagedorn, mgr.; agent,
Doyle).—Dallas Frees & Co., very funny; Guy
Stone & Co., good; Brighton Quartet, hit; The
Expansion, good; Thermos, good novelty; Janation,
pleased; Two Canadian Pennies, fair;
Jack Corvill & Co., pleased.

DETROIT (Harry Parent, mgr.).—De Koven
Opera Co.

GARRICK (Richard H. Lawrence, mgr.).—Trentini
in "Firefly." Good business.

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LYCEUM (A. R. Warner, mgr.).—"The Cost
of Living."

AVENUE (Frank Drew, mgr.).—Holden
players in "Ishmael."

GAYETY (William Roche, mgr.).—Hastings
"Big Show."

CADILLAC (Sam Levey, mgr.).—"Tango
Girls."

GRAND CIRCUS (Louis Schneider, prop.).—
Pictures. Prices 10 to 50 cents, drawing auto-
mobile trade.

Marion Murray, in private life Mrs. James
H. Baldwin of Detroit, announces that she will
return to the stage in an act with her sister
to be known as the Murray Sisters. She is
booked for the Temple Christmas week.

William Moore Patch, manager of the Pitts
theatre in Pittsburgh, will also manage the
Washington, Detroit, and has placed Frank
Whitbeck temporarily in charge. Julia Herne
will continue as the leading woman of the
stock company. Commencing Nov. 24 a number
of new players will be added. It will be
the aim of Mr. Patch to put on only new plays,
most of which have never been seen in New
York.

Walter N. Lawrence, who has been manager
of the Washington, will remain in Detroit
temporarily.

Harry Bruninghaus, assistant manager of
"The Garden of Allah" company which ap-
peared here last week, will return to Detroit

M. STEIN'S MAKE-UP

ABSOLUTELY GUARANTEED

No. 1

TALKS TO THE PROFESSION

By OTTO HENRY HARRAS

How many vaudeville artists are there in the profession who have good voices and do not know how to use them? By a conservative estimate, over a thousand.

Suppose you had bookings for a season, or a half season, and through not knowing how to use your voice, you lose it? That would be a fine predicament, wouldn't it? Probably mean thousands of dollars to you.

This is just what Mr. Oscar Leon will overcome for you. He is a voice specialist with a world wide reputation, having studied with such great masters as Lamberti, De Reszkes, Lilli Lehmann and other celebrities.

Having taught several well-known vaudeville stars, an appointment will convince you.

Mr. Leon will give gratuitous hearings to the profession, Mondays at 5 P. M. Appointments for "voice-trials" by letter only.

OSCAR LEON

AEOLIAN HALL

West 42nd Street
Near 5th Avenue

NEW YORK CITY

in a few weeks and will marry a well-known society girl.

Melba-Kubelik concert at Light Guard Armory Nov. 13 to capacity.

INDIANAPOLIS

By C. J. CALLAHAN.

SHUBERT-MURAT (W. E. Mick, mgr.).—Eva Tanguay, capacity, excellent show.
ENGLISH'S (A. F. Miller, mgr.).—10-12, Donald Robertson & Drama Players; very good.
LYCEUM (Phil Brown, mgr.).—"The Common Law," good business; well received.
FAMILY (H. Harmon, mgr.).—Gus Rapier Musical Comedy Co. Laying off until house is redecorated.

LYRIC (H. K. Burton, mgr.; agent, Doyle).—English Pony Ballet, featured Alf Ripon, good; Gene & Kathryn King, hit Collier & De Waide, very good; Amedeo, fair; Walter McCullough & Co. well received.
COLONIAL (Ed. Daly, mgr.; agent, Miles).—Fitzsimmons & Cameron, excellent; George S. Offerman, very good; Locke & Wolfe, hit.
GAYETY (G. W. Englebert, mgr.; S-C).—10-12, Harry & Mae Seymour; The Vincent Trio; Happy Jack George; The Hocum Family.
KEITH'S (Ned Hastings, mgr.; agent, U. B. O.).—LeRoy, Talma & Bosco; Chas. & Fannie Van; Hale Norcross & Co.; Demarest & Chabot; McRae & Clegg; Three Alex; Ceballos & Desmond.

COLUMBIA (Miller, mgr.).—"Honeymoon Girls," well received.
MAJESTIC (J. E. Sullivan, mgr.).—"Honey Girls," good show.

The Colonial opened to capacity 10. The house has been renovated and presents a fine appearance. The opening bill had to be cut on account of an exceptionally long feature film. Ed. Daly is resident manager.

MONTREAL

By N. W. SHANNON.

HIS MAJESTY'S (H. Q. Brooks, mgr.).—H. B. Warner in "Ghost Breaker." 17. Grand National Opera Co. (A. Wright, mgr.).—Lady Richardson & Co. 17. "Her Own Money."
ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—Moore-Littlefield Co., pleased and amusing; Maria Lo's Poses, entertaining; Etta Bryan & Roy Summers, fair; Van & Schenck, many recalls; Eddie Howard & Harry Yost, went well; Dare Bros., all right; Emyle Sisters, went very well; Lee Barth, good.
GAYETY (Fred Crow, mgr.).—"Star and Garter Show." Pleased capacity matinee audience.

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Imperial Opera Co.; Balsden; Gladys Vance; Margo's Manikin Actors; Marvello; Zent & Cook; Will Decker; De Vries Sisters.
STARLAND (Handford, mgr.; agent, Griffin).—"Duffy Kids; Elva Grieves & Co.; Norbert; Roma Duo.

NATIONAL (Bourget, mgr.; agent, Griffin).—Musical Sparks; Daisy Primrose; Fox & Dale; Donat.

LUNE ROUSSE (Capradite, mgr.; agent, Griffin).—Sharon Sisters; Aerial Carpenters; Wallace, Woods & Wallace; Hurley.
STAR (Robert Price, mgr.; agent, Griffin).—J. Kelley; Bert Page; Rene Vedmore; Curtis & Lindsay.

MIDWAY (McBrien, mgr.; agent, Griffin).—J. Horsfall & Co.
BELLVIEW (Record, mgr.; agent, Griffin).—Baller & Diamond; Musical Elliott; Miss Pinkney.

EAGLE (Sorets, mgr.; agent, Griffin).—Roberts Musical Stock Co.
FAMILY (M. West, mgr.).—Dillon & Dillon; Temple & Temple; Kathy Stowell; Joe Kelly; Will Adams; Hap Handy & Co.; Curtis & Curtis; Ellen Hine; Bovis & Fritz.

SCALA (U. Dalvine, mgr.).—Hogg's Juvenile Opera Co.

ALEXANDRA.—French dramatic stock.
NEPOLIAN (Mr. Bojardy, mgr.).—Kelly Stock Co.

GRAND (Mr. Hill, mgr.).—Three Italian Serenaders.

UBIN (Mr. Mack, mgr.).—Mack Comedy Co.

PORTLAND, ORE.

By F. D. RICHARDSON.

HEILIG (W. T. Pangle, mgr.).—9-15, "Stop Thief."

BAKER (Geo. L. Baker, mgr.).—Baker Players, to good business.

LYRIC (L. Keating, mgr.).—3-a-day burlesque.

PEOPLE'S.—Pictures.
PANTAGES (J. Johnson, mgr.; agent, direct).—"A Night in Hawaii," feature; Flo Morrison & Co., pleased; Carter & Waters, good; Dorothy Vaughn, scored; American Trumpeters, hit; Raymond, juggler, fair; Pantagoscope.

EMPRESS (H. W. Pelrong, mgr.; S-C).—"Court by Girls," feature; Anthony & Ross, good; Smith, Voelk & Cronin, hit; Gardner & Laurie, passed; W. J. Dubois, pleased; "Nature's Nobleman," good.

ORPHEUM (Frank Connelly, mgr.; agent, direct).—Week 3, Kitaro Four, started things going fine; Virginia Rankin, soloist, got little; Geo. Rolland & Co., hit; Armstrong & Clark, did well; Genaro & Bailey, fair; Fox & Dolly, real headliners; Blank Family, held attention.

The Star, a first-run picture house, is being remodelled and will reopen in about 3 weeks.

"The Oregonian" ran some stuff from Tommy Gray's column in VARIETY last Sunday without giving credit. They like Tommy's stuff around this section.

Lowie and De Marie closed their Orpheum tour here and have gone to work for Fisher.

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For the Past Year and More to Follow

SEATTLE, WASH.

By HERBERT L. STAY.

Current Week.
METROPOLITAN.—Charlotte Walker in "The Trail of the Lonesome Pine."
MOORE.—10, Emilio de Gogorza in concert. Tuesday to Saturday, "Ready Money."
SEATTLE.—Stock Co. in "Zaza."

ORPHEUM (Carl Reiter, mgr.; agent, direct).—Week 3, Fred & Albert, good; Lou Durbyelle, applause; Whitfield & Ireland, good; Maude O'Delle & Co., pleased; Lewis & McCarthy, good; Stuart Barnes, big; Mazie, headliner, immense.

EMPRESS (E. C. Donnelly, mgr.; S-C).—Week 3, Joe Maxwell's Players, headliner, wonderfully good sketch; Three Emerson's, big applause; Martini & Maximilian, good; Ballo Bros., big; Louise Mayo, pleased; Sam J. Harris, applause.

PANTAGES (Ed. Milner, mgr.; agent, direct).—Alf Goulding & Co., big; Alexander Kaminsky, pleased; Four Charles, clever; Archer & Ingersoll, classy; Sam Hood, good; Duncan, Hall & Pearl Schoeche, scored.

The Seattle Press Club had its big annual event 5-6 at its own theatre, giving a 3-act farce comedy, "The Liars."

The new Tivoli opened Nov. 10 with "The Honeymoon Trail."

SPOKANE, WASH.

By J. M. ROYCE.

SPOKANE (Charles York, mgr.; agent, N. W. T. A.).—2-4, Margaret Illington in "Within the Law," three capacity houses and one of moderate size; 9-11, "The Lure"; 14-15, Mrs. Fluke in "The High Road"; 20, Paul Gilmore.
AMERICAN (B. E. Russell, mgr.; agent, Advance Amusement Co.).—Week 3, Florence Roberts in "Bapho" (pictures), except 12 only, concert by Emilio de Gogorza.

ORPHEUM (Joseph Muller, mgr.; agent, direct).—Week 2, Ashlyn & Gould, grabbed the honors; Austin Webb & Co., went unexpectedly well; Jack Hazzard, big band; Marie McFarland and Madams? pleased; Two Caritons, capable; Dupree & Dupree, daring; Hyman Meyer, entertained.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Five Normans, best act; Dorothy Davis Allen & Co., got very little; Kathryn Mile, a hit; Vincent & Raymond, pretty turn; Romero Family, not very strong; Lateli Bros., neat opener.

EMPRESS (George Blakeslee, mgr.; S-C).—Week 2, "Bower of Melody," bonanza; Bruce, Duffet & Co., clever; Mayo & Allman, voices good; Livingston Trio, applauded; Brooks & Harris, kidding got considerable.

Lai Mon Kim, a Chinese graduate of the state university, who sang tenor in the variety glee club has been given Orpheum time.

The Educational Film Co. has been given a contract to produce 25,000 feet of film, illustrating activities of the state, for exhibition at the Panama-Pacific Exposition.

Bohumir Kryl, cornetist, and his daughters, Marie, pianist, and Josephine, violinist, will come to Spokane for a concert at the Lewis and Clark high school, Dec. 16.

Calvin Heilig, one of the lessees of the Auditorium and Spokane theatres, arrived here from Portland this week and announced that the rebuilt Auditorium will be reopened by New Year's day. At that time, the Spokane, which has been housing the N. W. T. A. bookings, will return to a continuous bill of vaudeville and pictures.

Portland will be the second link in the new circuit of the Advance Amusement Co., which it is proposed to extend to all the important cities of the northwest, according to T. J. Noonan, its manager. Mr. Noonan, former business manager of the LaSalle, Chicago, is

understood to have closed for a site in Portland, on which he will build a house. The Advance Amusement Co. holds a 10-year lease on the American here, and is represented by B. E. Russell, house manager. No house of attractive size could be leased in Portland. Negotiations also are under way, it is understood, in Edmonton, Calgary, Seattle and Tacoma. The American now is playing feature pictures. It is given out that the circuit eventually will play vaudeville.

TORONTO

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—Evelyn Nesbit. Show opened well. "Within the Law" (return), 17.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Ida Brooks Hunt & Co., excellent; Rinaldo, fine; Edward Abeles & Co., splendid; Willard Simms & Co., scream; The McBans, novelty; Duffy & Lorens, pleased; Three Bartos, good; Miller & Mack, went well.

PRINCESS (O. B. Sheppard, mgr.).—The stupendous production, "Joseph and His Brethren," opened to capacity and scored strongly. Edmund Brees in "The Master Mind," 17.

GRAND (A. J. Small, mgr.).—"Rebecca of Sunnybrook Farm." "Officer 666," 17.
GAYETY (T. R. Henry, mgr.).—"Bon Ton Girls." Hastings' Big Show, 17.

STAR (Dan F. Pierce, mgr.).—"High Life Girls." "Tango Girls," 17.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—Jess & Dell; Usher Trio; D'Ormond & Fuller; Three Harts; Schaller Bros., Mazie Rulands; Miss Harlow.

PARK (B. M. Brick, mgr.; agents, McMahon & Deel).—Dawson; Shays & Shays, (1st half); Earl & Caiselles; Flo Hughes (2d half).

WASHINGTON

By CHAS. B. NEID.

POLIS (James Thatcher, mgr.).—Stock. "The New Dr. Well."

BELASCO (L. Stoddard Taylor, mgr.).—"Snow White and the Seven Dwarfs."

ACADEMY (W. W. Woolfork, mgr.).—"Happy Hooligan."

COLUMBIA (Fred Berger, mgr.).—"The Honey Bee."

NATIONAL (W. H. Fowler, mgr.).—"Disraeli."

GAYETY (Geo. Peck, mgr.).—Billy Watson.

Paul McAllister, leading man at Poli's, leaves this week. Richard Buhler, the new leading man, will open in the "Right of Way."

Theodore Roberts opens Monday as a permanent member of the Poli Players.

"The Honey Bee," a new comedy in four acts, made its initial bow here to the patrons of the Columbia this week, and in a measure the play was well put over by the cast and well received by the audience.



Nov. 10-12, Greeley, Sq. N. Y.
Nov. 13-16, Eljoe, Brooklyn.

H. FALKENDORF

PRESENTS

"CONSUL PEDRO"

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (November 17)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A
Abalos Edward Variety N Y
Adas Troupe Empress Cincinnati
Adler & Arline Apollo Nurnberg Austria
Adler Felix Empress Ft Wayne
Adonis, care Marinelli Berlin
Alexander & Scott 41th St Music Hall N Y C
Ambrose Mary 146 W 84th St N Y C
American Comedy 4 Empress Chicago
Anthony & Ross Variety N Y
Artane Princess Hot Springs
Aug Edna Empress Tacoma
Austin Webb Co Orpheum Portland Ore

B
Bards Four Variety N Y
Bernes & Crawford Variety N Y
Berger Edgar White Rats N Y
Berliner Vera 5724 Ridge Ave Chicago

LESTER **KARL**
BERNARD and LLOYD
Presenting
"MR. COHEN FROM NEWARK"
Next Week (Nov. 17), Empress, Butte.

Big Jim F Bernstein 1488 Bway N Y
Blombos The Poll's New Haven
Bowers Walters & Crocker Her Majesty's
Melbourne Aus
Brucks Seven 104 E 14th Tausig N Y
Braham Nat Variety N Y
Bronson & Baldwin Variety N Y
Bruce & Calvert Liberty Girls B R
Byron & Langdon 174 E 71st St N Y C

C
Caites Novelty 1384 6th St Philadelphia
Carletta M 827 Manhattan Ave Brooklyn N Y
Co Dora 9 Riverside Ave Newark
Clarke & Bergman 131 George St Brooklyn
Crouch & Welch Variety London
Carson Sisters Third Time Orpheum Circuit

D
Dancing Mars Empress Tacoma
D'Arville Jeannette Montreal Indef
D'Arcy & Williams Empress Seattle
Davis Josephine Variety London
"Day at Circus" Empress Chicago
Derkin's Circus Empress Sacramento
Devine & Williams Orpheum Winnipeg Can
Dingle & Emeralds Marinelli 1488 Bway N Y
Dorr Mary Empress Spokane
Doyle Patsy Majestic Dallas
Doyle & Elaine Majestic Little Rock
Drew Chas & Co Empress St Paul
Dupree & Dupree Orpheum Portland Ore

An Adopt in Jugglery
W. J. DU BOIS
Now Touring Sullivan-Conditine Circuit
Next Week (Nov. 17), Empress, San Francisco

E
"Easy Money" Majestic Little Rock
Ebeling Trio 39 Hudson Pl Hoboken N J
Edwards Shorty Variety N Y
El Cleve Majestic Houston
Elizabeth Mary Variety N Y
Ellott Sydney A 347 Marvey Ave Detroit

Emersons 3 Empress Victoria B C
Emmett Gracie Maple Crest North Foxboro
Eccardes 3 Hughes Palace Bldg N Y
Eugenes 3 Majestic Chattanooga
Eugene Troupe Keith's Cleveland
Evans & Vidocq Miles Cleveland

F
Ferry Billy (The Frog) Variety N Y
Fields W O Coliseum London Eng
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Beebe Ocean Beach N Y
Frovell Fred Variety N Y
Frey Henry 1777 Madison Ave N Y C
Fry Twins Vaudeville Comedy Club N Y

G
Geary Arthur Empress Spokane
Gerard Empress Salt Lake
Gibbs Chas Empress Kansas City
Godfrey & Henderson 341 W 46th N Y
Goodall Archie Empress St. Paul
Golden Morris 184 Syndicate Bldg Pittsburgh

Gordon John R & Co Empress Chicago
Gould & Ashby Orpheum Portland Ore
Graham & Dent Variety N Y
Granville Taylor 350 W 56th St N Y
Gruet & Gruet Empress Los Angeles
Guerra & Carmen 2103 North Ave Chicago
Gygi Ota Variety N Y

Halligan & Sykes La Salle Chicago Indef
Louise-HAMLIN and MACK-Billy
Care Will Collins, Broadmead House,
Fanton St., London, England.

Hanlon Bros Grand Hanley Eng
Harrah Great Bijou Fitchburg & Aud Man-
chester
Haywood Harry Co Liberty Philadelphia
Hermann Adelaide 1193 Broadway N Y
Hines Palmer & Girls Variety N Y
Holman Harry & Co Variety N Y
Hoodall Variety London
Hutchinson Willard & Co Hipp Belfast

I
Idanias 3 Variety N Y
Imhoff Conn & Coreene Shubert Utica
Inge Clara Variety N Y
Ingilis & Redding Variety N Y
Isamed Bronx N Y

J
James & Prior Empress Ft Wayne
"Jasper" Fifth Ave N Y C
Jeska Troupe Empress Ft Wayne
Jordana 3 Sheela's Toronto
Juggling Normans Pantagru Vancouver B C

K
Kajiyama Hammerstein's N Y C
Karno Co Empress Denver
Karyne Agnes Variety N Y
Kelso Bros Varieties Terre Haute
Kelso & Leighton 187 W 146th St N Y C
Kelly & Galvin Empress Salt Lake
Kenna Chas Varieties Terre Haute
Kennedy & Rooney Orpheum Seattle
Kenny & Hollis 66 Brainerd Rd Allston Mass
Kent Annie Hammerstein's N Y C
Kington World Mindell Idora Park Oakland
Klaro Katherine Empress Milwaukee
Koners Bros Variety London
Kurtis Roosters Brennan-Fuller Sydney

L
La France Bros Empress Kansas City
Lambert Variety London
Lamb's Mankins Keith's Providence R I
Langdons The Orpheum Salt Lake
La Toy Bros Orpheum Seattle
Lawson & Namon Variety Chicago
Le Dent Frank Variety London
Lee Bros Empress Denver
Leonard Bessie 229 Townsend Ave New Haven
Leonard Albert Empress Cincinnati
Leonard & Louie Unique Minneapolis
Lewis Henry Bronx N Y
Littlejohns The Variety N Y
Livingstons 3 Orpheum Vancouver B C
Lowrie & Gardner Empress San Francisco
Lyons & Tosco Orpheum Seattle

M
McDermott Billy Miller Hotel N Y
Mercedith Sisters 330 W 51st St N Y
Mersereau Mile Variety New York
Moran Pelly Variety London
Mosarte Fred & Eva Variety N Y
Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y
Musical Johnstons Shepard's Bush London

N
Nagys The Empress Salt Lake
Nevator & Delberg Empress Chicago
Nelson Comedian Electric Joplin
Newhoff & Phelps 440 W 188th St N Y
Niblo & Spencer 263 18th St Bklyn N Y
Nichols Sisters Columbia St Louis
Nicol Bros 1590 Amsterdam Ave N Y
"Night at Bath" Empress Spokane
"Night in Police Station" Empress Butte
Nonette Orpheum Spokane
Norton & Earl Empress San Diego
Norton & Nicholson Majestic Houston

O
O'Brien & Buckley Empress Cincinnati
O'Brien & Lear Empress Los Angeles
O'Dell Maude & Co. Orpheum Portland Ore
Old Soldier Fiddlers Majestic Houston
Old Veterans 5 Empress Portland Ore
Oliver Clarence Empress Los Angeles
Ordway Laurie Pantages Portland Ore
Orville & Frank Empress Portland Ore
Osborne's Teddy Patsy Blou Battle Creek
Os Kn Mon Family Mon Ill
Otto Bros Pantages Spokane
Oxford 4 Pantages Portland Ore

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BURLESQUE ROUTES

WEEKS NOV. 17 AND NOV. 24.

Page Helen & Co Keith's Cincinnati
Pagliacoli & Co J Levy 1541 Bway N Y
Patterson Burdella Orpheum Seattle
Perry Charlotte Variety N Y
Payne Nina Empress Salt Lake
Pearl & Roth Fifth Ave N Y C
Pellock Milton & Co Variety N Y
Pollard Empress Sacramento
Price & Price Empress Winnipeg
Priest Jane Woolfolk 36 W Randolph Chicago
Prince Florio Empress Spokane
Pringle & Allen Empress Denver

Rafael Dave 1161 Grant Ave San Francisco
Ramsey Sisters Ehrlich House N Y
Reeves Billie Rickard Circuit Australia
Regals Four Variety Chicago
Roe Fanny Blanchard Farm Franklin N Y
Richmond Dorothy Hotel Wellington N Y
Relaner & Gores Proctor's Newark
Roehms Athletic Girls Variety Chicago

W. E. Ritchie and Co.
THE ORIGINAL TRAMP CYCLIST
Nov., Circus Varieties, Copenhagen.

Renaix & Ward Variety N Y
Ross & Ashton Empress Portland Ore

Thos. J. Ryan-Richfield Co.
Next Week (Nov. 17), National, New York.
Personal Direction, JULE DELMAR

Shean Al Gaiety San Francisco
Smith Cook & Brandon Variety N Y
Sells Bros 4 Variety Chicago
Stanley Stan Union Ave & Oak Lane Phila
Stanton Walter The Billboard Chicago
Stevens Leo Englewood Chicago
St James W H & Co J Jacobs 1493 Bway N Y
Stoddard & Hines 116 S 7th St Hannibal Mo
Sutton & Caprice Liberty Girls B R
Sutton McIntyre & Sutton Variety N Y

Tassel Bros Family Moline Ill
Taylor Don Lyric Crookston Minn
Taylor Granville Co Orpheum Seattle
Taylor Lion's Empress Calgary Can
Terry & Lambert Friars Club N Y
Terry Walter Girls Bijou Minneapolis
Texico Variety N Y
Thomas Mr & Mrs Fred Bayshore L I
Thurston Howard S & H 1493 Bway N Y
Tom-Boys 2 Fifth Ave N Y C
Trevado Morris & Fell 1493 Broadway N Y
Tucker Sophie Hammerstein's N Y C

Vall Muriel & Arthur Variety N Y
Van Billy 4513 Forest Ave Madisonville O
Van Billy B Van Harbor N H
Violinsky Orpheum Harrisburg

Wade John P & Co Empress Kansas City
Wakefield Willa Holt Palace N Y C
Walsh Lynch Co Unique Minneapolis
Wander & Stone Variety New York
Warren & Blanchard H'way Detroit
Wells Lew Empress Seattle
Whitehead Joe Empress Milwaukee
Williams & Warner Empress St Paul
Will & Kemp Bronx N Y C
Willish Empress Seattle
Wilson Jack Trio Hammerstein's N Y
Wirth May Palace N Y C
Work Frank 1020 E 30th St Blyn N Y

BURLESQUE ROUTES

American Beauties 17 Gayety Montreal 24-26
Empire Albany 27-29 Worcester Worcester
Beauty Parade 17-19 Gilmore Springfield 20-22
Empire Albany 24 Miner's Bronx New York
Beauty Youth & Folly 17 Empire Hoboken 24
Empire Philadelphia
Behman Show 17 Columbia New York 24 Star
Brooklyn
Belles Beauty Row 17 Folly Chicago 24 Gay-
ety Detroit
Ben Welch Show 17 Gayety Milwaukee 24
Folly Chicago
Big Gaiety 17 Gayety Kansas City 24 Gayety
Omaha
Big Jubilee 17 Empire Toledo 24 Columbia
Chicago
Billy Watson's Big Show 17 Gayety Pittsburgh
24 Star Cleveland
Blanch Bald's Big Show 17 Howard Boston
24 Grand O H Boston
Ben Ton Girls 17 Lafayette Buffalo 24 Corin-
thian Rochester
Bovary Burlesquers 17 Columbia Indianapolis
24 Star & Garter Chicago

Broadway Girls 17 Gayety Minneapolis 24
Grand St Paul
College Girls 17 Miner's Bronx New York 24
Casino Brooklyn
Columbia Burlesquers 17 Buckingham Louis-
ville 24 Columbia Indianapolis
Crackerjacks 17 Gayety Washington 24 Gay-
ety Pittsburgh
Crusoe Girls 17 Olympic Cincinnati 24 Ma-
jestic Indianapolis
Dandy Girls 17 Haymarket Chicago 24 Cad-
illac Detroit
Dolly Dimple Girls 17 Olympic New York 24
Trocadero Philadelphia
Eva Mull's Big Beauty Show 17 L O 24
Englewood Chicago
Fay Foster Co 17-19 Bender Utica 20-22 Van
Curler O H Schenectady 24-26 Empire Pitts-
field 27-29 Empire Holyoke
Follies of Day 17 Casino Brooklyn 24 Or-
pheum Paterson
Follies of Pleasure 17 Empire Cleveland 24
Olympic Cincinnati
Gay New Yorkers 17 Empire Brooklyn 24
People's New York
Gay White Way 17-19 Bastable Syracuse 20-
22 Lumberg Utica 24 Gayety Montreal
Ginger Girls 17 Gayety Detroit 24 Gayety
Toronto
Girls of Follies 17-19 Empire Pittsfield 20-22
Empire Holyoke 24 Howard Boston
Girls From Happyland 17 Columbia Chicago
24 Gayety Cincinnati

Girls From Starland 17 Gayety Boston 24
Columbia New York
Golden Crook 17 Empire Newark 24 Casino
Philadelphia
Happy Widows 17 Casino Philadelphia 24 Gay-
ety Baltimore
Hasting's Big Show 17 Gayety Toronto 24 La-
fayette Buffalo
High Life Girls 17 Garden Buffalo 24-26 Bea-
der Utica 27-29 Van Curler O H Schenectady
Honey Girls 17 Gayety St Louis 24 Willis
Wood Kansas City
Honeymoon Girls 17 Star & Garter Chicago
24 Standard St Louis
Howe's Lovemakers 17 Corinthian Rochester
24-26 Bastable Syracuse 27-29 Lumberg
Utica
Jack Reid's Progressive Girls 17 Gotham New
York 24 Olympic New York
Liberty Girls 17 Empire Philadelphia 24 Mur-
ray Hill New York
Marion's Dreamlands 17 Star Cleveland 24
Empire Toledo
Marion's Own Show 17 Casino Boston 24-26
Gilmore Springfield 27-29 Empire Albany
May Howard's Girls of All Nations 17 Penn
Circuit 24 Empire Cleveland
Miner's Big Follie 17 Star Brooklyn 24 Em-
pire Brooklyn
Mirth Makers 17 Star Scranton 24 Penn Cir-
cuit
Mischief Makers 17 Trocadero Philadelphia 24
Star Scranton
Mollie Williams Show 17 Westminster Provi-
dence 24 Casino Boston
Monte Carlo Girls 17 Grand O H Boston 24
Gotham New York
Parisian Beauties 17 Willis Wood Kansas City
24 L O 1 Englewood Chicago
Queens of Paris 17 Grand St Paul 24 Gayety
Milwaukee
Rector Girls 17 Englewood Chicago 24 Hay-
market Chicago
Reeves' Big Beauty Show 17 Murray Hill New
York 24-26 L O 27-29 Bridgeport
Robie's Beauty Show 17 People's New York
24 L O (owing non-completion 125 St Music
Hall New York)
Roeland Girls 17 Orpheum Paterson 24 Em-
pire Newark
Rose Sydel's 17 Standard St Louis 24 Gay-
ety Kansas City
Runaway Girls 17-19 L O 20-22 Bridgeport 24
Westminster Providence
Social Maids 17 L O 24 Gayety Minneapolis
Star & Garter 17-19 Empire Albany 20-22
Worcester Worcester 24 Gayety Boston
Stars of Burlesque 17 Cadillac Detroit 24 Star
Toronto
Sunshine Girls 17 Majestic Indianapolis 24
Gayety St Louis
Tango Girls 17 Star Toronto 24 Garden Buf-
falo
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Dingle Tom
Dixon Sisters 3
Dol Mr & Mrs
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Dorsch Al
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Fallonette Sisters
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(S F)
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Hutchins R F (C)
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Irwin Ruth
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Light Anna (C)
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Vinton Horace
Vos Burgh L L

W
Wagner Bob
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Walters Selma
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Wheeler Bert
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White Ethel
White Wm H
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Wilson Nellie
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NEW YORK, FRIDAY, NOVEMBER 21, 1913.

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The cover of Variety magazine features a central portrait of actress Gladys Hulette, framed by a large, dark, star-shaped graphic. She is wearing a light-colored dress and a dark, beaded headpiece. The name "GLADYS HULETTE" is printed across the bottom of her portrait. Surrounding her are four circular portraits of other actresses: Irene Warfield (top left), Essie Lee (top right), Gertrude McCoy (bottom left), and Dolores Cassinelli (bottom right). The portraits are connected by a decorative leafy vine. The entire design is flanked by two ornate columns. On the left column is a shield-shaped label with the word "Dramatic" and on the right column is a similar label with the word "Variety". At the bottom center, there is a small illustration of a musical instrument, possibly a harp or lyre, with the text "EDGAR M. MILLER N.Y." printed below it.

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By an arrangement arrived at between "The Player" and VARIETY, the former is publishing its final issue this week. In the future the White Rats will use VARIETY as its news medium weekly, VARIETY carrying the news of the organization, commencing next week, as formerly exclusively published in "The Player."

"The Player" has been in existence for four years. It was published by the White Rats Publishing Co., the stock of which was held in control by the White Rats Actors' Union. "The Player" was the official organ of the White Rats Actors' Union and Associated Actresses of America, representing an organization having a membership reported to the American Federation of Labor as 16,000.

While the publication of a paper under the auspices of the White Rats was looked upon in newspaperdom as an "opposition" to VARIETY, the friendly feeling between the two papers since "The Player" has been directed by the present executive body of the Rats, culminated in the proposal to employ VARIETY exclusively hereafter as the news medium for Rats and A. A. A.'s. "The Player" as the organ of the Rats was limited in its field. An intent by the Rats to broaden the scope of the organization was one of the principal reasons for the change being decided upon. It has been conceded by all theatrical people that VARIETY has and does reach a wider circle of readers in the general theatrical profession than any one or possibly two other trade papers.

The vaudeville field, to which "The Player" devoted its most attention, is also liberally covered by VARIETY, giv-

ing vaudeville two journals that quite often carried several news stories of the same tenor. At the initial publication of "The Player" four years ago, VARIETY (until that time a variety sheet) dipped into the legitimate branch of the profession, covering it as thoroughly as it had vaudeville, and lately VARIETY added a moving picture department.

In the White Rats Actors' Union of America, VARIETY recognized the only artists' organization that has the good and welfare of the actor as its motive. Attempts to form other actors' societies for protective measures within the past few years have failed of their purpose, leaving the Rats alone in its policy. With VARIETY's tendency to represent the actor, and the position it had occupied as "the actor's paper" before "The Player" was established, the choice of the White Rats agreeably fell upon VARIETY, when it was decided by the Rats an independent paper as a news medium meant more for the future of the organization than "an organ" published by itself.

VARIETY takes over "The Player's" subscribers, its advertising contracts and outstanding indebtedness due "The Player." The accounts of "The Player" will be assigned to VARIETY. Payment by VARIETY will be demanded and enforced.

In the arrangement reached between the papers, Junie McCree, president of the White Rats, Will J. Cooke, its business manager, and Dennis F. O'Brien, of O'Brien, Malevinsky & Driscoll, counsel for the Rats, acted in behalf of "The Player."

An announcement in effect as above is published in this week's "Player."

BILLED AS "CONVIOT 6630."

Spokane, Nov. 19.

George Schroeder opened Monday at Pantages in a ten-minute singing turn, billed as "Convict 6630, the man who sung himself out of the penitentiary."

Interest in Schroeder's appearance is mostly sentimental. He was sentenced in this city last year to imprisonment for 20 years for forgery; previously he had served a term in the California penitentiary. While in the state jail Schroeder sang before the Pacific Saengerbund. Then 4,000 Germans petitioned for his parole, which was granted.

Schroeder sings popular ballads in a robust baritone. He is booked for the entire circuit.

"CASTLE WALK" AT WEDDING.

Chicago, Nov. 19.

Mr. and Mrs. Vernon Castle, appearing at the Palace this week, figured in what is perhaps the first tango wedding of history. They preceded the bridal procession with their "Castle Walk" Monday night at 6 o'clock at the Blackstone Hotel at the wedding of Florence Eisendrath and L. Montefiore Stein.

The wedding was largely attended by the fashionable set of the city.

OFFERS FOR BESSIE ABBOTT.

Two vaudeville offers have been made to Bessie Abbott, the late star of "Rob Roy," which closed at Detroit Saturday. The Shuberts are said to have tendered Miss Abbott \$1,500 weekly, while the United Booking Offices has offered her a long route, but at less money.

It is quite possible the "Rob Roy" company will be again sent out with Miss Abbott at the head, this time singing "Robin Hood" exclusively. The last half of last week at Detroit, when "Robin Hood" was substituted for "Rob Roy," business immediately became stronger.

\$30,000 THIS WEEK, MAYBE.

Chicago, Nov. 19.

The Evelyn Thaw road show did \$6,000 at the Auditorium Tuesday and the management says she will do over \$30,000 in six days.

FROHMAN'S BOSTON SCHEME.

Boston, Nov. 19.

A new "little theatre" and a new permanent company for this city is being quietly planned by Charles Frohman, although nothing official has as yet been given out, and a number of managers who claim intimacy with Frohman are trying to laugh the rumor down.

It may be stated, however, that Frohman is prepared to build a house where a number of playlets can be given in one evening, the performances to be of the highest standard and at a top price scale.

BOOMING "LITTLE CAFE."

Klaw & Erlanger are using 75 lines, double column, advertisements in all the New York dailies and big spreads on Sundays, booming "The Little Cafe."

The total cost of this form of advertising alone amounts to about \$3,500 a week.

FORGOT ABOUT ALBEE.

Tuesday while Martin Beck was looking for his luncheon in the Knickerbocker, he espied a headwaiter. Calling him over on account of the delay in food delivery, Beck said: "You know I am the toughest guy in New York and I want that order served right now."

"You will get your order, Mr. Beck," replied the wise waiter. "But how about Mr. Albee on that tough guy thing?"

"LAW'S" LONG RUN ENDING.

Everything must have an ending. The record-breaking run of "Within the Law" at the Eltinge will be brought to a close Dec. 20, and Christmas week a new Selwyn show, "Under Cover," comes to the house, with William Courtenay in the leading role.

Rehearsals will be begun immediately and the piece sent on tour for a brief spell prior to its entry to New York.

"DOLL GIRL" AT STUDEBAKER.

Chicago, Nov. 19.

Richard Carle and Hattie Williams in "The Doll Girl," come to the Studebaker in three weeks.

If you don't advertise in VARIETY, don't advertise at all.

PROTECTION FOR CHORUS GIRLS IN FEDERATION OF LABOR

General Organizer Issues Call for Meeting in New York City Next Sunday. 70 Girls Have Volunteered to Appear and Voice Complaints. Some Have Good Ones.

Again the chorus girl has a defender. This one is for the feminine auxiliary en masse.

It's the American Federation of Labor that's behind the chorister this time, and it means business.

The labor organization is out to right the wrongs of the vocal nonentities and will take in chorus boys as well as chorus girls.

P. F. Duffy, general organizer of the Federation has called a mass meeting of feminine and male choristers at the Women's Trade Union League headquarters, 43 East 22d street, New York, next Sunday, Nov. 23, at 5 p. m., to weld the subordinate singers and dancers together, give them a charter, and make any offense against any of their number thereafter an offense against the musical unions and other factors in the Federation's system.

Klaw & Erlanger, the Shuberts, the Metropolitan Opera Co., the Century Opera Company, and other managing firms employing chorus girls and extra stage people may all have to be good when the impending unionized chorister becomes a fact instead of a hope.

So far, about 70 chorus girls employed by different firms in town have agreed to attend the meeting and testify to abuses of managers.

This testimony will record rehearsals of 14 weeks for the "Oh, I Say" production, before salary began, and furnish first hand testimony that the Century Opera Co. keeps its chorus people working every day from 10 a. m. until near midnight, demanding familiarity with all standard operas, and paying but \$12 to \$16 per week; that K. & E. never pay for any time devoted to rehearsals, and that the Shuberts summarily let out 24 chorus girls after two weeks' work and six weeks no-pay rehearsals; that the same firm turned the girls undergoing the six weeks' rehearsals from a special ballet ("Carmen" at the Music Hall) for which they were engaged into supernumeraries for vaudeville acts at the same theatre, offering the girls the option of 50 cents a performance for 14 performances of three acts in which they were ordered to appear, or discharge.

The Federation of Labor plans to get the girls half-salary for rehearsals, and will undertake to collect for all chorus members any salaries legitimately due on contracts where managers are solvent.

PARIS' LITTLE THEATRE.

(Special Cable to VARIETY.)

Paris, Nov. 19.

The fashionable little Theatre Michel reopened for the season Nov. 18 under the continued management of Michel Mortire, with a play by Chas. Mere and Regis Gignoux, adapted from Vol-

taire's story "L'Ingenu." It was well received.

The work is nicely rendered by Harry Baur, Guyon Fils, Levesque, Juliette Darcourt.

A short piece, "En Musique," by Charmain, which did fairly, is included in the present bill.

O. H. REVUE TOURNEY.

(Special Cable to VARIETY.)

London, Nov. 19.

Gus Sohlke is taking part of the Opera House revue to Hamburg for December; to Hamburg in January, Berlin in February and Paris throughout March.

A new Revue is scheduled for the Opera House April 14.

TWICE NIGHTLY REVUE.

(Special Cable to VARIETY.)

London, Nov. 19.

Harry Day and Edward Laurie have purchased the rights to "Hello Ragtime" for the twice-nightly halls and will produce several companies of it.

They are negotiating with Fanny Brice also Sam Sidman, now under contract to Albert DeCourville for 40 weeks. He was asked to transfer his contract to Day, but he refuses.

LEEDS AND LAMAR DO WELL.

(Special Cable to VARIETY.)

Paris, Nov. 19.

Leeds and Lamar opened at the Alhambra Nov. 15 and did nicely.

REJANE IN SEE'S PIECE.

(Special Cable to VARIETY.)

Paris, Nov. 19.

Edmond See's postponed piece, "L'Irreguliere," was finally produced at the Theatre Rejane Nov. 13, and excellently received.

It is well acted by Mmes. Rejane, Avril, Fusier, Paule Andral, Miller, Messrs. Dumeny, Garrigues, Escoffier, Cande.

Mme. Rejane is splendid in the leading role.

"AFFAIRE" OPENED WELL.

(Special Cable to VARIETY.)

Berlin, Nov. 19.

At the Kuenstler theatre, Nathens's comedy, "The Affaire," opened well.

IKE ROSE'S MIDGET SHOW.

(Special Cable to VARIETY.)

London, Nov. 19.

Ike Rose is sailing for Australia soon with a big midget variety show.

SKIBINSKY IN COURT.

Atlanta, Nov. 19.

Alexander Skibinsky, Russian violinist, formerly in vaudeville, has sued Charlotte Skibinsky, a vaudeville singer, for divorce here, alleging she deserted him and returned to her home in Berlin.

REVUE COSTS \$100,000.

(Special Cable to VARIETY.)

London, Nov. 19.

The Albert de Courville revue "Are You There?" at the Prince of Wales closes this Saturday. It will represent a loss of \$100,000.

The piece met with failure from its opening a couple of weeks ago. Several Americans were engaged for it, among them Billy Arlington. Ned Wayburn staged the show.

Ned Wayburn has been held over and is producing the new Hippodrome Revue for Mr. de Courville.

\$3,500 IN SOUTH AFRICA.

(Special Cable to VARIETY.)

London, Nov. 19.

"Splash Me," the first Revue booked for South Africa for vaudeville, is to receive \$3,500 weekly.

FIELDS AT ALHAMBRA.

(Special Cable to VARIETY.)

Paris, Nov. 19.

W. C. Fields, the American juggler, opens at the Alhambra, Dec. 1.

"BABY MINE" IN FRENCH.

(Special Cable to VARIETY.)

Paris, Nov. 19.

The Theatre des Bouffes Parisiens is rehearsing a French version of "Baby Mine," with Max Dearly in the leading role.

ARTISTIC SUCCESS.

(Special Cable to VARIETY.)

Berlin, Nov. 19.

At the Theatre Koeniggraeftstr, Strindberg's "Kronbraut" is an artistic success.

BUSINESS AT KLEIN'S OFF.

(Special Cable to VARIETY.)

Berlin, Nov. 19.

Business is falling off at Klein's theatre Gesinnung, where Hans Mueller's three one-act plays are being presented.

MARINELLI IS SATISFIED.

The La France Nov. 26 will take back to the other side H. B. Marinelli, the international agent, who arrived in New York last Friday on the Mauretania.

Mr. Marinelli came over to look after some affairs in connection with his large booking business. He said to a VARIETY representative he was well pleased at the conditions of his business over here, although somewhat surprised at the poor theatrical season America is now passing through.

Asked regarding his suit for \$3,000,000 against "The Vaudeville Trust," Mr. Marinelli answered the papers in the case, which were filed in the U. S. Court in New York last week, spoke for themselves.

"I intend to go through with this thing," said Mr. Marinelli. "They thought I didn't mean it, but they (Trust) were mistaken. I am waiting for the opportunity of examining the defendants I have named in my action. That will result in some very interesting information to the show business, I'm sure."

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SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Nov. 26, H. B. Marinelli (La France); Nov. 20, Charles Siegrist Troupe (Baltic);

Nov. 15, Camille Trio (Pr. Freid. Wlhm.).

Nov. 15, Bertie Shelton, W. Agnew (Coronia).

Nov. 15, Ethel Levey, Lucy Weston, Isabelle D'Armond, Frank Carter (Olympic).

Nov. 20, Mrs. Mitchell H. Mark, Misses Annette and Winnifred Mark and maid (Cleveland);

(Special Cable to VARIETY.)

London, Nov. 19.

Nov. 20, Perry Ryan, May Robertson (Baltic).

(For South Africa), Wild Willie West, Ethel Loftus, Ryan and Ryan.

San Francisco, Nov. 19.

Nov. 18 (for Australia), Rondas Trio, Bernie Howard, Leonard Mantell, Dorothy Harris, Guzmani Trio, McDonald and Genereaux, Largay and Snee, Dancing Leslies, Carpos Bros., Mr. and Mrs. Lewis Bernie, Ailene Cheatham, Grace Ortham, Hazel Gary, Inez, Mitch, Mr. and Mrs. Arthur Don, Edward Battrael (Sonoma).

Nov. 18 (for Honolulu), Mr. and Mrs. Sam Blair (Sonoma).

GOING INTO GAITY.

(Special Cable to VARIETY.)

London, Nov. 19.

Lew Hearn and Bonita have been signed for the next production to be made at the Gaiety.

TROUBLE IN BERLIN.

(Special Cable to VARIETY.)

All the Dublin theatres may close shortly on account of the labor troubles.

It is a big theatrical town. Such a move would seriously affect show business.

MEDIOCRE COMEDY.

(Special Cable to VARIETY.)

Berlin, Nov. 19.

At the Lustspielhaus, "Gruener Rock," a comedy, is very mediocre.

"NOTHEMD" PARTIAL HIT.

(Special Cable to VARIETY.)

Berlin, Nov. 19.

Witkowsky's "Nothemd" is only a partial success at the Deutsches Opernhaus.

DID FAIRLY AT TIVOLI.

(Special Cable to VARIETY.)

London, Nov. 19.

Keith and Kernan opened at the Tivoli Monday night and did fairly.

SUCCESSFUL BICYCLISTS.

(Special Cable to VARIETY.)

London, Nov. 19.

Hill, Cherry and Hill scored a success at the Coliseum.

TOBY CLAUDE GETS IT OVER.

(Special Cable to VARIETY.)

London, Nov. 19.

Toby Claude successfully produced at the Palladium Monday her second version of "La Petite Cabaret."

MURDOCK MAY BE SENT WEST; CHARGE OF U. B. O., CHICAGO

Story That He Will be Needed There to Build Up United Booking Offices' Business in the Middle-West. Has a Nice Start. May Eventually Develop Into Head of Association Once More.

A tale spread quietly around this week that when the vaudeville agents found their jobs gone, the United Booking Offices would no longer be the scene of activities for John J. Murdock.

Murdock, it is said, will be sent to Chicago, to represent the U. B. O. at that place. There is a branch of the agency now located there with "Tink" Humphreys in charge. Murdock's presence would mean the attempt to build up the U. B. O. in the middle-west, with an impetus for it in the form of some 30 houses grabbed away from the Western Vaudeville Managers' Association, including the 19 houses recently taken.

Murdock returned from Chicago Sunday. He had been there a week or more. It seems to be the belief that his return to Chicago permanently means the U. B. O. through John, will sooner or later get the full control of the Association, once more placing Murdock at the head of that agency.

THOSE 19 FRANCHISES SETTLED.

Chicago, Nov. 19. It has been finally settled that those 19 troublesome franchises falling east of the marginal line as agreed in "the Duma" between the United Booking Office and the Western Vaudeville Managers' Association remain in the "Association" until next September, when they fall under the supervision of the United.

While a great many things can happen in ten months, it looks pretty certain that the transfer will weaken the "Association" to a great extent, taking out a score of its best houses. This deal, consummated by J. J. Murdock and C. E. Kohl, removes possibility of the expected battle between the "Association" and United.

A side light comes with the announcement that the Davenport "franchise," which also threatened a small revolution in the "Association" ranks, has been awarded to the Butterfield forces, instead of Frank Thielen, as previously determined. Those on the inside figure that Butterfield won out with the aid of Murdock, who threw his support to the Michigan manager in order that Butterfield would favor the United in the matter of the 19 franchises, Butterfield being interested through his Michigan circuit falling east of the line.

Just what Frank Thielen thinks of the reversed decision is a question, Mr. Thielen being called out of town on Monday to attend the funeral of his mother.

ORIGINAL "CLIMAX" SKETCH.

"The Climax" will be presented in vaudeville by Jos. M. Weber as a sketch. Three of the original cast will also make the variety debut. They

are Leona Watson, Albert Bruning and Effingham Pinto. "The Climax" was written by Edward E. Locke. It had a long run in New York and made a great deal of money for its producer, Mr. Weber.

Alf T. Wilton arranged the vaudeville engagement.

MRS. PANKHURST'S TALK.

Next Tuesday afternoon at the Eltinge theatre Mrs. Pankhurst will talk on "The Social Evil, Its Cause and Cure." For even a married woman, Mrs. Pankhurst must know a lot to tackle a job like that, but at \$1.50 admission there won't be many Broadwayites who will invest to hear about it.

One fellow said this week the Cause was men and women, and the Cure would be to kill them all.

MARIE LLOYD WORKING.

While Marie Lloyd did not appear at the Colonial Monday afternoon, pursuant to the orders of her physician, Miss Lloyd was in the night performance and has been playing regularly since. Next week the English star will be at the Orpheum, Brooklyn, to be followed by a week's engagement at the Alhambra, New York.

AERIAL FERRY.

San Francisco, Nov. 19.

A flying machine ferry between this city and Oakland will shortly be a reality according to the plans and promise of the San Francisco-Oakland Aerial Line Co., a concern that filed articles of incorporation here in the office of the county clerk on Nov. 8. The capitalization is \$200,000. The company has opened offices here in a prominent Market street office building and claims that while the project is developing otherwise, two Curtiss hydroplanes, with a carrying capacity of four passengers each, are being constructed in New York for delivery here within the next month and a half.

KEENEY PLAYING ACTS.

After next week Frank A. Keeney will abandon his policy of stock at the new Payton theatre, Newark, and on Dec. 1 the house, renamed Keeney's, will open with an eight-act vaudeville show booked by the Loew agency, at prices ranging from 10 to 25 cents.

From next Monday a straight picture policy will be inaugurated at Keeney's Metropolis theatre, reinforced by the installation of an organ and the full Kinemacolor film service in addition to black and white.

Arthur Hammerstein is defendant a suit for \$10,000, brought by William Pettibone, who charges that Arthur assaulted him in front of the Victoria Oct. 4.

AGENTS WORRIED.

Worry is about the only thing the vaudeville agents have known since the publication in VARIETY last week their lives as "agents" had but 60 days more to go.

The impression appears to be settled now that the United Booking Offices has formed some plan to stop the agency business as far as it is concerned, securing acts through organizing a "clearing house" in the big agency, where the better known agents or some of them will be retained on a salary basis.

There is no doubt but that the plan has been about settled upon.

MIXED "SIX-ACT."

Atlantic City, Nov. 19.

The Three White Kuhns leave the Jackson Cafe next week and open in vaudeville Dec. 1 at Wilmington (Garlick).

Their wives (Buford, Bennett and Buford) will also appear, making it a six-act.

CALVERT ACT BOOKED.

The author of "To Save One Girl," the playlet in which Catherine Calvert appeared at the Palace, says VARIETY's story about the act having been taken off the stage sounded all right, but it wasn't true.

Paul Armstrong wrote the piece. He denies it is an excerpt from "The Escape," also authored by him, and further adds that the Calvert sketch is routed for 40 weeks over the big time in vaudeville.

EDNA IS RETURNING.

Edna Wallace Hopper is to return to vaudeville. Her opening date, after an out-of-town break-in, will be at the Palace shortly.

TAKING ADVANTAGE.

The United Booking Offices engaged Bert Errol, an English female impersonator, to come to New York. He appeared last week at the Alhambra. This week he is at Atlanta, about 2,000 miles away.

TALK ABOUT HARD LUCK!

Immediately after Freeman Bernstein had had his automobile insured, he told a chauffeur to give it an exercise spin. On the road the machine caught fire. The driver put it out.

WINTER CIRCUS IN GLOBE.

Chicago, Nov. 19.

The Globe theatre will open under a new policy Dec. 14, when a winter circus will be established by Harry Wright.

The entertainment will consist of riding acts, of acrobatic features and regular circus stunts.

A 40-foot ring has been placed on the stage, and a round top, and side-walls will be used. There will be concerts after the circus performances.

CLARK SELLS CATALOG.

Frank Clark, formerly in the music publishing business for himself in Chicago, is now in charge of the Harry Williams Music Company here.

In disposing of his catalog, Mr. Clark sold some of the numbers to the Watterson-Snyder-Berlin firm.

BILLY McDERMOTT CANCELED.

A lawsuit is almost certain to follow the cancellation Monday of Billy McDermott in the "Hop O' My Thumb" production at the Manhattan opera house to be first presented Nov. 26.

It is said Mr. McDermott's release was partially brought about through the insertion of De Wolf Hopper as the King in the cast.

McDermott held a play or pay contract for ten weeks. It was signed by F. Ray Comstock, for the Drury Lane Co., which is producing the panto. He has placed his claim with O'Brien, Mallevinsky & Driscoll, who will sue for the full amount.

Tom Smith, who signed for the same piece, with Ralph Austin as a partner, left the company this week, Austin remaining. Paul Morton was also engaged, but will not open with the show.

The principals in "Hop" are Mr. Hopper, Eva Fallon, Viola Gillette, Texas Guinan, Flavia Arcaro, Ralph Austin, Ross Snow, Charles M. Hinton, Bertha Delmonte and the de Sierries posing act.

McDermott "walked out" of the Bronx theatre, and was cancelled by the United Booking Offices for the remainder of his time. Afterward he signed with the Manhattan show.

JULIE RING MARRIES.

Fort Wayne, Nov. 19.

Julia Ring (sister to Blanche Ring), who appeared at the Temple theatre here last week with John N. Smith in Herbert Hall Winslow's adaptation of the French farce, "The Man She Met," was married to the latter before leaving the city.

The couple were a hit in their sketch here.

GOLDIN LAID OFF.

Chicago, Nov. 19.

The Orpheum, Winnipeg, is seeing Horace Goldin this week. Last week Mr. Goldin found he had nothing to do, having been "laid off" by the Orpheum Circuit which seems very much up in the air with all of its bookings.

Goldin, when playing, receives \$1,500 weekly. He came over here to play consecutively.

NEW ACTS OPENING.

Ward, Vokes and Vokes will commence a try-out period at Yonkers the first half of next week. The second half will have Joe Fields and Al Hawthorne.

In the three-act is Harry Vokes, formerly of Ward and Vokes. Mr. Hawthorne is of the late Hawthorne and Burt turn.

McCREE ATTACHES JOLSON.

Boston, Nov. 19.

Through his attorney, Thomas J. Barry, Junie McCree had Al Jolson attached here last Saturday on a claim of \$250 alleged to be due for providing the comedian with a "nigger" act when Jolson played the Winter Garden, New York.

A. L. Wilbur assisted Jolson to secure a bond and the case comes up for trial in a fortnight.

If you don't advertise in VARIETY, don't advertise at all.

AMALGAMATED AGENCY FORMED WITH QUIGLEY CIRCUIT IN IT

New Agency Another Name for Nixon-Nirdlinger-Prudential-Moss & Brill. Takes In New England Time. Has 10 Full Weeks and 35 Split Weeks. Carl Anderson Remains Booking Manager.

Articles of incorporation have been granted for the Amalgamated Vaudeville Agency of New York, which is not a new agency but a new name for the enlarged Nixon-Nirdlinger-Prudential-Consolidated booking office, with which the Quigley Circuit has been affiliated.

Carl Anderson, who started with Nixon-Nirdlinger, then effected an alliance with the Prudential, later Moss & Brill and now the Quigley Circuit, continues as booking manager. Quigley booked many New England houses.

It is promised that in the near future other individual houses and circuits will come into the Amalgamated offices, which now has 10 full weeks and 25 split weeks on its books, offering a continuous route of 35 weeks on one form of contract, containing a "play or pay" clause.

NO "P. & P." BILLING.

"The Potash and Perlmutter of Vaudeville, presenting a drama in two piccs," was the billing matter programmed for Fisher and Green before A. H. Woods saw or heard of it. Then Mr. Woods secured an injunction against the team continuing with the sentence.

The injunction prohibits the billing only, not affecting the act itself in any other way.

In the program matter of the "Partners" sketch at Hammerstein's this week the name of Grace De Mar is used for the female role, Miss Parker. Grace De Mar is a "single" at Keith's, Syracuse, this week. She was formerly with the act.

EVANS CAN HAVE ROUTE.

A big time vaudeville route is said to have been offered George Evans at \$1,000 weekly. The time the United Booking Offices and Orpheum Circuit want to give him will take Evans to the Coast and back.

The Palace, New York, for the past week, has been billing Evans as "Coming." The board has created some talk over the possibility of Evans closing his minstrel tour.

Primrose and Dockstader will be the week's feature at Hammerstein's Holy Week, playing the house on the same terms as last year.

ANOTHER "WONDERLAND."

Vic Leavitt is trying to turn the Grand Central Palace into a "Wonderland," or he commenced trying last week.

The big hall is full of concessions, doing little business. Admission at the gate is ten cents. Ferrari's Animals are there, with a fee of 25 cents necessary to see them.

Upstairs a dance hall with dances a

nickel a couple is getting what little money drifts into the place.

It's about the same idea William Morris tried to get over on the New York Roof.

If the nickels keep coming fast enough, Jolly Joker Inshaw and his wiggle woggle ride from Luna Park will be found this week and next at Grand Central Palace.

The Realty and Suburban Exposition Co. have gone in with the Palace management on a sharing basis. Ferari gets 60 per cent. of what his concession takes. The concessions include a number of side shows from Coney's last summer array.

DU VRIES WITH J., L. & S.

Chicago, Nov. 19.

Sam DuVries, recently handling aviation bookings for the Sullivan-Considine offices in Chicago, is now with the Jones, Linick & Schaefer people in the office of Frank Q. Doyle.

SECRETLY MARRIES.

Boston, Nov. 19.

Dixie Crane, daughter of Sam Crane, the New York sporting writer, was secretly married by the Rev. William H. Van Allen of the exclusive church of the Advent (Episcopal) to Henry Johnson, manager and player in Jesse L. Lasky's "Piano Bugs," featured at Loew's Orpheum last week.

The wedding is said to have been opposed by Mr. Crane and the couple, both of whom play in the act, encountered a snag in the five-day law in Boston, being compelled to wait for five days before the ceremony could be performed.

After it was over, the papers gave them a barrel of free space, as Johnson was formerly a local newspaperman.

Charles E. V. Mansfield, a South Boston musical and dramatic instructor, has been secretly married to Gertrude Thyng, a vaudeville actress known as Gertie Reese, "The Girl with the Subway Voice."

MANAGERS TRANSFERRED.

Springfield, Mass., Nov. 19.

Walter Linehan, manager of the Gilmore this season, has been transferred to P. F. Shea's Woonsocket house. William Ryan, manager here two years ago, is again in charge.

GOT CARFARE ANYWAY.

Acts are complaining of the treatment they allege was handed them for playing Saturday dates at the Auditorium, Woodcliff, N. J.

Three turns were booked in there by Lichter & Lichter, New York agents. Two were cancelled, the actors receiving 50 cents carfare with the explanation weather was against the Auditorium shows.

SAHARET IS DIVORCED.

Chicago, Nov. 19.

Clarissa "Saharet" Rose von Frantzius is plain Saharet once more. Nov. 13, the Chicago broker, who married the dancer in New York last June, obtained a divorce from her, naming Jose Florido, her present dancing partner, as co-respondent.

Mr. von Frantzius testified he lived with his wife but six days, four in New York and two in Atlantic city, and after that she left him for Europe without even as much as a good-by kiss. He next saw her in Chicago in September when she came to play an engagement at the Palace Music Hall, but she refused to return to him.

He said he had heard reports concerning Florido and set detectives and police to watch the pair who resided at the Bismarck Hotel. One night the couple entered a room and left the key on the outside. Mr. von Frantzius and several others entered. That was enough. He then began divorce proceedings.

Saharet and her partner are said to be entertaining the citizens of Australia at the present time.

FLEMING BEAT KRAUS.

Chicago, Nov. 19.

The attachment of Lee Kraus against William Fleming for \$80, alleged commissions, was squashed last week when it came up, at the request of Kraus, who seemed to have put his foot into it.

Adolph Marks appeared for Kraus, with the Lowentals representing the actor. Fleming wanted to go through with the case then sue Kraus for damages, but was persuaded away from this plan.

WASHBURN'S CARNIVAL SHOW.

Following the partnership dissolution between Leon W. Washburn and Col. Francis Ferari, the former announces that he will take out his own carnival enterprise next spring, to be styled Leon Washburn's "Mighty Midway, Trained Wild Animal Arena and Carnival Show."

Washburn recently purchased the King Edward Carnival Co., which he will place with his new wild animal show.

J. W. Brownlee will be general manager.

NEW NORTHWESTERN CIRCUIT.

Spokane, Nov. 19.

The first links of a new vaudeville circuit were forged this week by E. Clarke Walker, manager of the local Pantages theatre.

The Dime theatre in Walla Walla and the Empire, North Yakima will get their acts this week through the Pantages office. Lewiston, Moscow and Boise may be added later.

Walla Walla and North Yakima will split their bills at first, comprising five and six acts. They will be composed chiefly of Pantages acts which are forced to lay over a week here after leaving Calgary. The houses will play three shows daily.

The scheme has been under consideration for some time, but has just been completed by Walker, C. S. Crew (of Walla Walla) and Fred Schaefer (of North Yakima).

PROGRESSIVE IN PITTSBURGH.

Pittsburgh, Nov. 19.

The Progressive Burlesque Wheel has taken the Victoria theatre, seating 1,998, and will open it Dec. 1 with Jean Bedini's "Mischief Makers." The show here will be between Philadelphia and Cleveland. George Schaeffer, manager of the Victoria Co., will manage the house in its new policy.

The Victoria opened last September. It is located on Liberty avenue, about a block and a half from the site of the former Lyceum theatre.

At the Progressive Wheel offices in New York this week James D. Barton confirmed the Pittsburgh despatch, and stated the Wheel had three other theatres in prospect it expected to close within the next two weeks.

CHICAGO FOLLY CLOSED.

Chicago, Nov. 19.

The Folly theatre was closed Tuesday night on an alleged violation of the building ordinance. It has been playing Eastern Wheel burlesque shows.

STARTING SOUTHERN BURLESQUE

Atlanta, Nov. 19.

Frank Hammond, manager of the Columbia burlesque theatre, is perfecting plans for a southern burlesque wheel. He has opened the Princess in Savannah as a week-stand and is after houses in Macon, Augusta, Jacksonville and Birmingham.

VIOLIN WAS THE ORCHESTRA.

Davenport, Ia., Nov. 19.

The Burtis had an orchestra strike Nov. 16 and the Eva Mull burlesque show's 20 musical numbers were directed by a lone violinist.

MURPHY LEAVING BEDINI.

Philadelphia, Nov. 19.

Senator Francis Murphy will leave the Jean Bedini show, "Mischief Makers," at Scranton Nov. 29. Mr. Murphy wishes to return to vaudeville.

THIS AT THE COLONIAL.

The authenticity of this isn't vouched for by VARIETY, but Jack Wilson has been telling it about town:

After the ninth act had been seen at the Colonial recently and "No. 10" was flashed, a man rose, stretched, and audibly remarked, "Thank God for No. 10."

An usher came swiftly down the aisle and told him to keep quiet or he'd be put out.

The man rose and in stentorian tones replied, "I'd like to see anybody keep me in!"

OLGA WON'T BE COAXED.

Cincinnati, Nov. 19.

Olga Petrova refused to be coaxed by B. F. Keith to return to the stage. She filled in a week here as a headliner, saving the Keith show, after Marie Lloyd failed to appear.

Olga is married to Dr. J. D. Stewart, of Indianapolis, and is perfectly contented, she says. She forsook a bridge game at Indianapolis for the Cincinnati week. Olga is back now in Indianapolis.

If you don't advertise in VARIETY, don't advertise at all.

PLAY PIRACY DELUGES COURT; ONE MANAGER IS INDICTED

Three Cases Before Judges During Current Week. F. Ray Comstock Charged by French Authors With Violation of Copyright. Acton Davies Loses Action on "Kindling."

Charges of play piracy hit New York in all directions this week and last. Two cases were disposed of, while the third remains on the United States District Court calendar pending a "test case."

Last Friday F. Ray Comstock, manager of the Princess, New York, was indicted on a charge of violating the play copyright of "Au Rat Mort, Cabinet 6," the French Playwright Co. (2 Rector street) bringing the action in behalf of the French authors, claiming that the Princess' production of "A Pair of White Gloves" was an out and out plagiarism.

Comstock, on hearing that the piece was under agitation, withdrew it from the Princess repertoire and substituted "Fear," the sketch which was offered there last season. Through his attorney, Comstock avers that the "Pair of White Gloves" playlet was obtained from an English source supposed to be thoroughly reliable.

Attorneys for both the French Co. and Comstock will fight the "copyright case" to a finish. Andre de Lorde and Pierre Chaine of Paris, joint authors, have instituted civil action for \$10,000 damages against Comstock for alleged copyright infringement.

Acton Davies, the Evening Sun dramatic critic, went to court in an effort to restrain Edward J. Bowes from producing "Kindling," claiming that it infringed his (Davies') copyright on an article printed by him five years ago. The Court ruled against the critic on the ground that the article was news and that news cannot be copyrighted. (Judge Charles M. Hough rendered the decision.) Davies also had to pay the cost of trial.

Earl D. Sipe, manager of the Winifred St. Clare stock company, playing Asbury Park this week, was taken into custody on a Jersey City ferryboat Wednesday morning and haled into court on a charge of play piracy. Sipe used a version of "Lena Rivers" last season and Marie Doran, who claims the original authorship of the original version, went after him for alleged copyright infringement. Sipe was dismissed for lack of evidence. Authoress Doran has been making it not for every one using the title "Lena Rivers," no matter the version.

JUMPING TO COAST.

Chicago, Nov. 19.

The Alice Lloyd vaudeville road show will make the Pacific Coast in one week's jumping from here. The first three days of this week the show was at Denver. It leaves Salt Lake in time to open at Los Angeles Monday, where it will remain for a week, then take a week of one-nighters into San Francisco, opening at the Cort there Dec. 7. The Lloyd show is now

booked to Winnipeg, in January. After that it will play the central-west cities.

The Lloyd company had the storm against it last week at the American Music Hall here, where it closed Saturday night. It opened strong the previous Sunday to two capacity houses, but business fell off for the remainder of the week. A bad storm hurt it for two days.

The Fay, two Coleys and Fay left the Lloyd show here.

HELD SHOW ONE-NIGHTERS.

Los Angeles, Nov. 19.

The Anna Held road show did \$11,000 here last week. It has gone on the one-nighters along the Coast. The show is at present routed to Jan. 12 at Winnipeg. It hasn't a full week, excepting Seattle Christmas week. Further time will probably be laid out for it by John Cort, after Winnipeg.

R. E. Graham has "The Boomerang" for vaudeville and will play in it.

If you don't advertise in VARIETY, don't advertise at all.

BIG SCOLLAY SQ. OPENS.

Boston, Nov. 19.

Boston's \$2,000,000 theatre, the Scollay Square Olympia, owned by Gordon & Lord, opened this week, with a seating capacity of 3,200, without a post, and Monday accommodated 10,000 people, playing six shows at a 25-cent top scale.

The house has a \$50,000 Mueller organ, played by Richard Henry Warren, the New York organist, escalators, drinking fountains from an artesian well and a ventilating system which in summer will furnish cooled and filtered air obtained by spraying the water from this well, which is 800 feet deep and which furnishes an unlimited supply of free water.

The theatre is at present entrusted to the management of A. H. Mailey, who came from Gloucester, Mass., where the Olympia interests had a house. Gloucester is a jerk town with a big summer population and the jump is a terrific one for Mailey.

Sunday night a private opening was made, with 2,500 people in the house. Joseph DiPisa, press agent of the Plymouth, has been handling the publicity, which obtained some big opening notices. He will probably be retained, as the National, the big Keith house which runs on a similar price scale, has a live publicity man in Charles Winston, formerly of the Boston Post.

The Olympia will be booked by M. R. Sheedy direct from New York.

The Elks' theatre, now under Henry S. Ellman's management, at Huntsville, Ala., is playing road combinations.

MUSIC HALL'S #1 SCALE.

The prices of admission at the 44th Street Music Hall were set at one dollar top at night this week, with 25 and 50 cent matinees. The reduction helped the evening attendance somewhat, but the matinees are still light.

It was reported about Tuesday that H. B. Marinelli had started figuring upon taking over the Music Hall, also other theatres connected with that scheme. This report was made more important by a rumor Marinelli had sent for Frank Jones, formerly Percy G. Williams' chief booking man.

The Music Hall is not doing a profitable business, but it is said the policy there will be continued to see if the conditions change. A shortage of acts is complained of, though there does not seem to be much attention given to the house outside of it. Two stands of paper in the middle section of the city are still carrying announcements concerning the Music Hall attractions that are each two weeks old.

A manager was being sought this week.

It is stated in some quarters that the Shuberts have about determined to play the big vaudeville road shows at the Music Hall, the list including the Anna Held Show, Eva Tanguay, Lillian Russell, Lady Richardson-Polaire, Alice Lloyd, Hoffmann, Ching Ling Foo.

ONE-NIGHTERS FOR TANGUAY.

Indianapolis, Nov. 19.

The Eva Tanguay show upon leaving the Shubert-Muratt Saturday started a week of one-nighters. Last night the show was in Fort Wayne.

Before leaving here Miss Tanguay said it was well known in Indianapolis the newspapers had been inspired to attack her show here. The Shubert-Muratt business for the week, despite bad conditions, was satisfactory, she added.

DIDN'T DO AT MONTREAL.

Montreal, Nov. 19.

The returns for the Polaire-Lady Richardson road show at the Princess here last week must have been disappointing to the show's management. The company did not draw over \$500 at any performance (eleven in all), dropping below \$5,000 for the week. The troupe cost more than that in salaries.

The company is billed to remain three weeks in Canada. It had been widely heralded around here Comstock & Gest were sending out three stars, including Gertrude Hoffmann. When Polaire and Richardson only appeared, the people balked in the belief they should have been given the original combination announced.

Canada was expected to turn unusually strong for Lady Constance Richardson, of the English nobility, who shows much of it undraped.

PLAYED 11 SHOWS.

Jacksonville, Nov. 19.

The Hoffmann-Ching Ling Foo show played to capacity at the Duval at the matinee and night performances Nov. 15, registering \$1,400 on the afternoon and \$1,800 at night.

The troupe played five matinee and six night performances last week.



BLANCHE MEHAFFEY

A soprano well known in the west, who has just returned from a tour of the ORPHEUM CIRCUIT. She is now rehearsing a new vaudeville act in which she will be assisted by HERBERT CYRIL, known as the "Original" London Johnny. Miss Mehaffey makes a stunning appearance and wears gowns that make the feminine portion of the audience gasp. The act will be seen in the metropolis within a fortnight, playing one of the big time theatres.

PICTURE ACTORS ARE ASKING FOR NAMES ON THE SCREEN

Sending "Round Robins" to Manufacturers, Requesting They be Listed. Picture Makers Blame Exhibitors. Pathe Co., in Paris, First to List Players.

Film actors are scrapping for the spotlight. Printing the cast of the leading principals of the multiples and leaving the rest of the film mummies out of the lists is causing the trouble.

The film directors and executives are now going through the experiences of Broadway impresarios of regular productions in attempts to pacify players who want their names mentioned first as well as those who insist that if So-and-so's name is in big type theirs must be, too.

The grumbling for name display, among players not holding contracts is far-reaching on this score. But knowing the film actor supply is immeasurably in excess of the demand, their complaints so far have only reached the stage of round robins asking the big film companies to give everybody credit in the screened casts.

The directors and film makers have no objection to name their actors, but explain that exhibitors kick when too much of the film is used up in titles, casts and cut-in explanations.

The Pathe Film d'Art of Paris was the first company to name the players of movies. The Edison and Vitagraph contest each other's claim as being the first native company to throw names on the screen.

Most of the companies under the "trust" banner now give the names of two or more of the principals of their multiples, rarely more than three or four names on a display. The Reliance and Thanhouser of the Mutual make a practice of naming important principals in about the same ratio. The Universal's integrals giving screen names so far include the Imp and Eclair.

The kick of the film actors is for all names to go on all casts of all companies.

MUTUAL'S NOVELTY.

A new film of the Mutual company will present Norma Phillips in a new Mutual series entitled "Our Mutual Girl," a serial presenting Miss Phillips as a country girl in a weekly changing succession of adventures in and around New York, and involving the particular people and landmarks identified with the locale of each adventure.

SH-H! MOVIE SPIES.

A movie actor went out of the Biograph Bronx studio flying last Wednesday afternoon. Several Biograph directors and an executive of the company aided his precipitancy.

A short while before the film player's hurried exit it was discovered he was a "stool pigeon" for a rival film company. The man was decoyed to an inner office, questioned, and when confronted with evidence of certain mysterious visits he had paid to restricted sections of the Biograph plant, confessed he was a spy for an opposi-

tion camp. The offender escaped arrest only because the law of trespass couldn't very well be applied to an employee.

HELD FOR MURDER.

Nip Van, a big, good-natured cowboy, and independently rich in his own name, who has figured in some exciting scenes before the picture camera, is up against it hard at Bartlesville, Okla., where he's under arrest charged with the killing of a local policeman.

Van appeared in some Selig pictures, and at the time of the shooting the Bartlesville cop was playing a central character in the wild west three-reeler William Mong & Co. are making at that place. Pratt Varndollar, also a picture cowboy, has taken up Van's work.

BROOKLINE LETS UP.

Brookline, Mass., Nov. 19.

Moving pictures, which have always been flatly barred in this town, the richest in America, are going to come in, but they will hardly be displayed in what is commonly called "live reels."

The Brookline Friendly Society, alarmed by the attitude of the merchants, who want the movies, decided to beat commercialism to it by obtaining a permit to run shows themselves.

EDISON'S NEW SUBJECTS.

About eight or nine talking subjects will be turned out by the Edison Kinetoscope Co. around Nov. 20. Time is being booked up for the new talkers by Joseph Daly.

A number of the road companies have burned up all the territory previously laid out in the New York offices but the new talkers are expected to trot right back over the ground covered by the first series produced.

N. Y. AFTER CONVENTION.

Samuel Trigger and his allies in the International League of Motion Picture Exhibitors, want the next convention of the league held in New York City. Opposing factions are working to have the next gathering in Chicago. Trigger and a fellow local league member, together with two members from every state in the country, will convene in executive session in Chicago, Dec. 18, with a view to getting the convention for New York.

"POMPEII" FILMS CLOSING.

The several companies presenting the Pasquali Pompeii feature play sponsored in this country by E. Mandelbaum and the World's Special Feature Co. have been ordered in.

The company's Pompeii at the Park, New York, closed Saturday. Bad business is the ascribed cause of the closings.

The pictures paid a rental of \$1,000 a week and \$300 a week for attaches.

FORCING STANDEE MEASURE.

If the regular theatre can have a standee privilege the movie theatre must have it. That's the sense of agitation that has every member of the Motion Picture Exhibitors' Association of Greater New York at the present moment keyed to a fighting edge. The Folks ordinance yanked the standee income from the movie manager, and since the Folks measure went into effect the film impresarios have been dodging nervous prostration trying to duck the fire inspectors.

The association members, anticipating trouble before the Folks' bill matured had a counter bill drawn and dropped into the Aldermanic Board at City Hall. The movie man's measure asked for the abolition of the standee custom in the regular playhouses. Alderman Bowles presented the measure. The aldermen present at its first listing grinned when the purpose of the legislation was indicated. All said they would push it. They have — so far back among committees that it hasn't been heard of since.

The movie men believe there is a conspiracy to kill their proposal before it gets to the light. They have now massed their whole numerical strength, and are making the lives of their respective aldermen unhappy by agitating their proposal in and out of business hours.

MIXED FILM BABIES.

An operator of a Delancey street movie house shot on a screen upside down Nov. 19 a slide reading, "Baby No. 9 crying outside." The audience shouted the warning, some calling the number correctly, others inverting it and calling 6.

The mothers of babies 6 and 9 checked in the lobby got in a mix-up through the confusion, and only escaped arrest through intercession of the movie manager.

ALL PICTURES AT SAVOY.

The Savoy, New York, is now irrevocably relegated to pictures. Alterations have been filed with the building department for the removal of the stage and rigging and the rostrum space will be given over to increasing the ground floor seating space to 150 more chairs. The picture curtain is to be placed flush with the rear wall.

The cost of the alterations is to be shared equally by the lessees, Henry and Walter Rosenberg, and the owners, Frank Farrell and the Timothy D. Sullivan estate.

HAGENBECK OFFER REFUSED.

Carl Laemmle yesterday refused an offer of \$50,000 for the continental rights to the Paul J. Rainey African Hunt pictures. The Rainey films have been a feature of film exhibits abroad during the past nine months.

BRONX MANAGER'S BALL.

The Bronx Movies Circle, an association of moving picture house owners of the Bronx, will give a Cabaret and ball at the Burland Casino next Sunday evening.

Heard the Hippodrome Show this year? How'd y' like the Moller Pipe-Orchestra there? Did you notice the Harp in it played from the keyboard? Some stunt! Let's show you some more. C. B. Loeb, N. Y. & Bkn. Tel.

FIRST TO BROADWAY.

The Universal Films have beaten the Vitagraph to it in a race for a Broadway theatre. The feature subject turned out by the Imp, "The Traffic in Souls," will land on Broadway several weeks before "The Christian," for which picture the Vitagraph has been getting ready to move into the Criterion.

"The Traffic in Souls" will be seen at the Joe Weber playhouse beginning next Monday. The Universal say fully 800 people are in the feature, a private view of which was given in the U's Mecca studio a fortnight ago, when the National Board of Censors reviewed and passed it, after some minor excisions.

The presentation of this U feature at Weber's is explanatory. The U wants a theatre permanently on the big street to keep its novelties advertised.

With the U practically already on Broadway, developments yesterday put the Vitagraph's arrangement to occupy the Criterion in the scales. Last Thursday Commodore Blackton and others at the Vi studio near Brighton Beach made no secret of the Vi's plans to take possession of the Criterion after current Molineaux play, "The Man Inside," got through, and present there "The Christian," now nearing completion at the Vi's studio. Yesterday a hitch in the plans was admitted, but no details would be vouchsafed.

U. S. FILM CENSORS.

Charles S. Hamlin, assistant secretary of the treasury, has notified the revenue department at Washington that unless speedy and judicious provision is made for a qualified censor board to inspect incoming foreign films, importations will pile up on the department at the New York Customs House and the films become stale in subject before being admitted.

The government hasn't yet selected its film reviewing board, nor decided whether or not to appoint only civil service eligibles.

ST. LOUIS CENSORS.

The St. Louis council of the Western Federation of Catholics is asking for a police censorship of all movies entering St. Louis. The request is before the St. Louis councilmen. The measure comprehends a similar bill now in force in Chicago. A like St. Louis proposal was defeated three years ago because of its police provision.

A bill regulating the storage in St. Louis of nitro-cellulose films is also before the council.

UNFUNNY "FUNNY" FILMS HURT.

Unfunny "funny" films are to get the gate. Films that are funny only because they are classified as comics are to be sent back to their manufacturers with a protest.

The greater part of 1,500 picture managers in town are a unit in declaring that nine out of ten of the so-called "comics" of the movies are really "chasers."

The exhibitors believe the fault is with the manufacturers and are saying so. Scarcely a day goes by that doesn't

(Continued on page 15.)

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Joe Wilton is the father of a boy.

Joe Dolan and Hazel Boyne have framed a vaudeville act.

Gwyneth Dorsey and Sol Carter were married Nov. 10 at Lincoln, Neb.

Cora Merrill and Jack Davis were recently married.

George Sims (Roscoe and Sims) will hereafter do a single act.

Lou Edelman is with the Allen-Epstein agency.

Nana, the dancer, opened at the 44th St. Music Hall Monday.

Claude Gillingwater has a new sketch called "The Millionaire's Wife."

The Armory Skating Rink at Charleston, W. Va., operated by George Weedon, opened for the season Nov. 14.

General Pisano left the Colonial bill Monday night, displeased with the opening spot for his shooting act.

J. W. Rusk has succeeded H. M. Addison as manager of the Reading (Pa.) Orpheum, the latter going to York, Pa.

"The House of Glass" is slated as the next new production of Cohan & Harris.

Christine Neilsen appears in vaudeville next week, at the Fifth Avenue theatre, booked by Alf T. Wilson.

Adelaide Wilson, daughter of Francis Wilson, is going to appear in vaudeville with a comedy sketch.

Ralph Herz will play about five weeks in vaudeville, commencing next Monday at the Palace, New York, before taking up a role in the remade "Merry Martyr."

Carolyn Lawrence, the dramatic agentess, who has been seriously ill with peritonitis, is convalescent.

The Grand, Albany, will have the Schwarz Brothers next week, booked by the Allen-Epstein agency.

Leonard Delmore has been engaged for one of the principal roles with Phil Niven's "Red Widow."

Walter C. Kelly is receiving \$700 weekly at the 44th Street Music Hall, instead of \$600, as reported.

Anna McNab sailed for Melbourne Nov. 18 to play her original role of Bonnie in "The Land Of Nod."

The Waller theatre, Laurel, Del., will be open to the public Christmas week.

David Lawson (Curly), last with the Waltham and Allen Show, is being sought by his mother of 226 7th avenue, Brooklyn.

Sylvia Adams (in private life Alice Josephine Gregory) was married Nov. 7 at Minneapolis to Gilbert Francis Brown of Texas.

When feeling downcast or moody, and one good laugh would be worth a million dollars, ask Jim Clancy to show you his new winter overcoat.

Livingstone and Mortimer, society entertainers, have been signed for their first vaudeville date, opening hereabouts Monday week.

Gaskill-MacVitty Co. announces that it will make a spring production of a new piece entitled "The Calling of Dan Matthews."

L. Jonas & Co., the ticket brokers, at the old Hotel Astor for 40 years, are now in the new Woolworth Building at Park place and Barclay street.

Johnnie Reilly played two theatres, the Colonial and Academy in Norfolk last week, when one of the houses had a cancellation.

Counihan & Shannon's new Tuxedo theatre, at 3d avenue and 42d street opens Thanksgiving Day as a high class picture house.

Dunn and Brandon, booked to appear at Hoopeston, Ill., were compelled to cancel through the illness of Miss Brandon.

Jos. Smith is no longer manager of the Hudson theatre, Union Hill, N. J., having been replaced by S. W. Donalds.

Roger Barker has replaced Louis Lytton in the Edmund Breese role in the Wee & Lambert production of "The Spendthrift." Sol Burka is also a new addition to the cast.

A son, weighing nine pounds, was born Nov. 14 in Pittsburgh, to Mr. and Mrs. Harvey Maxwell. Mrs. Maxwell is Ruth Wheeler of the Harvey Maxwell and Wheeler Sisters Trio.

Great Maurice, at the Music Hall, next week is a foreign magician. Harry Lamore at the same place is an English comedian.

The Weller, Zanesville, O., plays pictures and combinations Dec. 1, the present vaudeville policy being discontinued under Elmer Rutter's management.

Sothorn and Marlowe, recently booked for three nights in Mobile, played but one night, when Miss Marlowe reported "sick." It is understood business didn't warrant any further appearances in the town.

Rose Eichel, general secretary for the Nixon-Nirdlinger-Prudential, etc., agency, has gone to Lakewood for a much needed rest. Anna J. Abbot is attending to Rose's duties in the latter's absence.

Mrs. Edward L. Bloom, wife of the manager of "The Pleasure Seekers," at the Winter Garden, was operated upon last Saturday for appendicitis. Mrs. Bloom's case was a serious one, but she is nicely recovering.

Before the Pauline Road Show left New York for Wilmington, Del., where it had its first performance Monday at William A. Brady's Playhouse, Crawford and Montrose, originally under contract, were replaced by the Altus Brothers.

William Aulick, Lieblers' general press representative, has left the hospital and is now at his home in the Bronx, his condition being noticeably improved. He moves about with the aid of a cane and expects to be back at work soon.

James C. Spottswood, of the Julian Eltinge Company, who became quite ill of appendicitis during the Los Angeles engagement and was rushed to Westlake Hospital for an immediate operation, is believed to be out of danger. He expects to rejoin the show in three weeks.

Wish Jack Shea luck. He's going to Gloversville and Little Falls next week with a road show of five acts. Both towns are within easy distance of the Hudson River. Some one told Jack there was money between these two places, and instead of looking over the tracks for it, Mr. Shea booked right into the towns themselves.

Someone wrote to Old Dr. Tommy Grey at the Palace theatre building this week, telling Tommy he had seen his advertisement in the papers and wanted to know if Tommy could make him come back. Tommy replied he had a recipe he was trying out himself, and if it got over, he would furnish the applicant with a copy. VARIETY gives Tommy Grey an awful lot of publicity outside of "Tommy's Tattles," but Tommy is such a funny cuss. He saw an automobile hearse the other day heading a procession of ordinary machines, and said: "That's getting it over with in a hurry." Tough guy, that Tommy.

TOMMY'S TATTLES

By THOMAS J. GRAY.

From the way it looks to us the President of Mexico needs a new act—he's been flopping ever since the Bull Fighters put him on the Big Time.

These advertisements appeared in the following order in a weekly recently: "What Happened to Mary?" "Nearly Married." "Damaged Goods."

Bissett and Scott were billed in Rochester last week as "England's Greatest Dancers." This is one of the worst blows that has ever been struck at Brooklyn.

It would be a good idea if some team would finish their act with a Tango.

Since Willie Hammerstein booked the minister on "the corner" Walter Rosenberg says he will blacklist the lobby until Willie promises to book a Rabbi there to even it up.

They are now showing pictures to the steerage passengers on the big ocean liners. They educate them where to spend their dimes before they even get in the country.

A certain song writer was seen walking on Broadway with his own wife. Some song writers are original.

If the chorus girl who was seen dining with a Traveling Salesman one night last week will write this column, she will hear of something to her advantage.

Married women now keep their husbands from learning the latest dances. It gives them so many opportunities when visiting the various dance cabins.

It's a wise actor that knows his own agent.

What they tell Song Writers: "Say, you ought to see me put that ballad of yours over."

"I did more for your song than any one who ever sang it."

"Why, if it wasn't for the way we started them, Berlin wouldn't have half so many hits."

"We can make any song go."

"What are you going to slip me for singing that song, it's the hit of my act?"

"It's pretty soft for you Guys, getting all those Royalties."

"They have to pay me for anything I sing."

"I'm a riot with your song; it's the way I do it."

Dear Plain Mary of "All for the Ladies": Come home and all will be forgiven. We haven't a chance against you because Sime favors skirts—and besides we don't know who you are. Sime is holding you out on us—he knows our winning ways (Drum Crash) and speaking of real humor—when we read your opinions of good vaudeville acts we thought that was humor enough for one paper.

BRONX FIELD MAY BE CLEARED BY KEITH LEASING THEATRE

Burlesque Wheels After the Vaudeville Theatre. Keith Prefers Royal Opera House Through Larger Capacity. Deal Going Through Will Give Cohan & Harris Sole Combination Theatre Over the Bridge.

The much muddled theatrical situation in the Bronx, New York, stood a chance of becoming cleared up this week, when the Progressive and Eastern Burlesque Wheels opened negotiations with B. F. Keith for his Bronx theatre. The leasing of the Keith house would mean Keith would take over the Royal opera house from Frank Gersten, leaving the Cohan & Harris Bronx opera house as the only combination theatre in the Bronx district.

Provided the Eastern Wheel secured Keith's Bronx, at \$30,000 annual rental, Miner's, the present Eastern Wheel theatre there, would likely go into pictures and vaudeville. The Bronx as a burlesque theatre on the Eastern Wheel (Columbia Amusement Co.) will have Edwin Miner as its head, in exchange for the Miner house. The Eastern people are almost forced to take the Bronx, if it is leased for burlesque, to keep the Progressive Wheel out of the neighborhood.

The Bronx theatre (vaudeville) has 1,800 capacity. The Royal opera house can seat 2,100. The present Keith policy uptown is long programs at cheaper prices. It has drawn more business in the past three weeks than the Bronx has had in it any week since Keith took the Williams theatres over. The expensive bills and lowered admissions needs more capacity to show a profit. This is causing E. F. Albee, general manager for Keith, to listen to the Bronx propositions before him.

Two houses in the Bronx, such as the Bronx and Royal opera houses, are, playing legitimate combinations only, split the patronage. The Bronx has been doing around \$8,000 weekly with a recognized Broadway attraction. Some shows have gone below \$5,000 however. With the Royal, which has not been doing an even business, out of the way, the Bronx could about figure on \$10,000 as the average weekly gross for a good show. The rental of the Royal to Keith would be about \$30,000 a year.

Wednesday the shift in the Bronx situation seemed imminent. If occurring, it will bring the new Royal into active opposition at its prices and with its bills against Loew's National, which plays popular vaudeville.

The Bronx opera house is booked through Klaw & Erlanger; the Royal by the Shubert office.

BENNETT PANS DALE.

Syracuse, N. Y., Nov. 19.

While Richard Bennett was at the Empire last week with "Damaged Goods" he took occasion to voice his mind about Alan Dale, the New York critic. It started through Bennett making a tirade from the stage against a Syracuse reviewer, likening him to Dale. "Dale's stuff," said Mr. Bennett, "will not be remembered ten minutes after he is dead." Mr. Bennett forgot to

mention that as Dale wouldn't know it then, there could be no harm in that happening.

FINED FOR ASSAULT.

Toronto, Nov. 19.

John Harley, of the Liebler Co., who was arraigned here with Edward Baker, press agent of the Princess theatre, for conspiring to assault Hector Charlesworth, dramatist and musical critic of the Toronto Saturday Night (society weekly), Oct. 9, at the Princess, was discharged by the judge, who said he could find no evidence sufficient to convict Harley on the charge.

Baker, also freed of the conspiracy allegation, was fined \$50 on the press agent's plea of guilty.

LIGON JOHNSON RESIGNS.

Ligon Johnson, general counsel to the National Association of Theatrical Producing Managers for the past six years—since its inception—last week tendered his resignation. His successor has not yet been appointed.

Mr. Johnson has resumed his private law practice at 160 Broadway, New York.

TIMBERG'S BAD WEEK.

The Gaiety, Brooklyn, playing the Stair & Havlin attractions, held about \$1,000 gross last week, when the Herman Timberg show played the house.

There may be a change in policy at the Gaiety shortly. It is a Columbia Amusement Co. theatre.

"BOY BLUE" DOING BADLY.

New Orleans, Nov. 19.

It is reported "Little Boy Blue," playing Texas for the past two weeks, may be called in. Business is reported as very bad.

COMEDY FOR MAY ROBSON.

May Robson is to appear in a new comedy, yet to be named, Christmas week at the Montauk, Brooklyn, under the management of William Moore Patch, the stock impresario of Pittsburgh. Paul Decker has been re-engaged as her principal male support.

For next season James Forbes has been commissioned to write a new comedy vehicle for Miss Robson.

TAKEN ILL DOWN SOUTH.

New Orleans, Nov. 19.

George Henshal, ahead of Kleine's "Quo Vadis" pictures, lies critically ill in a sanitarium at Jackson, Miss.

Fred Siegel, with the Rose Stahl company, was stricken here last week and went to his home in Chicago.

JOHN LUND ENGAGED.

The Shuberts will shortly begin rehearsals of their American version of "The Midnight Girl," now running in German at the Philipp theatre.

John Lund has been engaged as musical director.

PATENT-MEDICINE "CAMILLE."

New Orleans, Nov. 19.

The Honey-Tar Stock Co. appeared at a suburban theatre last week. During the first act Friday evening, the leading lady coughed through her part. She coughed not at all during the second.

During the intermission between acts two and three a bearded, medical-looking person stepped before the curtain and further impressed on the audience the knowledge the leading lady had coughed during the first act but failed to repeat.

"I administered my Honey-Tar remedy during the first intermission," he said, "and she could not have coughed thereafter had she desired to. The ushers will now pass this celebrated remedy among you."

"To-morrow night," he concluded, "we will present 'Camille.' As you are probably aware, Camille coughs excessively in the last act, prior to her death. Our version is changed in this respect. No member of the Honey-Tar Stock Co. could possibly die of a cough. I thank you!"

LOST IN THE WOODS.

Cincinnati, Nov. 19.

Jaspar Orr, who was ahead of Reilly and Woods' "A Night in Paris" musical comedy company, which sank at Bellefontaine, O., last week, was the only survivor to reach Cincinnati. The others are following the steel trail somewhere.

Heuck Brothers, of this city, backed the show and lost \$3,000. "A Night in Paris" was out two months. It booked independently on the one-nighters. Orr had trouble getting the first class houses. He frequently found the most desirable house occupied by a cheaper attraction. The Reubens shied at paying \$1.50 and \$1 to see musical comedy when they could get mellerdramer at half the price. At Greenville, O., one night, Orr's company took in \$30.

"We might have done fine if we ever got to Paris, Ky.," sighed Orr.

HUSBAND MANAGING WIFE.

Grace George is again under her husband's (William A. Brady) management, as the new show in which she will appear is being promulgated under his direction.

"The Younger Generation" and "Half Hour," which Miss George played at the Lyceum, moved on to Cincinnati Monday, where it opened with Martha Hedman in the former George roles.

Miss Hedman and the two pieces will open an engagement at the Blackstone, Chicago, next Monday.

VON TILZER SUED.

A suit has been started against Harry Von Tilzer by Minnie Seligman to recover the stock sold by her for \$2,000 in the "To-Day" company, now playing at the 48th Street theatre.

Miss Seligman alleges Von Tilzer took advantage of her and his knowledge of the future prospects for the play when inducing her to sell.

Charles Pope is an auto bug and is daily doing a turkey trot with the machine on deserted country roads.

If You Don't advertise in VARIETY, don't advertise at all.

SHOWS CLOSING.

Savannah, Nov. 19.

"Kindling," which Wee & Lambert organized for a southern tour, will close its season here.

Willie Collier in "Who's Who" is now on a week of one-night stands, when the show closes. He is to be sent out after the holidays in a new piece.

"Indian Summer," with John Mason, closed at the Fulton, New York, Saturday night. It is said Mr. Mason will be put out in a new show before New Year's.

"The Girl and the Baron," which Al. Rich sent out as a road musical show, ended its season quietly and recently in Racine, Wis. H. A. Hewitt, of the managerial staff, has been transferred to Rich's "Brewster's Millions."

Arthur Miller will lay off his "Spring Maid" for two weeks preceding Christmas, having cancelled all his one-night stands previously booked for that time. The show is at the Bronx opera house this week.

"TOURANDOT" NEAR READY.

The Shuberts production of "Tourandot," the Chinese piece, is nearly ready for the market. It is expected to open in Boston Dec. 1, after playing a short while out of town, although it was said this week the piece might supplant "Ourselves" at the Lyric.

It was also remarked that "Ourselves" possibly would not wait until Nov. 29 to close in New York. The piece is well remarked on, but isn't doing abnormal business.

FAWCETT OPENING IN "JUDGE."

Atlantic City, Nov. 19.

Monday night next, at the Apollo, George Fawcett will be seen for the first time in "The Prodigal Judge," a dramatization in four acts by George Middleton of Vaughn Kester's novel of that name.

In the supporting cast are Elsie Hernden Kearns, Mrs. Roy Burton, James Seeley, Geo. C. Staley, Robt. Thorne, Thos. V. Morrison, Bart Burton, Francis Brandon, Harold Merriam, Chas. T. Lewis, Arthur C. Davis, Ed. H. Thompson, Thos. A. Castle, Harry Douglas, Ed. Stevens.

SHOWS IN FRISCO.

San Francisco, Nov. 19.

Business was generally bad in all the local theatres Monday night. "The Fascinating Widow," with Julian Eltinge, which had a big opening Sunday fell off in attendance the second day.

"The Merry Countess" isn't doing much at the Cort and the show has not made any outside impression. With Robert Mantell underlined for next week the advance interest is quite keen.

At the Gaiety, where "The Candy Shop" is playing its fifth week, the house maintains that last week's gross receipts eclipsed the \$9,000 mark. It's reported that the Gaiety business is commencing to slump at this juncture and that the new show is expected to boom things back to where they started.

Attendance is fair at the Alcazar, while the Savoy receipts maintain a healthy average with pictures. Business is rather light at the Tivoli.

CHICAGO POOL DOESN'T SUIT; ERLANGER LOOKING AFTER IT

Steps Off From French Lick to Improve Conditions Theatrically in Chicago. Only House Doing Regular Business, Grand, Not in Pool. Cutting Down Expenses Attributed As Reason for Slump.

Chicago, Nov. 19.

A. L. Erlanger is here, having stopped off on his return from French Lick, to personally investigate the cause of the poor business prevailing in Chicago in the legitimate theatres. He learned that the only theatre doing anything approaching favorable business has been the Grand opera house, conducted by Cohan & Harris, which is not in the "pool."

The so-called "pool" is made up of all the other legitimate theatres which have entered into an agreement to limit their advertising and billing and not to issue any free tickets, other than the regular press seats for opening nights. As a result of this arrangement, with the curtailment of the advertising of all kinds, the incoming shows have been unable to secure any big advance sales and with the prohibition against "papering" the premieres occurred to half houses and a consequent absence of enthusiasm.

All of which would seem to indicate the absolute failure of the working agreement and the probable abandonment of the idea.

The presence here of Erlanger revived the rumor that the Colonial would go back to the legitimate policy, opening with "Potash & Perlmutter." Aaron Jones, of Jones, Linick & Schaefer, denies the story, declaring the Colonial is over \$38,000 to the good now, and that the lease runs for ten years.

"HAM TREE" DRAWING.

Chicago, Nov. 19.

McIntyre and Heath opened at the American Music Hall Sunday afternoon to a packed house. The show has been drawing remarkably well and already there is talk of a return engagement.

The two comedians are offering a new version of "The Ham Tree" and have a company of 80.

Daily matinees are being played. The engagement is for a week.

Arthur Hammerstein's "High Jinks" is due at the Music Hall Monday. Hammerstein wanted to dodge the Chicago contract, but the Shuberts said no, and the same reply to the "Ham Tree" people when it asked for three weeks there. With the big opening of the latter show, the house management wanted to switch bookings, but then Hammerstein answered no.

SAM BERNARD AND HIS GOUT.

Mt. Clemens, Mich., Nov. 19.

Sam Bernard is here trying to push the gout out from him.

GABY GOING TO THE COAST.

The Gaby Deslys show, called "The Little Parisienne," is to make its start Nov. 24 at the Alvin, Pittsburgh, playing to the Pacific Coast.

This leaves "The Passing Show of 1912" to supply about all the princi-

pals for the new Winter Garden production which will replace "The Pleasure Seekers" up there. The new show will be rushed along, the "Pleasure Seekers" not keeping the box office men over busy.

"IOLE" OPENING.

H. H. Frazee will open his "Iole" company at Atlantic City, Dec. 8.

The role allotted to Stella Beardsley, who retired during rehearsals to be married, had been given to Edna Temple, a daughter of Edward Temple.

"SWEETHEARTS," \$8,900.

The first week of "Sweethearts" in the Liberty theatre, after moving there from the Amsterdam, brought \$8,900 into the coffers of the house. The final week at the Amsterdam is said to have reached \$13,000 for the Christie MacDonald show.

The Liberty is selling for the Dec. 1 week. The length of the show's stay there has not been settled upon.

"FINE FEATHERS," BIG WEEK.

"Fine Feathers," with its all-star cast, played Lexington, Chattanooga, Nashville and Memphis last week, nine performances in all, to over \$14,800, netting a profit to the show of \$5,160.

INDIFFERENT ABOUT TAX.

A meeting of actors was called for Tuesday afternoon at three o'clock at the 39th Street theatre to discuss the Income Tax. By 3.30 two had appeared.

"SLEEPY STEVE" A PLAY.

With Bradley Martin and Jessie Courtney featured, Victor Moore's "Sleepy Steve" three-act slinky piece is being routed by William C.ushman.

OLCOTT NEARING GOLDEN GOAL.

As forecast in VARIETY some months ago, Chauncey Olcott is to retire from the stage when he shall have accumulated \$1,000,000. It was predicted that this figure would be reached at the conclusion of next season, but at the rate at which his bank account is piling up this year all of next season will not be required for the attainment of the coveted golden goal.

According to present plans, Olcott will play out his allotted bookings for 1913-14 and will contract for but 20 weeks next season, then retiring to spend the remainder of his years in the enjoyment of his wealth.

Fred Law (late Penn and Law) who has been a sufferer with diabetes and dropsy for the past year, is still confined to the German Hospital, Philadelphia.

TIVOLI CHANGING POLICY.

San Francisco, Nov. 19.

A radical change is reported on tapis for the Tivoli, which becomes dark next week when the Western Metropolitan Grand Opera Co. closes its engagement here this week.

About Dec. 1 the Tivoli is reported adopting a straight picture policy, offering feature films only. According to the ten-year lease which Turner & Dahnen, heads of a local movie circuit, are understood to have assumed on the house, the Tivoli will have two weeks of grand opera in March of each year.

The house is said to have been a steady loser since its opening. The Tivoli stock company, now on tour down state, will come in here for disbandment this week.

"GEN. REGAN" DOING WELL.

"Gen. John Regan" is doing quite well at the Hudson. Its first week ending Saturday represented \$7,800 in the box office. Arnold Daly is with the piece, the first winner Mr. Daly has picked in a long time, having tried out several on his own account.

The "Regan" show before it hit the Hudson was predicted by many as a New York frost. Those who said that don't understand yet why the show got over.

"Ourselves" at the Lyric did business the end of last week. It opened Thursday night. Saturday at two performances the receipts were \$1,800, almost as much as "The Girl and the Pennant" in the same house just before it took in a week.

"Ourselves" had two other names before its New York showing. The first title was "Rejuvenation" and the second, "When It Strikes Home."

"The Little Cafe" at the Amsterdam is having a strong play at the hotel ticket offices. It's doing very well, although the opinions expressed are not often very favorable.

FANNIE WARD'S CHEAP SHOW.

The Fannie Ward show ("Mme. President") at the Garrick, New York, is not costing over \$2,100 a week to operate, for the salary of Miss Ward, \$500 weekly, and including the extra advertising, if any.

That is why Miss Ward will likely remain at the Garrick until Jan. 1. Last week her show drew in \$4,500, giving the company a profit of \$150 and probably making \$500 for the house, the latter running about \$1,600 in expenses weekly.

No orchestra and other expense savings at the Garrick have cheapened the cost of living on West 35th street.

HORSE SHOW THIS WEEK.

The "\$2 Managers" along the Lighted Lane are feeling very cheery this week, or were Monday. The Horse Show is in town. That usually means money to the theatres.

BUYING "DUCHESS" TICKETS.

The Tyson Co. has made a deal to purchase \$250 worth of seats for every performance of "The Madcap Duchess" at the Globe for the next eight weeks.

If you don't advertise in VARIETY, don't advertise at all.

THAT "SALARY LIMIT."

The "salary limit agreement" between Klaw & Erlanger and the Shuberts got more notice this week. The papers will print the story often before it happens.

Producing managers agree there can be no such thing as a salary limit for actors, by agreement, understanding or otherwise. As the producers blame no one but themselves for the present wage paid professionals, they should be in a position to know what they are talking about.

One manager this week asked if K. & E. and the Shuberts told him not to pay over \$300 to John Doe, whom he needed for a new play, would K. & E. or the Shuberts find someone else equally as suitable for the role, if he turned John Doe down. And, said the manager, as he couldn't believe either of the "Syndicates" would waste time looking after his business he thought he would pay John Doe what he pleased and let it go at that.

The same manager also opined that he would like to be around when K. & E. or the Shuberts were after the same player, but both not closing the contract because they had agreed not to pay over a certain amount. He thought that might happen in Heaven or some other ethereal place but not in New York.

The "salary story" is said to have been started through disgust by Klaw & Erlanger at their "Count of Luxembourg" show. The piece cost the firm about \$6,000 a week to run. It played two weeks at the Columbia, San Francisco, to \$9,000 gross for the full time. Then it died at Los Angeles. If the salaries in the "Luxembourg" had not been so large the show wouldn't have cost so much, but it might not have even done the \$4,500 weekly otherwise.

The Pacific coast is a long way from home for a show to reach before anyone finding out it isn't there.

A meeting of legitimate actors forced into an association with Francis Wilson, president, was held this week, when ways and means to have drawn and enforced an equitable contract with the managers were discussed.

DEKOVEN GETS \$5,000.

The DeKoven-Shubert dispute over the lease of the Lyric, whereby the Shuberts agreed to produce annually during the lease of the Lyric, a DeKoven opera and to give DeKoven ten per cent. of the profits of the theatre in addition to the rental, has been settled.

Clifford Potter, acting as arbitrator, has awarded DeKoven \$5,000, to be paid by Shuberts as penalty for failure to produce a DeKoven opera last year and the lease is continued on its original terms.

BAD FOR NEW PLAYS.

Cohan & Harris have decided not to send out Victor Moore in the new musical comedy written for him by George M. Cohan, owing to the present uncertain state of the legitimate theatrical business.

Moore, figuring on the arrangement, hadn't booked any vaudeville dates and is therefore left without any immediate occupation.

WITH THE PRESS AGENTS

Harry Davenport has been engaged for a leading part in Henry W. Savage's production of "Bari."

"Two Lots in the Bronx," described as a local German-American play in three acts, with music, by Adolf Philipp, is to be produced by the writer-manager at his theatre Nov. 26.

Lumsden Hare, formerly with "The Whip," has been engaged by Charles Frohman to appear with Billie Burke in the new Somerset Maugham play, "The Land of Promise."

Fred Peel, who has been handling the advance for the Richard Carle-Hattie Williams show, has been shifted ahead of the Martha Hedman show which is in Cincinnati this week. Miss Hedman has been playing opposite John Mason in "Indian Summer."

Bernard Riggs, of the "Potsab and Perlmutter" cast, is a son of Charles Riggs, who is handling the advance for the western "Fine Feathers" company.

The first American presentation of George Bernard Shaw's satire, "Press Cuttings," will be made under B. Eden Payne's stage direction by the Fine Arts Theatre Repertoire Co., Chicago, Nov. 10.

Agnes Dornette has been engaged for one of A. H. Woods' "Within the Law" companies.

Frank Whitbeck is doing the publicity for the Washington Theatre Co. of Detroit and is doing a good job of it. The Washington plays stock.

Boston, November 19.
Fred Doherty, publicity manager for George E. Lothrop, who controls the Progressive Burlesque situation in the local burlesque world, has shouldered the proposition of swinging the Grand Opera into a success. A good house poorly located, the Grand Opera this week swung ahead, decisively due to Lothrop's slangy advertising and feature nights.

James Whittendale is back with Charles Frohman's "The Conspiracy" Co. and is looking Broadway over while the show is playing dates in nearby towns.

The second company of "Adele," now in rehearsal, opens Dec. 20 in Omaha for a western tour. A. Brandt will manage the show while Robert K. Kirk is slated for the advance.

Harry Row has been engaged to manage the "Maud Muller" Co., while Charles Taylor is attending to the advance.

Ed. Abrams has been engaged to handle one of the George Kleine "Last Days of Pompeii" on the road.

Arthur E. McHugh has turned his attention to play writing and expects to put one over before another season.

Charles McClintock was wired from the west to assume the general press work for the "Stop Thief!" during its long run in Boston at Park MacKinnon burlesque show. McClintock goes to San Francisco in the interests of the Edison talkers.

Advance Agent Gunn has severed his connections with Al. Rich's "Browster's Millions" after a 20 weeks' tour with the show.

Harry Meyers has been succeeded as manager of Wee & Lambert's "Seven Hours in New York" by Clay F. Vance, late manager of the May Howard burlesque show. Meyers goes to San Francisco in the interests of the Edison talkers.

Charles Muehlman, manager of the Blanche Hall "Peg O' My Heart," has resigned and his place taken by John Sheeby, former manager of the Florence Martin "Peg" show. Tom Hodgman has been assigned the Martin Company.

William L. Wilken has been engaged to do the advance for the Hammerstein show, "High Jinks."

"Hop O' My Thumb," with Iris Hawkins, Viola Gillette, Eva Fallon, Flavia Arcaro, Bertha Delmonte, Albert Hart, Billy McDermott, Smith and Austin, Charles M. Hinton and the de Sieres Sisters, will open at the Manhattan O. H. Nov. 24. The rehearsals are being directed by Ernest D'Auban of the London Drury Lane theatre. Ben Atwell says more than 100 stage hands, including 20 grip and 20 electric light operators are required to make the spectacle a thing of reality.

In William A. Harris' forthcoming production of "The Misleading Lady," by Paul Dickey and Charles Goddard, will be seen Louis A. Stone, Inez Buckingham, Frank Sylvester, Robert Cain, John Cumberland, William H. Sams, Albert Sackett, William Foran, Henry Thompson, George Abbott, Robert Graves, Jr., Alice Wilson, Gladys Wilson, Jane Quinn and Frances Savage.

"The Whirlpool," in which Thomas E. Shea will tour under A. H. Woods' management, will be produced among three pieces. Shea will play at the Prospect week Nov. 21. The others are "The Bella" and "Dr. Jekyll and

Mr. Hyde." "The Whirlpool" is a new play on police life.

Andrew Mack is scheduled to open at the Savoy, San Francisco, Dec. 21 in a series of Irish plays under the joint management of George Mooser and Oliver Morosco. Until the opening Mack will play vaudeville dates in and around New York under Mooser's direction.

Following a recent announcement that Oliver Morosco would give \$1,000 (including \$500 royalty and terms granted J. Hartley Man- ners for his "Peg O' My Heart" play, to the author submitting the best play in a contest to end Jan. 15 next, the Morosco office was then flooded with manuscripts. Nearly 300 are now in.

M. T. Middleton, with the Columbia Circuit as manager of theatres in Buffalo and Indianapolis and of late in charge of the new Gaiety, Cincinnati, has been appointed general manager for the Healy's Opera Co. His headquarters will be the Lyric, Cincinnati, from which offices he will also direct the People's and Heuch's O. H. Cincy, the Columbia and Gaiety theatres, Indianapolis, and several law-drawing companies. Middleton was press agent for the Wagenhals & Kemper firm at the time it produced "Paid in Full" and "Seven Days."

Pavlova, the dancer, was granted permission by the court to continue her dates here and was not forced to sit in court during the case of Ben Atwell against Max Rabinoff, which was on trial at the Healy's Opera Co. His headquarters will be the Lyric, Cincinnati, from which offices he will also direct the People's and Heuch's O. H. Cincy, the Columbia and Gaiety theatres, Indianapolis, and several law-drawing companies. Middleton was press agent for the Wagenhals & Kemper firm at the time it produced "Paid in Full" and "Seven Days."

Harry Reichenbach, finding his press agents clients growing, discontinued the daily publicity for the Healy's show which he has been doing for some time.

The Winter Garden Co., which takes in the entire crowd, went in a body to the Simpson-Lawford Company's dining rooms Monday, where they slipped tea and entertained the bargain counter hunters for a few hours.

Julia Sanderson's father, Albert Sackett, at one time an actor and considered a good one, is coming back to the stage by appearing in "The Misleading Lady," which opens at the Fulton Nov. 24. Since retiring Sackett has been living the simple life in the country near Springfield, Mass.

Matt Royster, the young southern road agent, who lately was out with "Mary's Lamb," left town Thursday to handle the advance for the Eloise Meredith "Peg O' My Heart" show, which opens Thanksgiving Day.

William H. Hale is doing the advance work for "Peg O' My Heart," which has Frank W. Shea, formerly of Henry W. Savage's "Merry Widow" Co., playing the Raymond Hitchcock role. Theodore Martin, of the original "Widow" Co., is singing his former trial role. Charles Jelliff is doing the press work and managing the show while Niven is booking up time in New York.

Tarkington Baker has Virginia Hudson Tyler assisting him in handling the press matter for the 44th Street Music Hall.

George Marion is to stage Henry W. Savage's production of "Bari."

PRESS OPINIONS.

"THE STRANGE WOMAN." But Mr. Hurlbut's play was not strongest in its serious passages. They seldom rang true. It pleased the audience most in its farcical passages.—Sun.

But Miss Ferguson not only looked beautiful, but she acted beautifully. She had a fine part, and she did wonders with it.—Herald.

"The Strange Woman," an exceptionally interesting and able work, exhibited last night in the Lyceum theatre.—Times.

"The Strange Woman" was not a good play, although some of its characters were amusing and bits of its dialogues were cleverly turned.—World.

"OURSELVES." There was undeniable strength of a dramatic character in some of Miss Grober's scenes, and they held the audience absorbed.—Sun.

And when the final curtain dropped the voting half of the species had all the worst of it.—Herald.

Of course, it is all very strenuous, and it is also quite dramatic. But after the first act the real white-slave issue seems to go by the board, and the ruined lady to ensue.—American.

The play fell between a girl's regeneration and the single moral standard for men and women so dear to the heart of playwrights. "Ourselves" didn't get anywhere.—Evening World.

\$1 SHOWS IN STRAND.

Right on top of leasing the Morosco theatre, Los Angeles, for Geo. Anderson and the Gaiety theatre Co. of San Francisco, J. J. Rosenthal, the general representative for the Gaiety enterprises, came on to New York to secure the now-building Strand theatre at Broadway and 47th street. Mr. Rosenthal has closed with the Mitchell Mark people, the Strand builders.

The purpose the Strand is wanted by the Anderson-Rosenthal crowd is to introduce "one dollar" musical shows into the house, the same as will be done at the Morosco, and which the Gaiety Co. is now doing at the new Gaiety, San Francisco. The musical comedy organization playing "The Candy Shop" there is headed by William Rock and Maude Fulton.

The Morosco, a new theatre held by Oliver Morosco on a lease for 21 years, has been taken over by Messrs. Anderson and Rosenthal for two years. The "Candy Shop" show will move there from Frisco, the Gaiety at the latter place to be then occupied by "The Girl at the Gate," with Irene Franklin starred. Will Philbrick will be the principal comedian of the "Gate" show. Ben Jerome is to be the musical director. The shift in shows and houses will occur about Dec. 15.

Following the Los Angeles engagement of "The Candy Shop" that company will tour the Coast, returning to Frisco to offer "The Echo" at the Gaiety after "The Girl at the Gate" moves on to Los Angeles. This mode of travel will be adhered to, with Mr. Rosenthal organizing a third company later on to fill in for continuous travel and playing by all of the shows and houses.

The new Gaiety, Frisco, has been open three weeks, doing an average of over \$10,000 weekly at the dollar scale, all seats sold at the box office and nothing beyond one dollar charged. "The Candy Shop" show now there is the same company that played week stands on its way out to the Coast, charging \$1 top admission, and alarming the "\$2 producers" through the amount of gross business done. The "\$2 Producers" said if the Rosenthal organization were permitted to continue over the big city time, it would ruin the country for the \$2 shows. The catch line in all Rosenthal's billing matter is "\$2 worth for \$1."

It is said "A Trip To Washington," now at the La Salle, Chicago, will go to the Gaiety, San Francisco. Emmett Corrigan, Kathryn Osterman and Ethel Green are reported among the players for the Coast engagement.

Burt Green will have a role in "The Girl at the Gate" when it is put on.

"INNER SHRINE" IN TOWN.

The Bronx opera house is to have a Metropolitan premiere for its stage. Channing Pollock's "Inner Shrine," a melodrama, is coming in direct from the road, to show New York via the Bronx. A. G. Delamater made the production a few weeks ago.

The Bronx opera house did not do such a nifty business last week—\$3,900 gross. Never mind the name of the attraction. Fiske O'Hara got \$4,900, when he played there.

STANDARD'S ALUMINOTYPES.

By acquiring the New York rights to make aluminotypes, the Standard Engraving Co., of 143 West 40th street, has turned over a new leaf in an important phase of its business that directly concerns the vaudeville artist, show manager, press agent, movie concerns, advertising combination and the legitimate actor. It means a big thing for them in many ways than one.

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ALL FOR THE LADIES

About Women—Mostly

MARY

Violet Reed has been promoted to play leading roles with the Vitaphone company.

The Board of Municipal Officers, of Portland, Me., held a special session Monday and voted to grant the Empire theatre a license. This new picture house, which opened a month ago, drew down a lot of "opposition," which had for its construction fire and police violations.

"Bill," Paul West's comic double of George Ade's "Artie," now running serially in the Sunday World's magazine section, is being translated to the films. The Mutual will present the funny filmed office boy.

The fresh suit filed by P. A. Powers against Carl Laemmle and the Universal is listed for an early hearing.

Max Stearn, Nathan Gumble and Thomas F. O'Neill head the new \$100,000 Photoplay Amusement Co. of Columbus, O.

Christian G. Hopf is building a new movie house at 1223 Lovejoy St., Buffalo, N. Y.

The Laclede's Films Corporation is S. Louis' (Mo.) newest movie venture.

The Gaumont is circulating "The Fall of Constantinople" in three parts.

International Purty Congress in Minneapolis, Nov. 11, condemned movies, close-clasp dances and affinity flats.

Prof. Stirling of the Royal Institution is using movies to demonstrate the discoveries of the French psychologists, Messrs. Bull, Commandon and Nagues that the X-ray and the films can record various hitherto hidden mysteries of the human anatomy and mentality.

Charles Farrell will manage a new 1,000-capacity movie house being erected in the Casanova district of Buffalo, N. Y.

Another alarm for the movies: Saloonkeepers

RELEASED NEXT

MANUFACTURERS INDICATE

GENERAL	EXCLUSIVE
Vitaphone.....V	Gaumont.....G
Edison.....E	G.N.S.G
Edison.....E	Ramo.....R
Edison.....E	Solax.....S
Edison.....E	Edisette.....E
Edison.....E	F.R.A.F
Edison.....E	Lowie Panama.....L
Edison.....E	Great Northern.....G
Edison.....E	Dragon.....D
Edison.....E	Italia.....I
Edison.....E	G.N.X.X.G

NOTE—The subject is in one reel of

NOV. 24—MONDAY

MUTUAL F—Occult, drama, 1 reel, A; Fatty joins the Force, 1 reel, Key; Other Woman, drama, 1 reel, Rel.

GENERAL F—All for Science, drama, 1 reel, B; From Durban to Zululand, science, and Enoch & Ezra's First Smoke, comedy, split reel, E; Indian Maid's Strategy, drama, 1 reel, K; Just Clay's Little Way, comedy, 1 reel, L; Pathe's Weekly, No. 70, news, Pthe; Quality of Mercy, drama, 2 reels, special, S; Leading Lady, drama, 1 reel, V.

UNIVERSAL F—Bait to Life, drama, 2 reels, Vic; Jimmie's Brother, the Paranoid, drama, 1 reel, I; Jimmie's Deception, comedy, 1 reel, P.

NOV. 25—TUESDAY

MUTUAL F—Warm Welcome, comedy, 1 reel, Maj; Selected Release, Blight of Wealth, drama, 2 reels, T.

GENERAL F—Subterranean City or Trailing the Jewel Thieves, drama, 2 reels, special, Ki; Vanishing Crackman, drama, 1 reel, E; Little Substitute, drama, 1 reel, S&A; Her Sick Father, comedy, and Lost Switch, comedy, split reel, L; Shadow of Shame, drama, 1 reel, Pthe; Mounted Officer Flynn, comedy, 1 reel, S; Little Kaitnick, drama, 1 reel, V.

UNIVERSAL F—White Vacuette, drama, 2 reels, Blot; Hubby's New Coat, comedy, 1 reel, C; Baldy Belmont Lands a Society Job, comedy, C.

NOV 26—WEDNESDAY

MUTUAL F—Reformation, drama, 1 reel, Br.; Mutual Weekly, No. 48; Bread on the Waters, drama, 1 reel, Rel.

GENERAL F—Sense of Humor, comedy, 1 reel, Jara; Pounds—Sense, com

Very much in evidence at Clafidge's nearly every night is a rather prominent theatrical man, attired in deep mourning for his wife. He professes to be inconsolable and when the subject of his bereavement is mentioned he declares: "I'll never get over it." That did not, however, prevent his attending the opening of "The Little Cafe" at the New Amsterdam, picking

out one of the show girls on the stage and endeavoring to secure an introduction. My experience has been that those "inconsolable bereavements" are never very permanent.

If you have any sense of humor you find many laughs any afternoon by watching the free dancing lesson on the New York Roof. Any afternoon women (who should be home preparing dinner for tired husbands) line up and try steps (led by Joan Sawyer as teacher). The pupils don't realize how comical they are, holding up skirts and counting, "One, two, three, four." Some haven't the least idea where to place their feet, but still they don't weaken. Give them credit, boys (with apologies to your old pal, Al).

I had occasion to pass the door of Sully's barber shop on the first floor of the Putnam Building last Friday. Glancing in I caught a glimpse of Jules Ruby having his nails manicured. Yes, I guess it's right; we're becoming civilized. I dare say if Paddy the Pig or Chuck Connors had lived they would now be dressing for dinner.

Sophie Tucker (Hammerstein's) is overdressed. She wears a bright red velvet coat trimmed with yellow fur for her opening song, discarding it to display a gown of oriental silk. A girl of Miss Tucker's type cannot afford to wear such gaudy clothes. Neat dressing should be the thing for Sophie. Mollie Champion (in "The Rector of St. Jude's") has a black silk dress. The waist is of blue brocade velvet. Miss Champion wears it well. Belle Blanche wore a neat gown of white brocade silk and crystal net. Paul Morton and Naomi Glass are a good looking couple. Miss Glass was pretty in a white chiffon and lace dancing frock.

Eileen Sheridan in "The Behman Show" at the Columbia is wearing some pretty clothes. One gown was of pale blue silk and shadow lace. Another is a white charmeuse afternoon gown. Freda Florence has a tailored suit of black broadcloth with a red vest in the front part, and looked very nice.

The Academy of Music Stock Company in "The Volunteer Organist" last week seemed to be drawing a large number of women to the theatre. Perhaps they were attracted by the appearance of Coliss Giles. He is some actor, with one of those voices that send a thrill through you. Priscilla Knowles was Grace Barret, the village maiden (much persecuted but victorious at the finale). Every one liked Priscilla. Alyce Meredith was the likable Lucretia Barret, an old maid who had wasted forty years trying to land a husband, and still hopeful. Mabel Storrs as Mrs. Yokem, the wife of a drunkard, did much weeping in the first act, but she won her husband back in the end. (Lucky, too.

It isn't every one who can do it these days.) The other characters were well played, and the company gave a very nice performance. The piece selected did not call for any modish dressing.

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"The Madcap Duchess" (at the Globe) is a very good show for those fond of music. There is nothing now in town much more worth seeing. The story takes one back to the days of powdered wigs and hoopy skirts. (Can you go back that far?) Ann Swinburne as the Duchess is attractive. Her voice is sweet and sympathetic, especially when singing "Love is a Story that's Old." The prettiest number is the shepherd song by Miss Swinburne. In a shepherdess costume of lavender silk she reminds one of Dresden china. The chorus girls look well in this number in gowns of pink silk and white lace.

Mrs. Jimmie Barry at the Colonial is well dressed in a handsome black gown of charmeuse with draperies of lace and chiffon. Gertrude Barnes has a new costume, a striking affair of cerise velvet and gold cloth with hat and muff to match. Winnie Hennings, also at the Colonial, is neat in a stylish white gown. The skirt is charmeuse. Over it is a crinoline of white lace edged with fur. A red rose to finish off the waistband in back is a cute idea. Mae Phelps (Clayton White Co.) is wearing a becoming gown of coral brocade velvet with girdle and hat of purple. Pauline Taylor (same company) looks well in a white chiffon and lace frock.

Gaby got in New York, but not in the Astor. She is carrying two dogs this trip, something the Hotel objected to, according to what I hear, and Gaby left the west side of Broadway for the east, going to the Claridge.

Julia Edwards and Co. (at the City theatre last week) presented a sketch that is entertaining but with a very weak finish. Miss Edwards looked well in a red suit and black velvet hat.

Bernard Granville (Hammerstein's) is wearing nifty evening dress but spoils it with a lot of junk. A white rose in the lapel, a handkerchief in the outside breast pocket, a wide black ribbon and monocle round the neck, and a gold chain stretched across the vest—the effect is anything but neat.

Too many decorations are not good for the best of dressers. Evening clothes by themselves, without trimmings, will do.

Ford and Dillon have a good routine of songs and dances, but they were a little too classy for the City theatre audience. Miss Dillon is a pretty girl with good ideas about clothes. She wore a becoming gown of pink and blue chiffon.

Maggie Cline was there at the Colonial this week in a gown of emerald green satin a la crinoline. The skirt was slashed to the knees, displaying a shapely pair of limbs in green hosiery. Miss Cline said: "I'm not going to let any of these chickens get ahead of me."

Hazel Lynch is doing a single on the small time. She has plenty of nerve, puts lots of "pep" into her third song and believe me, Hazel's some girl, but she's wasting her own or somebody else's time telling stories. Take 'em out, Hazel. You're not there with the stuff.

A good-looking fellow who frequents Broadway as often as he does the Screen Club rooms is manfully trying to make three different young women believe that each is the sole object of his affections. He is not an actor, although he looks like one and has been on the stage in his time. Just so it won't become necessary to repeat "he" or "him" in telling about this, the near-actor may be called Jim. Well, then, Jim thinks he's putting something over on the girls, but each of his three sweethearts, located in as many cities closely adjacent to New York, has a suspicion Jim is trifling, but they are nevertheless jealous of James, also each other. Between the girls and his business affairs, Jim is a very busy little boy nowadays. With women Jim calculates, I have heard, that one will surely stick and he will hold the three as long as he can.

There's no use of girls loving one another, inwardly or outwardly. There's Vera Maxwell. She's going to enter vaudeville next week at Hammerstein's with Wallace McCutcheon in a dancing number. Meeting one of her girl friends, who also dances, the latter said to Vera: "Don't worry, Vera, you won't interfere with my act, and I wouldn't worry anyway, for I think you are making a mistake trying to get over with dancing." As Vera replied for several seasons with "The Folies," the catty stuff didn't take.

Belle Baker (Palace) dresses well in a white gown. The tunic is of white chiffon embroidered with crystal over a skirt of charmeuse. A rhinestone and lace cap is worn. Cecilia Loftus is wearing a gown not at all becoming. Miss Loftus needs something of a brighter color. Helen Bancroft ("Water Cure"—Palace) is attractive in a coral pink silk gown trimmed with black velvet. A black velvet hat sets it off nicely. Mae Busch (same sketch) is a pretty girl, but should demand a new dress from her manager.

WITH THE PRESS AGENTS

Harry Davenport has been engaged for a leading part in Henry W. Savage's production of "Sari."

"Two Lots in the Bronx," described as a local German-American play in three acts, with music by Adolf Philipp, is to be produced by the writer-manager at his theatre Nov. 28.

Lumsden Hare, formerly with "The Whip," has been engaged by Charles Frohman to appear with Billie Burke in the new Somerset Maugham play, "The Land of Promise."

Fred Peel, who has been handling the advance for the Richard Carlisle Williams show, has been shifted ahead of the Martha Hedman show which is in Cincinnati this week. Miss Hedman has been playing opposite John Mass in "Indian Summer."

Bernard Riggs, of the "Potash and Perlmutter" cast, is a son of Charles Riggs, who is handling the advance for the western "Fine Feathers" company.

The first American presentation of George Bernard Shaw's satire, "Press Cuttings," will be made under E. Iden Payne's stage direction by the Fine Arts Theatre Repertoire Co., Chicago, Nov. 10.

Agnes Dorntee has been engaged for one of A. H. Woods' "Within the Law" companies.

Frank Whitbeck is doing the publicity for the Washington Theatre Co. of Detroit and is doing a good job of it. The Washington plays stock.

Boston, November 19. Fred Doherty, publicity manager for George E. Lothrop, who considers the Prospective Burlesque situation in the local burlesque world, has shouldered the proposition of swinging the Grand Opera into a success. A good house poorly located, the Grand Opera this week swung ahead, decisively due to Doherty's slangy advertising and feature nights.

James Whittendale is back with Charles Frohman's "The Conspiracy" Co. and is looking Broadway over while the show is playing dates in nearby towns.

The second company of "Adele," now in rehearsal, opens Dec. 20 in Omaha for a western tour. Al. Brandt will manage the show while Robert K. Kirk is slated for the advance.

Harry Row has been engaged to manage the "Maud Muller" Co., while Charles Taylor is attending to the advance.

Ed. Abrams has been engaged to handle one of the George Klein's "Last Days of Pompeii" on the road.

Arthur E. McHugh has turned his attention to play writing and expects to put one over before another season.

Charles McClintock was wired from the west to assume the general press work for the "Stop Thief!" during its long run in Boston at Park MacK jumped from Minneapolis to New York and thence to Boston.

Advance Agent Gunn has severed his connections with Al. Rich's Brewster's Millions, after a 20 weeks' tour with the show.

Harry Meyers has been succeeded as manager of Wee & Lambert's "Seven Hours in New York" by Clay T. Vance, late manager of the May Howard burlesque show. Meyers goes to San Francisco in the interests of the Edison talkers.

Charles Mushelman, manager of the Blanche Hall "Peg O' My Heart" has resigned and his place taken by John Sheehy, former manager of the Florence Martin "Peg" show. Tom Hodgman has been assigned the Martin Company.

William L. Wilken has been engaged to do the advance for the Hammerstein show, "High Jinks."

"Hop O' My Thumb," with Iris Hawkins, Viola Gillette, Eva Fallon, Flavia Arcaro, Bertha Delmonte, Albert Hart, Billy McDermott, Smith and Austin, Charles M. Hinton, and the de Sierres Sisters, will open at the Manhattan O. H. Nov. 24. The rehearsals are being directed by Ernest D'Auban of the London Drury Lane theatre. Ben Atwell says more than 100 stage hands, including 35 Harp and 20 electric light operators are required to make the spectacle a thing of reality.

In William A. Harris' forthcoming production of "The Mislading Lady," by Paul Dickey and Charles Goddard, will be seen Louis A. Stone, Inez Buckingham, Frank Sylvester, Robert Cain, John Cumberland, William H. Sams, Albert Sackett, William Farn, Henry Thompson, George Abbott, Robert Graves, Jr., Alice Wilson, Gladys Wilson, Jane Quinn and Frances Savage.

"The Whirlpool," in which Thomas E. Shea will tour under H. Woods' management, will be produced among three pieces. Shea will play at the Prospect week Nov. 21. The others are "The Bells" and "Dr. Jekyll and

Mr. Hyde." "The Whirlpool" is a new play on police life.

Andrew Mack is scheduled to open at the Savoy, San Francisco, Dec. 21 in a series of Irish plays under the joint management of George Mosser and Oliver Morosco. Until the opening Mack will play vaudeville dates in and around New York under Mosser's direction.

Following a recent announcement that Oliver Morosco would give \$1,000 including \$500 royalty and terms granted J. Hartley Mansers for his "Peg O' My Heart" play, to the author submitting the best play in a contest to end Jan. 15 next, the Morosco office was then flooded with manuscripts. Nearly 300 are now in.

M. T. Middleton, with the Columbia Circuit as manager of theatres in Buffalo and Indianapolis and of late in charge of the new Gaiety Circuit, has been appointed general manager for the Heuck's Opera Co. His headquarters will be the Lyric, Cincinnati, from which offices he will also direct the People's and Heuck's O. H. Cincy, the Columbus and Gaiety choruses, and the Indianapolis and several travelling companies. Middleton was press agent for the Wagenhals & Kemper firm at the time it produced "Paid in Full" and "Seven Days."

Pavlowa, the dancer, was granted permission by the court to continue her dates here and was not forced to sit in court during the case of Ben Atwell against Max Rabinoff, which was on trial last week. Rabinoff is trying to force Rabinoff to make a full accounting of their former partnership at the time they placed Pavlowa under contract. Incidentally Atwell has his weather eye wide open on the New York Hippodrome attraction which he is boosting.

Harry Reichenbach, finishing his press agents clients growing, discontinued the daily publicity for the "To-Day" show which he has been doing for some time.

The Winter Garden Co., which takes in the same shows, went in a body to the Simpson Crawford Company's dining rooms Monday, where they slipped tea and entertained the bargain counter hunters for a few hours.

Julia Sanderson's father, Albert Sackett, at one time an actor and considered a good one, is coming back to the stage by appearing in "The Mislading Lady," which opens at the Fulton Nov. 24. Since retiring Sackett has been living the simple life in the country near Springfield, Mass.

Matt Royster, the young southern road agent, who lately was out with "Marry's Men," left town Thursday to handle the advance for the Eloise Meredith "Peg O' My Heart" show, which opens Thanksgiving Day.

William H. Hale is doing the advance work for Phil Niven's "Red Widow," which has Frank W. Shea, formerly of Henry W. Savage's "Merry Widow" Co., playing the Raymond Hitchcock role. Theodore Martin, of the original "Widow" Co., is singing his former role. Charles Allen is doing the press work and managing the show while Niven is booking up time in New York.

Tarkington Baker has Virginia Hudson Tyler assisting him in handling the press matter for the 44th Street Music Hall.

George Marion is to stage Henry W. Savage's production of "Sari."

PRESS OPINIONS.

"THE STRANGE WOMAN." But Mr. Hurlbut's play was not strongest in its serious passages. They seldom rang true. It pleased the audience most in its farcical passages.—Sun.

But Miss Ferguson not only looked beautiful, but she acted superbly. She had a fine part, and she did wonders with it.—Herald.

"The Strange Woman," an exceptionally interesting and able work, exhibited last night in the Lyceum theatre.—Times.

"The Strange Woman" was not a good play, although some of its characters were amusing and bits of its dialogues were cleverly turned.—World.

"OURSELVES."

There was undeniable strength of a dramatic character in some of Miss Grothman's scenes, and they held the audience absorbed.—Sun.

And when the final curtain dropped the voting half of the species had all the worst of it.—Herald.

Of course, it is all very strenuous, and it is a bit dramatic. But after the first act the real white-slave issue seems to go by the board, and the ruined lady to ensue.—American.

The play fell between a girl's regeneration and the single moral standard for men and women so dear to the heart of playwrights. "Ourselves" didn't get anywhere.—Evening World.

\$1 SHOWS IN STRAND.

Right on top of leasing the Morosco theatre, Los Angeles, for Geo. Anderson and the Gaiety theatre Co. of San Francisco, J. J. Rosenthal, the general representative for the Gaiety enterprises, came on to New York to secure the now-building Strand theatre at Broadway and 47th street. Mr. Rosenthal has closed with the Mitchell Mark people, the Strand builders.

The purpose the Strand is wanted by the Anderson-Rosenthal crowd is to introduce "one dollar" musical shows into the house, the same as will be done at the Morosco, and which the Gaiety Co. is now doing at the new Gaiety, San Francisco. The musical comedy organization playing "The Candy Shop" there is headed by William Rock and Maude Fulton.

The Morosco, a new theatre held by Oliver Morosco on a lease for 21 years, has been taken over by Messrs. Anderson and Rosenthal for two years. The "Candy Shop" show will move there from 'Frisco, the Gaiety at the latter place to be then occupied by "The Girl at the Gate," with Irene Franklin starred. Will Philbrick will be the principal comedian of the "Gate" show. Ben Jerome is to be the musical director. The shift in shows and houses will occur about Dec. 15.

Following the Los Angeles engagement of "The Candy Shop" that company will tour the Coast, returning to 'Frisco to offer "The Echo" at the Gaiety after "The Girl at the Gate" moves on to Los Angeles. This mode of travel will be adhered to, with Mr. Rosenthal organizing a third company later on to fill in for continuous travel and playing by all of the shows and houses.

The new Gaiety, 'Frisco, has been open three weeks, doing an average of over \$10,000 weekly at the dollar scale, all seats sold at the box office and nothing beyond one dollar charged. "The Candy Shop" show now there is the same company that played week stands on its way out to the Coast, charging \$1 top admission, and alarming the "\$2 producers" through the amount of gross business done. The "\$2 Producers" said if the Rosenthal organization were permitted to continue over the big city time, it would ruin the country for the \$2 shows. The catch line in all Rosenthal's billing matter is "\$2 worth for \$1."

It is said "A Trip To Washington," now at the La Salle, Chicago, will go to the Gaiety, San Francisco. Emmett Corrigan, Kathryn Osterman and Ethel Green are reported among the players for the Coast engagement.

Burt Green will have a role in "The Girl at the Gate" when it is put on.

"INNER SHRINE" IN TOWN.

The Bronx opera house is to have a Metropolitan premiere for its stage. Channing Pollock's "Inner Shrine," a melodrama, is coming in direct from the road, to show New York via the Bronx. A. G. Delamater made the production a few weeks ago.

The Bronx opera house did not do such a nifty business last week—\$3,900 gross. Never mind the name of the attraction. Fiske O'Hara got \$4,900, when he played there.

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It isn't every one who can do it these days.) The other characters were well played, and the company gave a very nice performance. The piece selected did not call for any modish dressing.

The afternoon dancing resorts seem to be hideaways for straight-laced A. K.'s and some K. M.'s, who wouldn't dare to be seen out at night with a "chicken" through fear of their wives or friends and other reasons. So they learn to turkey-trot and take chances in the afternoons. Looks as though a few married women are doing the same thing with strange young men. A well known Broadway resort was crowded with above mentioned couples the other afternoon. It wouldn't be so funny if hubby and wifey should meet. The "Dansant" seems a sure first aid for the divorce courts, but then see all the fun they have while they are "getting away" with something

"The Madcap Duchess" (at the Globe) is a very good show for those fond of music. There is nothing now in town much more worth seeing. The story takes one back to the days of powdered wigs and hoopy skirts. (Can you go back that far?) Ann Swinburne as the Duchess is attractive. Her voice is sweet and sympathetic, especially when singing "Love is a Story that's Old." The prettiest number is the shepherd song by Miss Swinburne. In a shepherdess costume of lavender silk she reminds one of Dresden china. The chorus girls look well in this number in gowns of pink silk and white lace.

Mrs. Jimmie Barry at the Colonial is well dressed in a handsome black gown of charmeuse with draperies of lace and chiffon. Gertrude Barnes has a new costume, a striking affair of cerise velvet and gold cloth with hat and muff to match. Winnie Hennings, also at the Colonial, is neat in a stylish white gown. The skirt is charmeuse. Over it is a crinoline of white lace edged with fur. A red rose to finish off the waistband in back is a cute idea. Mae Phelps (Clayton White Co.) is wearing a becoming gown of coral brocade velvet with girdle and hat of purple. Pauline Taylor (same company) looks well in a white chiffon and lace frock.

Gaby got in New York, but not in the Astor. She is carrying two dogs this trip, something the Hotel objected to, according to what I hear, and Gaby left the west side of Broadway for the east, going to the Claridge.

Julia Edwards and Co. (at the City theatre last week) presented a sketch that is entertaining but with a very weak finish. Miss Edwards looked well in a red suit and black velvet hat.

Bernard Granville (Hammerstein's) is wearing nifty evening dress but spoils it with a lot of junk. A white rose in the lapel, a handkerchief in the outside breast pocket, a wide black ribbon and monocle round the neck, and a gold chain stretched across the vest—the effect is anything but neat.

Too many decorations are not good for the best of dressers. Evening clothes by themselves, without trimmings, will do.

Ford and Dillon have a good routine of songs and dances, but they were a little too classy for the City theatre audience. Miss Dillon is a pretty girl with good ideas about clothes. She wore a becoming gown of pink and blue chiffon.

Maggie Cline was there at the Colonial this week in a gown of emerald green satin à la crinoline. The skirt was slashed to the knees, displaying a shapely pair of limbs in green hosiery. Miss Cline said: "I'm not going to let any of these chickens get ahead of me."

Hazel Lynch is doing a single on the small time. She has plenty of nerve, puts lots of "pep" into her third song and believe me, Hazel's some girl, but she's wasting her own or somebody else's time telling stories. Take 'em out, Hazel. You're not there with the stuff.

A good-looking fellow who frequents Broadway as often as he does the Screen Club rooms is manfully trying to make three different young women believe that each is the sole object of his affections. He is not an actor, although he looks like one and has been on the stage in his time. Just so it won't become necessary to repeat "he" or "him" in telling about this, the near-actor may be called Jim. Well, then, Jim thinks he's putting something over on the girls, but each of his three sweethearts, located in as many cities closely adjacent to New York, has a suspicion Jim is trifling, but they are nevertheless jealous of James, also each other. Between the girls and his business affairs, Jim is a very busy little boy nowadays. With women Jim calculates, I have heard, that one will surely stick and he will hold the three as long as he can.

There's no use of girls loving one another, inwardly or outwardly. There's Vera Maxwell. She's going to enter vaudeville next week at Hammerstein's with Wallace McCutcheon in a dancing number. Meeting one of her girl friends, who also dances, the latter said to Vera: "Don't worry, Vera, you won't interfere with my act, and I wouldn't worry anyway, for I think you are making a mistake trying to get over with dancing." As Vera played for several seasons with "The Follies," the catty stuff didn't take.

Belle Baker (Palace) dresses well in a white gown. The tunic is of white chiffon embroidered with crystal over a skirt of charmeuse. A rhinestone and lace cap is worn. Cecilia Loftus is wearing a gown not at all becoming. Miss Loftus needs something of a brighter color. Helen Bancroft ("Water Cure"—Palace) is attractive in a coral pink silk gown trimmed with black velvet. A black velvet hat sets it off nicely. Mae Busch (same sketch) is a pretty girl. But should demand a new dress from her manager.

Very much in evidence at Claridge's nearly every night is a rather prominent theatrical man, attired in deep mourning for his wife. He professes to be inconsolable and when the subject of his bereavement is mentioned he declares: "I'll never get over it." That did not, however, prevent his attending the opening of "The Little Cafe" at the New Amsterdam, picking

IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (November 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-Considine Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following the name.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit—U. S. O.; United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C" Sullivan-Considine Circuit—"P." Pantagones Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"P-N." Nixon-Nirdlinger—Prudential Consolidated Agency (New York)—"J-S." Jones, Linick & Schaeffer (Chicago)—"bl." Bert Levey (San Francisco)—"W." Western States Vaudeville (San Francisco)—"web." Webster Vaudeville Circuit (Chicago)—"cox." E. J. Cox (Chicago)—"the." Theatre Booking Corporation (Walter F. Keefer) (Chicago)—"a." J. H. Alex (Montreal).

New York
HAMMERSTEIN'S (ubo)
 Eddie Foy Family
 Edward Abeles Co
 Bernard Granville
 McCutich & Maxwell
 Vanderbilt & Moore
 "Honey Girls"
 Ed Hayes Co
 Fretwell
 Mae West
 Miller & Lytle
 Two Lucifers
 Anthony's Dogs
 Bird Millman Co
5TH AVE (ubo)
 Eva Davenport Co
 Christine Nielsen
 Julian Rose
 Bird Millman Co
 Will Ward & Girls
 Dorothy Brenner
 Smith Cook & B
 Schooler & Dickerson
 Eddie Foy
 Le Roy Wilson & Tom
 Rio & Norman
UNION SQ (ubo)
 Imhoff Conn & Cor
 Herron & Gaylord
 Woods & Wyde
 Bickel & Watson
 Ramsdell 3
 De Leon & Davis
 Pagan & Bryon
 Brooks & Bowman
 Zyllette
BRONX (ubo)
 Belle Blanche
 "Purple Lady"
 Julius Tannen
 Francis McGinn Co
 Vinton & Buster
 Ben Deely Co
 McDermitt Kelly & L
 2 Jonleys
 Harvey Family
 The Dagwells
 Montama & Wells
ALHAMBRA (ubo)
 Seymour Brown
 Freder Slemmons Co
 "Green Beetle"
 Mary Elizabeth
 Linton & Lawrence
 Clark & Verdi
 Lockett & Waldron
 Love & Wilbur
 French Girls
COLONIAL (ubo)
 Jack Norworth
 Valerie Bergere Co
 Diamond & Brennan
 Raymond & Caverly
 Clara Ballerini
 Juggling Mowatt
 (Others to fill)
PROCTOR'S 125TH
 The Marshalls
 Ruth Barnes
 George Smedley
 Mr. & Mrs. H. Sillman
 Van Clark
 4 Regals
 Knapp & Knapp
 Mme Mary's Show
 Zeller Waters
 J C Tinkman
 2d half
 Van Cello
 Luckatine & Campbell
 Ross & Shaw
 Will Kenny
 Ashton Morrison
 Adele Eate
 J J Morrison Co
 Minnto
 "Beauty Shop"
 Clipper 4
 The Roudins
PROCTOR'S 23D
 Ed Eustus
 Keys & Walker
 J J Morrison Co
 Nina Eppley
 Minnto
 Galey 3
 "Beauty Shop"
 2d half
 Klein & Klein
 Ruth Barnes
 "The Cheat"
 Clark & Jones
 "Daughter of Nile"
 Cunningham & Cavery
 Great Harrah Co

PROCTOR'S 58TH
 St Juliane
 Clark & Jones
 "The Cheat"
 "Daughter of Nile"
 Cunningham & Cavery
 Great Harrah Co
 2d half
 Ford & Fay
 Selzer Waters
 Florence Co
 English Girls
 Wright & Conrad
 The Valentines
44TH ST M H
 Lorella Tice
 Milan Op Co
 Bryon & Landron
 Ward Bros
 Dorothy Toye
 Hale & Patterson
 Tortaisda
 Harry Lamore
 Hedges Bros & J
 Walter C Kelly
 Jap Wrestlers
PRHEUM (loew)
 "Between Trains"
 Nana
 Morrissey & Hackett
 3 Ambler Bros
 (Three to fill)
 Beatrice Morgan Co
 Estelle Rose
 Bloom's Band
 Coogan & Cox
 Lohes Sterling
 (Two to fill)
BOULEVARD (loew)
 Cais Bros
 "Ebody's Doing It"
 Sallie Stembler & Bro
 Savoy & Brennan
 4 Konez Bros
 (Two to fill)
 Thornton & Corlew
 Geo Leonard Co
 Brotherton & Turner
 Nana
 Australian Crackers
 (Two to fill)
DELANEY (loew)
 Place
 Moore & Elliott
 Bill & Bob
 (Five to fill)
 2d half
 Metropolitan 3
 "Fun in Board House"
 Flying Russells
 (Five to fill)
AMERICAN (loew)
 Rosler's Dogs
 Geo Leonard Co
 Zela
 Kitty Francis Co
 Two Kerns
 Zelaya
 Australian Crackers
 (Two to fill)
 Whalen & LaRose
 "Trapping Santa"
 Kitty Francis Co
 Zelaya
 Harry Tauda
 (Four to fill)
LINCOLN (loew)
 Ward Sisters
 "Girl in Vase"
 Avellina Lloyd
 The LaValle
 (Three to fill)
 Callahan Co
 "Between Trains"
 Shelton & Bowen
 3 Ambler Bros
 (Two to fill)
NATIONAL (loew)
 Whalen & LaRose
 "Ward 22"
 Work & Play
 (Four to fill)
 Linton & Girls
 Henry Horton Co
 Avellina Lloyd
 4 Konez Bros
 (Three to fill)
7TH AVE (loew)
 Linton & Girls
 Onalp
 (Four to fill)

Enrico
 Moore & Elliott
 The Clevelanda
 Bill & Bob
 Cunningham & Cavery
GRAND (loew)
 Dorothy May
 Love & Hackett
 "Winning Widows"
 Melodious Chaps
 Bartell & Hanley
 (Three to fill)
 2d half
 Rose Black
 Al & Fan Steadman
 Work & Play
 4 Solls Bros
 (Three to fill)
 GREELEY (loew)
 Metropolitan 3
 Henry Horton Co
 Broughton & Turner
 Harry Tauda
 (Four to fill)
 2d half
 Two Kerns
 Sallie Stembler & Bro
 Piano Bugs
 The LaValle
 (Four to fill)
Brooklyn
 BUSHWICK (ubo)
 Clark & Hackett
 Edna Whistler Co
 Trovato
 Cressy & Dayne
 Una Clayton Co
 Chris Richards
 Cantwell & Walker
 Volant
 Mori Bros
PRHEUM
 Marie Lloyd
 Maggie Cline
 Jack Wilson 3
 Clayton White Co
 Ray Conliss
 Moore & Young
 Marie Lo Co
 Sprague & McNeece
 (Others to fill)
COLUMBIA (loew)
 Wm Lytell Co
 Pelot & Schofield
 (Four to fill)
 2d half
 Dorothy May
 Winning Widows
 (Four to fill)
BIJOU (loew)
 Smith & Boyle
 Waterbury Bros & T
 "Stool Pigeon"
 Oxford 3
 (Three to fill)
 2d half
 "Girl in Vase"
 Morrissey & Hackett
 Rosler's Dogs
 (Four to fill)
FULTON (loew)
 The Clevelanda
 Snyder & Buckley
 "Detective Keen"
 Flying Russells
 (Two to fill)
 2d half
 Matthews Groves
 Toomer & Hewins
 Melodious Chaps
 "Ward 22"
 (Two to fill)
LIBERTY (loew)
 Avellina Lloyd
 4 Solls Bros
 (Three to fill)
 2d half
 Smith & Boyle
 "Between Trains"
 (Three to fill)
SHUBERT (loew)
 Toomer & Hewins
 Enrico
 "Meln Liebach"
 Shelton & Bowen
 Lohes & Sterling
 (Two to fill)
 2d half
 Harry Victor
 Frank Rae Co
 Onalp
 Rice Elmer & Tom
 (Three to fill)
Alhambra
 "Beauty Shop"
 Little Sisters
 Ben Bernard

Conroy Le Maire Play
 Redded & Hilton
 "Coney Isle to Pole"
 Handy Andy 3
 Lillian Mascotte
 (Two to fill)
GRAND (loew)
 Over & Over
 Lorna Doone
 Sterling Girls
 Carley & Reilly
 Watson Palmer Co
 Bartell & Hanley
 McAleary's Marvels
 Eddie Clark Co
VICTORIA (web)
 1st half
 The Russells
 "Anderson"
 Ed Lindsay
 Collins La Page
Atlanta, Ga.
FORSTHES (ubo)
 Albert Perry Co
 Dooley & Bayles
 Williams & Wolfus
 Nick's Girls
 Lal Mon Kim
 (Others to fill)
Baltimore
MARYLAND (ubo)
 Valenka Suratt Co
 Arthur Sullivan Co
 Lydia Barry
 Watson & Santos
 Wallace Galvin
 The Hassmans
 (One to fill)
Battle Creek, Mich.
BIJOU (ubo)
 O'Rourke & Altkman
 Jas Kennedy Co
 5 Loretta
 Vittoria & Georgetti
 2d half
 "Sunny Side of Bway"
Bay City
BIJOU (ubo)
 "Third Degree"
 Palace 4
 (Three to fill)
COLUMBIA (loew)
 Wm Lytell Co
 Pelot & Schofield
 (Four to fill)
 2d half
 Dorothy May
 Winning Widows
 (Four to fill)
BIJOU (loew)
 Smith & Boyle
 Waterbury Bros & T
 "Stool Pigeon"
 Oxford 3
 (Three to fill)
 2d half
 "Girl in Vase"
 Morrissey & Hackett
 Rosler's Dogs
 (Four to fill)
FULTON (loew)
 The Clevelanda
 Snyder & Buckley
 "Detective Keen"
 Flying Russells
 (Two to fill)
 2d half
 Matthews Groves
 Toomer & Hewins
 Melodious Chaps
 "Ward 22"
 (Two to fill)
LIBERTY (loew)
 Avellina Lloyd
 4 Solls Bros
 (Three to fill)
 2d half
 Smith & Boyle
 "Between Trains"
 (Three to fill)
SHUBERT (loew)
 Toomer & Hewins
 Enrico
 "Meln Liebach"
 Shelton & Bowen
 Lohes & Sterling
 (Two to fill)
 2d half
 Harry Victor
 Frank Rae Co
 Onalp
 Rice Elmer & Tom
 (Three to fill)
Alhambra
 "Beauty Shop"
 Little Sisters
 Ben Bernard

ST JAMES (loew)
 Harry Cotler
 9 Krazy Kids
 The Bellmontes
 (Three to fill)
 2d half
 Morgan & Betty
 Mildren
 "The Punch"
 Frank Morrell
 Eldora Co
 Reid St John 3
 Raymond & Temple
 (One to fill)
Breckenridge, Minn.
GRAND (web)
 1st half
 Totito Co
Brooklyn, Mass.
CITY (loew)
 James Grady Co
 (Two to fill)
 2d half
 Kissally's Manikins
 Dugan & Raymond
 "Doc Brown"
Buffalo
LYRIC (loew)
 Saons
 Stains Circus
 Milo & Danora
 Marvello
 Aerial Barbours
 (Two to fill)
NEW ACADEMY
 (loew)
 Goldie Moore
 Moffat Clare 3
 Olivetti Troubadours
 The Braminos
 Wm Morris Co
 Pongo & Leo
 (Two to fill)
Empress (sc)
 Herman & Shirley
 James McDonald
 "Canoe Girls"
 Whyte Palmer & W
 3 Yocarys
Chicago, Ill.
EMPIRE (m)
 8 Berlin Madcaps
 Alpha 6
 La France & McNabb
 Rena Arnold
 Aerial Lafayette
Champaign, Ill.
WALKER O H (wva)
 "Seminary Girl"
 2d half
 Belmont's Manikins
 Bert Leslie Co
 Marshall & Tribble
 Melody Maids & Man
Charleston
VICTORIA (ubo)
 "Runaways"
Chattanooga
MAJESTIC (ubo)
 "Girl from Luxen-
 berg"
Chicago
PALACE (ubo)
 Marquard & Seeley
 Stone & Kallex
 Mrs Claudia Wheeler
 Phil Latoka
 The Kille's Animals
 Paul Schindler
 3 Alex
MAJESTIC (ubo)
 Fritz Scheff
 Owen McGlowney
 Gordan & Rice
 Freeman & Dunham
 4 Entertainers
 Connolly & Webb
 Hilda Hawthorne
 Gene Muller 3
EMPIRESS (sc)
 Halsted St
 (Open Sun Mat)
 Girdler's Dogs
 O'Brien & Buckley
 C B Lawlor & Girls
 Rich & Lenore
 Adas Troupe
 The Vilians
LIBERTY (web)
 La Belle Clark
 Austin & Carlin
 Alice Webster
 Floretta Clark
 E Alyn Warren Co
 Evans & Wagner
WILSON (jls)
 Grace Cameron
 The Okadas
 Brighton 4
 The Kille's
 Jessamine Rodgers Co
 Paul Bauwens
 2d half
 Grace Cameron
 Dryer & Dryer
 The Kille's
 Clark & Adler
 Al Wild
 Sadie McDonald Co
CROWN (jls)
 Al Wild
 Clark & Adler
 Alva York
 Windecker's Band
 (Two to fill)
 Billy K Wells

Elizabeth D'Orsey
 Trevette 4
 Carmon & Clifton
 Okuras Japs
 (One to fill)
WILKIND (jls)
 Jourdain 3
 Hager & Goodwin
 Lazano Troupe
 Nat Lemingwell Co
 Reid St John 3
 Raymond & Temple
 (One to fill)
 The Okadas
 Jessamine Rodgers Co
 Paul Bauwens
 Blake's Circus
 Golding & Keating
 Brighton 4
COLONIAL (jls)
 Okura Japs
 Grace Van Studdford
 Billy K Wells
 John Baxter
 Blake's Circus
 Sadie McDonald Co
 Carmon & Clifton
 (One to fill)
 2d half
 Tiebor's Seals
 Grace Van Studdford
 John Baxter
 W J Dyer Co
 (Four to fill)
 McVICKERS (jls)
 Musical Luciers
 Granville & Mack
 3 Dreamers
 LaJoe Troupe
 Sadie Sherman
 Cheyenne Days
 Heidelberg 4
 LaVerne Barber Play
 Burns Brown & B
 (One to fill)
Chisholm, Minn.
DORIC (web)
 2d half
 Cody & Cody
 Mera's Cockatoos
Cincinnati
KEITH'S (ubo)
 Gilding O'Mearas
 Cameron & O'Connor
 Eva Shirley
 Carl Eugene Troupe
 (Four to fill)
EMPIRESS (sc)
 Sebastian Merrill Co
 Brown & Byler
 Bert Leslie Co
 Jennings & Dorman
 Edna Dorman
 Jessika Troupe
Cleveland
KEITH'S (ubo)
 Lillian Shaw
 Mercedes
 Roxann Troupe
 Chick Sales
 Harvey De Vora 3
 Claude Rant
 Florentine Sincers
MILES (thc)
 Joe Spisael Co
 Fish & Morrison
 English Ballet
 Phil Latoka
 Tom & Stacia Moore
 Lottie Mayer Girls
Columbus
KEITH'S (ubo)
 "Nephtune's Garden"
 2 Roy & Harvey
 The Chamberlains
 Chief Capaulcan
 (Others to fill)
Crookston, Minn.
LYRIC (web)
 Del Balty & Jap
 (Two to fill)
 2d half
 Emmett Bros
 Stanley & Stuart
 Upton & Ingraham
Dallas
MAJESTIC (inter)
 (Open Sun Mat)
 "Trained Nurses"
 Elsie Janis 3
 3 Bohemians
 Ed Glinnars Co
 Brown Harris & B
 Walsh & Bentley
Davenport
AMERICAN (wva)
 O'Brien Havel Co
 Dorch & Russell
 Chasman & Penny
 Arthur Rigby
 Grace Avera 3
 2d half
 "High Life in Jail"
 Jack Kennedy Co
 Varsity 3
 Ada Carlton
 Preston
Denver
EMPIRESS (sc)
 (Open Sun Mat)
 The Varsity
 Gen F Hall
 "The Tamer"
 Briere & King
 Dinkie & Corcoran
 Ahearn Troupe

Zamora Family
 Kublick
 Leroy & Clayton
International Falls
MINN.
EMPIRESS (web)
 Robinson & White
 2d half
 Lewis & Zoller
ISHPEMING, Mich.
ISHPEMING (ubo)
 Whites Models
 2d half
 Bartram Dean & R
 Hendricks Belle Tale Co

(Continued on page 20.)

FILM FLASHES

Violet Reed has been promoted to play leading roles with the Vitaphone company.

The Board of Municipal Officers, of Portland, Me., held a special session Monday and voted to grant the Empire theatre a license. This new picture house, which opened a month ago, drew down a lot of "opposition," which had for its construction fire and police violations.

"Bill," Paul West's comic double of George Ade's "Artie," now running serially in the Sunday World's magazine section, is being translated to the films. The Mutual will present the funny filmed off boy.

The fresh suit filed by P. A. Powers against Carl Laemmle and the Universal is listed for an early hearing.

Max Stearn, Nathan Gumble and Thomas F. O'Neill head the new \$100,000 Photoplay Amusement Co. of Columbus, O.

Christian G. Hoff is building a new movie house at 1223 Lovejoy St., Buffalo, N. Y.

The Laclede's Films Corporation is St. Louis' (Mo.) newest movie venture.

The Gaumont is circulating "The Fall of Constantinople" in three parts.

International Purity Congress in Minneapolis, Nov. 11, condemned movies, close-clasp dances and amity films.

Prof. Stirling of the Royal Institution is using movies to demonstrate the discoveries of the French psychologists, Messrs. Bull, Commandon and Noguez that the X-ray and the films can record various hitherto hidden mysteries of the human anatomy and mentality.

Charles Farrell will manage a new 1,000-capacity movie house being erected in the Casanova district of Buffalo, N. Y.

Another slam for the movies: Saloonkeepers

of Jersey City and the Sunday beer havens of Hoboken and environs have sent a signed protest to the State Governor that the films are hurting the Sunday beer business.

The Lubin is now getting out an illustrated weekly. It's first number looks like an old-time circus herald.

Buffalonians are asking their aldermen to prevent the establishment of movie houses in residential districts.

M. A. Neff was among New York's visitors this week.

Beverly Bayne was recently voted the prettiest feminine of the Essanay. The handsome beauty elect is yet to be named.

Proctor W. Hansel is secy-treas. of the newly-formed \$2,500,000 Colonial Motion Picture Corporation, with offices at 256 5th avenue, New York.

Leon Levy is press agenting "How Wild Animals Live," the new film educational.

"Shore Acres," the barnaced Horne seafaring tale, is listed for early movie translation by the All Star.

Oh, dear! The R. I. films are now to be censored by "The mothers of the state, to see that their children are not incited to mischief by the subjects."

Everybody knows \$25 is a good price for an average movie scenario. "Many playwrights are writing moving picture scenarios," Augustus Thomas writes motion picture scenarios. "From testimony of Frank L. D. Dyer in present Government action to dissolve the General Film.

Burr McIntosh is forming a \$200,000 California movie Co.

The H. A. Muller films of Hamburg will be released in America by G. Blake Garrison.

RELEASED NEXT WEEK (Nov. 24 to Nov. 30, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:			
GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitaphone.....V	Gaumont.....G	Imp.....I	American.....A
Biograph.....B	G.N.S.F.....G.N.	Gem.....Gem	Keystone.....Key
Melton.....M	Ramo.....R	Siema.....S 101	Reliance.....Rel
Lubin.....L	Solas.....Sol	Chrystie.....Chr	Majestic.....Maj
Pathe.....Pth	Essanay.....Ess	Nester.....N	Thanhouser.....T
Edison.....E	F.R.A.....F	Powers.....P	Key-Bess.....K.B.
Edison.....E	Lewis Ponsant.....L.P.	Belair.....Bel	Broncho.....Br
Essanay.....E-S	Great Northern.....G.N.	Rex.....Rex	Domino.....Dom
Elaine.....El	Dragan.....D	Frontier.....Fr	Mutual.....M
Melton.....Mel	Itala.....It	Victor.....Vic	
	G.N.X.X.....G.N.X.X	Blanche Features.....Bl	

NOTE—The subject is in one reel of ab

NOV. 24—MONDAY

MUTUAL F—Occult, drama, 1 reel, A; Patty Joins the Force, 1 reel, Key; Other Woman, drama, 1 reel, Rel.

GENERAL F—All for Science, drama, 1 reel, E; From Durban to Zululand, science, and Enoch & Ezra's First Smok, comedy, split reel, E; Indian Maid's Strategy, drama, 1 reel, K; Just Clay's Little Way, comedy, 1 reel, L; Pathe's Weekly, No. 70, news, Pth; Quantity of Mercy, drama, 2 reels, special, S; Leading Lady, drama, 1 reel, Y.

UNIVERSAL F—Back to Life, drama, 2 reels, Vic; Jane's Brother the Paranoiac, drama, 1 reel, I; Jimmy's Deception, comedy, 1 reel, P.

NOV. 25—TUESDAY

MUTUAL F—Warm Welcome, comedy, 1 reel, Maj; Selected Release, Blight of Wealth, drama, 2 reels, T.

GENERAL F—Subterranean City or Trailing the Jew, Vanishing Crackman, drama, 1 reel, E; Dollars—Founds—Sense, comedy, 1 reel, S&A; Plot of India's Hillmen, drama, 2 reels, special, K; Elusive Turkey, comedy, 1 reel, Pth; Cupid in the Cow Camp, com.-dr., 1 reel, S; Little Kaintuck, drama, 1 reel, V.

UNIVERSAL F—White Vacuere, drama, 2 reels, B101; Hubby's New Coat, comedy, 1 reel, C; Baldy Belmont Lands a Society Job, comedy, C.

NOV 26—WEDNESDAY

MUTUAL F—Reformation, drama, 1 reel, Br.; Mutual Weekly, No. 48; Bread on the Waters, drama, 1 reel, Rel.

GENERAL F—Sense of Humor, comedy, 1 reel, E; Dollars—Founds—Sense, comedy, 1 reel, S&A; Plot of India's Hillmen, drama, 2 reels, special, K; Elusive Turkey, comedy, 1 reel, Pth; Cupid in the Cow Camp, com.-dr., 1 reel, S; Little Kaintuck, drama, 1 reel, V.

UNIVERSAL F—Hilda of the Mountains, drama, 1 reel, N; Mike & Jake Go Fishing, comedy, and Bally Hunlon Railway in Ireland, travel, J; Son's Devotion, drama, 2 reels, Ecl; Animated Weekly, No. 90, news.

NOV. 27—THURSDAY

MUTUAL F—Spartan Girl of the West, drama, 1 reel, A; Belle of Yorktown, 2 reels, D; Method in His Illness, and Man With a

Razor, split reel, Kom; Selected Release: Cohen Saves the Flag, 1 reel, Key.

GENERAL F—Circumstantial Hero, comedy, and Sonambullista, comedy, split reel, B; Naming of the Rawhide Queen, drama, 1 reel, S&A; Waif of the Desert, drama, 1 reel, Special, L; Japanese Judo, 1 reel, Mel; Pathe's Weekly, No. 71, news, Pth; Old Nuremberg, scenic, Pth; Faithless Friend, drama, 2 reels, special, Pth; Message from Home, drama, 1 reel, S; Cure, drama, 1 reel, V.

UNIVERSAL F—Night Shadows of New York, drama, 2 reels, I; Tale of a Lonely Coast, drama, 1 reel, Rx; Slim Proposes, But—comedy, 1 reel, Frnt.

NOV. 28—FRIDAY

MUTUAL F—Sign of the Snake, drama, 1 reel, K.B.; Her Right to Happiness, drama, 1 reel, Pr; Curfew Shall Not Ring Tonight, drama, 1 reel, T.

GENERAL F—Gunnaker of Moscow, dr., 2 reels, special, E; Brand of Evil, drama, 2 reels, special, S&A; Good Old Summer Time, comedy, and England's King at Liverpool, topical, split reel, K; Scapegrace, drama, 1 reel, L; Making Eight-on Ropes, industrial, Capital of Malay States, scenic, Fashion's Latest in the Swim Cansons, costume, split reel, Pth; Supreme Moment, drama, 1 reel, S; Betty in the Lion's Den, comedy, 1 reel, V.

UNIVERSAL F—When He Lost to Win, comedy, 1 reel, N; Seaside Samaritan, drama, 1 reel, P; Unto the Third Generation, drama, 2 reels, Vic.

NOV. 29—SATURDAY

MUTUAL F—At Midnight, drama, 1 reel, A; Woman's Wit, drama, 1 reel, Maj; Reporter's Scoop, drama, 1 reel, Rel.

GENERAL F—Fate of the Gray, drama, 1 reel, B; Royal Romance, drama, 1 reel, E; Sophie's Hero, comedy, 1 reel, S&A; In Peril of His Life, drama, 1 reel, K; Turning the Table, drama, 1 reel, L; Blight, drama, 1 reel, Pth; Golden Pathway, drama, 2 reels, special, V.

UNIVERSAL F—Lazy Louis, comedy, 1 reel, J; Secret of Balanced Rock, drama, 1 reel, Frnt; War of the Cattle Range, drama, 2 reels, B101.

NOV. 30—SUNDAY

MUTUAL F—Hendrick's Divorce, drama, 1 reel, M; Henpecked Hod Carrier, comedy, 1 reel, T; Her Husband and My Wife, 1 reel, Ap.

UNFUNNY "FUNNY" FILMS HURT.

(Continued from page 8.)

bring its quota of jeers from exhibitors leveled at the manufacturers' designed film jokers.

One well-known movie manager, saying he voiced the opinion of more than 500 exhibitor associates, shot a note into the Vitaphone last Tuesday begging that the alleged funny films be suspended, as they are costing him patronage.

The same exhibitor declared every company, save one, that he had done business with during the selection of films for three houses for four years had lost the trick of making movie audiences laugh.

The heads of the film companies he claimed weren't keeping close enough to their scenario departments. Men who hadn't a funny bone in their bodies were passing on submitted comic scenarios. Women, never temperamentally humorists, were judging submitted laughmakers. Editors and directors, refined a thousand miles beyond the degree of the average movie fan, were deciding what was amusing. The laugh bug had been emasculated.

The particular complainant begged the Vitaphone, on behalf of himself and his fellow managers, to go back to the old Keystone style of semi-horse! play. He cited the Keystone's uproarious pool game film as an illustration of the sort of stuff that made his audiences rock in their chairs. He instanced "Bingles at a Cabaret" as a recent example of unfunny "funny" film. He said he had handled the output of all the syndicates during his four years' movie management, and that to-day none of the companies save the Keystone was living up to the old laugh standards. He said further that unless exhibitors could count on funny films in funny film deliveries, the exhibitors of which he was a club member, would probably establish a funny film factory of their own.

G. F. ABANDONS BRANCH.

The People's Branch of the General Film, known to local exhibitors as the old Loew Exchange, has been abandoned. The customers of the People's have been requested to do business with the G. F. exchange, at 4th avenue and 30th street. The law against the employment of women at night, which went into effect Nov. 1, is creating confusion among the staffs of the G. F. and other firms.

About 150 girls have been working nights as rewinders of films, reeling back on the spools during the night films used the day before so reel boys wouldn't have to wait for their deliveries next morning. The girls' pay has been from \$7 to \$10 weekly.

The law makes the employment of girls after 10 at night an offense punishable by a fine and imprisonment. The measure makes the G. F. and other film firms employ men. As the work can only be done at night, the men will have to be paid considerably more than girls. A move to unionize the male reel rewinders promises to add to the manufacturers' troubles.

If you don't advertise in VARIETY, don't advertise at all.

WILD ANIMAL FILMS

"Come on in, the water is fine!" You can fairly hear a four-hour old water hen chirp the invitation to a baby mate in the current week's film show at Carnegie Lecture. The baby hen in the water has tumbled from its nest into a pond an instant earlier. The photographs must have been taken a few feet from the birds' nest, so intimately are their features and characteristics reproduced. They are but one of possibly a hundred close-to-nature bird, insect, reptile and animal studies included in "How Wild Animals Live," an English 4-part film exhibit. Though the public is attracted by the title of the pictures will probably expect more with animal life than is shown in the expositious none will gain say that some of the wild animal studies pictured will compare favorably in thrills with some of the best films shows of jungle beasts photographed at close range. A brace of lions drinking at a brook, a jackal burying its foot, a hyena ravaging, a leopard (or was it an ocelot?) doing the lion-and-themouse stunt with a dead fowl, are some of the best of the pictures. The camera, that women in the audience involuntarily shrink. As a natural history and educational film, the feature is worth a dozen museums and a thousand text books. There is scarcely a picture of insect and reptile life the symposium hasn't annoy with the sight of a moth to the awakening of a monster python with a yawn that suggests the entrance of a miniature subway. CORB.

CHECKERS

Henry M. Blossom's book and stage romance, "Checkers," was shown in films at a private exhibition at the Broadway theatre, Nov. 14. The filmed version adhered faithfully to the book's features of the play popularized by Thomas W. Ross. Ross plays the title role of the movie edition. CORB.

RICHARD WAGNER

The movie of temperament has arrived. A. H. Woods discovered it. The New Amsterdam theatre tried out the film of character and vagaries Nov. 14 at an invitation matinee. Originally the feature, entitled "The Life of Richard Wagner," hails from Berlin. Plans for its American exhibition were indicated in VARIETY several months ago. It is essentially a film for grand opera bugs, but will have engrossing interest for all sympathetic spirits who find attraction in following the fortunes and misfortunes of struggling genius. The ups and downs and ups and downs of the dead composer's career are shown with cumulative interest that at moments makes genuine drama. It is rather a play of character than of incident, none of the things that happen to the best of us, and which are quite interesting moving as the changing emotions of the subject himself. A nameless actor impersonating Wagner accomplishes a remarkable achievement. A prelude film presents a marble bust of the musician, the statuesque being revolved slowly that observers may familiarize themselves intimately with the peculiar facial characteristics of the musician. The player impersonating Wagner not only reproduces the physiognomy of the composer presented in marble, but succeeds in starting to a degree in simulating the spirit of the man as his historians have recorded it. The most impressive moments of the filmed life are those reproducing Wagner's quarrel with his first wife, and in their separation. His extreme poverty just before he scored with Rienzi, a period that found him burning up his furniture to keep warm, his flight from Riga to escape his creditors, his decision at last to give up music and turn Russian revolutionary, his keen despair over the failure of "The Flying Dutchman" in Dresden, and his pitiable plight when "Tannhauser" fails and his creditors again beseege him. The composer's lavish expenditures when in his turn he was a high light in the life of the 4 reels. The photography in the main, is good. (Messe Film, Berlin.) CORB.

SALINA FOR MEET.

State convention of Kansas City Motion Picture Exhibitors' League will be held next year at Salina, Kan. E. Wayne Martin, the big noise of the association, who failed to show up at the last convention because the cops were after him for the alleged display of pernicious pictures, will probably be deposited from office as national vice-president.

AUTHOR FORGOT THE \$15.

Chicago, Nov. 19.

William Anthony McGuire, playwright, who wrote "The Divorce Question," "The Heights," and several other plays, has been sued in municipal court for the sum of \$15. Harry C. Makris is the plaintiff. He alleges that the author borrowed the money from him, with the proviso that it was to be returned the next day.

NEW ACTS NEXT WEEK

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

Eva Davenport and Co., Fifth Ave.
Christine Neilsen, Fifth Ave.
Will Ward and "The Matinee Girls,"
Fifth Ave.
Dorothy Brenner, Fifth Ave.
Wallace McCutcheon and Vera Max-
well, Hammerstein's.
"Honey Girls," Hammerstein's.
Zylette, Union Square.
DeLeon and Davis, Union Square.
Bickel and Watson, Union Square.
Brooks and Bowen, Union Square.
Fredericka Siemens and Co., Alham-
bra.
Edna Whistler and Co., Bushwick.
Bryant Cheebert's Manchurian Acro-
bats, Palace.
Great Maurice, 44th St. Music Hall.
Harry Lamore, 44th St. Music Hall.

Vinie Daly.
Operatic Singer.
15 Mins.; Full Stage.
Palace Music Hall.

Chicago, Nov. 19.

Vinie Daly, since she left the stage a year or so ago, has been devoting her time to the study of vocal music, and that she has had good teachers and has been studying hard was manifest Monday afternoon at the Palace Music Hall where she made her debut in vaudeville as an opera singer. Miss Daly, who, when she is not on the stage is Mrs. Jack Kohl, displayed a voice of good quality and of considerable range, as well as some gowns that caused the feminine contingent to gasp. She opened with a waltz song from "Romeo and Juliet" and was attired in a white gown liberally trimmed with brilliants. Her coloratura work in this song was excellent, and she appeared to better advantage than she did in the aria from "Cavalleria Rusticana" which made dramatic demands. In the latter song she was in the costume of the role. For her final number, the waltz from "La Boheme," she came out in a deep orange plush gown trimmed with brilliants that caused a sensation. She did the last song rather well. Ferdinand Steindl, who was at the piano for accompaniments, filled in the time with a brilliant transcription of Strauss' "Blue Danube" waltz, which brought him flattering applause. Miss Daly was greeted heartily, and she received liberal applause at the close. Her act is excellent of its kind.

Read.

"Jasper."
Educated Dog.
16 Mins.; Interior.
Fifth Avenue.

Handled by man who makes comedy announcements and quips throughout. Goes all about house (the dog) and shakes hands, yawns, walks on three legs, sneezes, grabs his tail, turns over, etc. Then man calls for stunts to be suggested by audience and when one is given that is not in the repertoire man resents them by sarcastic rejoinders, which should be exercised, as it tends to antagonize.

John.

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Rev. Alexander Irvine and Co. (3).
"The Rector of St. Jude's" (Dramatic).
17 Mins.; Full Stage (Interior).
Hammerstein's.

Two "Hells" and a "Damn" in a sketch built around an ex-communicated minister of the Gospel preaching his socialistic beliefs on the stage at so much per week didn't jibe with the atmosphere of the vestryroom "The Rector of St. Jude's" is set in. The Rev. Alexander Irvine is the former clergyman, now an actor, and apparently glad of it, since he mentioned in a speech at the conclusion of his turn he has found the world behind the stage is as splendid and noble as any other world he has ever been in. Mr. Irvine also said he had been expounding his "Brotherhood of Man" views for 25 years; the Church didn't want them nor him, so he left, and is now keeping it up on the stage. The self-written playlet Mr. Irvine is presenting with the aid of a company of three may be an expose or exposition of his trials as the Rector of the Church of the Ascension in New York. The piece is a "Capital and Labor" thing, the minister standing for the strikers against the capitalist, the latter, a vestryman of his church who demands his resignation, and also denies consent to the Rector marrying his daughter. It was mostly dialog until Bill Taggart arrived. Bill was due the moment Margery Stuyvestant called on the minister to say that Bill's little daughter had been shot and killed that morning by the militia. Bill came in with a rush, dressed in his working clothes and carrying a gun in his pocket. He wanted to clean up on Mr. Stuyvestant, also present, but they prevailed upon Bill instead into starting a discussion on the situation between wealth and work. They say Newark is a strong union town. Also probably Harrisburg and Reading. "The Rector of St. Jude's" will be a riot in these places. The sketch did well at Hammerstein's. Mr. Irvine isn't a bad actor at all, mostly because he doesn't try to be an actor, just the minister, in posture and delivery. He has merely moved his scene of operation without having changed himself. The support does nicely. Hayden Stevenson as the magnate was quite convincing early but seemed to shrink after Bill Taggart blew in, when the action became melodramatic. Benedict McQuarrie played Bill. Mollie Campion was the daughter, with an appealing expression that puzzled to determine whether she was laughing or making faces at her father. The Rev. Alexander Irvine got over. And moreover he drew some business into Hammerstein's Monday night. Many of his former parishioners were there. He knew it and mentioned the fact indirectly. Willie Hammerstein has the right idea. So has Mr. Irvine. They will both make money this week out of the engagement.

Sime.

The new piece in which Dorothy Donnelly will star went into rehearsal last week under the direction of Edgar MacGregor. It's a Spanish play with only three women in the cast. Antoinette Rochte is in Miss Donnelly's support.

"Sergeant Bagby."
Dramatic Sketch.
21 Mins.; Full Stage (Special).
Union Square.

The program says "Sergeant Bagby" is a stage version of Irvin Cobb's Saturday Evening Post story of that title by Cobb and Bozeman Bulger. The action is supposed to take place in a New Orleans street on a Confederate reunion day wherein reminiscences are vividly recalled by three typical remnants of the Civil War, two Johnny Rebs and a Yank. As the old soldiers are rehashing the days of '61, two fond, young loving hearts of the present generation are doing a marathon after a preacher to wed them before the girl's irate daddy-in-law stays the proceedings. The scene shows two houses side by side, one an old fashioned affair occupied by the minister who proudly has a flag of the Confederacy on display and the other, a more modern frame dwelling tenanted by the Northern soldier who has out the red, white and blue. As the curtain rises Sergeant Bagby, who "fit" with Kentucky, is laid up for repairs on the preacher's big porch, his feet having been put hors de combat by a pair of Brockton (Mass.) shoes. His shoes and stockings are off and his tootsies are in a tub of water. Nearby is Uncle Wes, the black servant of the minister's. On the other house porch sits Ezra H. Bloomfield, the Northerner who is making both ends meet very successfully in this hotbed of Confederacy, and lately has been elected justice of the peace. In great haste come Sally May Gibson and Harry Stevens with a marriage license. In the distance resounds the martial airs of the south denoting the progress of the reunion festivities. The climax comes when the justice weds the elopers. The sketch depends much upon the dialog between the old soldiers. There's a lot of humor in the skit which pleased immensely at the Union Square. The offering could be cut and still have the comedy punch. The act will never be a riot but will be enjoyed by those who have any patriotic respect for the boys in blue and gray. George Neville looked and acted the sergeant while Neil Burton did some bully work. Lawrence Edinger enacted the role of Bloomfield quietly and in his big moments met them effectively. W. J. Holden had a thankless role as Grimes. Stuart Johnston got what he could out of the servant. Pearl Ford was a girlish Sally while Robert Lothian had little to do as her intended hubby. "Sergeant Bagby" in different hands would be distractingly unfunny and boring but the present staff handles it in finished, legitimate style.

Mark.

Two Tom Boys.
Acrobatic.
7 Mins.; Full Stage.
Fifth Avenue.

The "hoydenish" women, essaying comedy tumbling—ground and table work. Their constant use of the word "saucy" stamps them as English. They do some rough falls and work fast throughout. Barring the fact that the routine is rough for females, they show nothing new. Good opening turn.

John.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"The Misleading Lady"—Fulton (Nov. 24).
"Hop o' My Thumb"—Manhattan (Nov. 26).

Arthur Hopkins Co. (9).
"Myrtle Clayton; or Wrong from the Start" (Travesty).
32 Mins.; Full Stage (Special Set).
Palace.

The second of the travestied melodramas by Everett Shinn is at the Palace this week, for its first big time city showing. It is superior for vaudeville to Mr. Shinn's other, "Hazel Weston; or More Sinned Against Than Usual." In the new sketch Mr. Shinn has broadened the comedy. He has the operty house manager working the props from a hay loft, sectionally exposed to the audience. Beneath is set on an interior stage four scenes, respectively "Fair Pines, Hedley Corners," "On board the fireboat, Richard Croker," "On a bell-buoy off Roamer Shoals," "Back to the Pines." The story is of Myrtle Clayton, engaged to be wed to Jed Engle, but she is suspected of being a leper. Jed wrote the board of health, which replied she is healthy. The letter is stolen by Jack Barrington, who holds a mortgage on the Engle farm. It was paid 22 years before by Ezra Engle, who had forgotten all about it. Barrington wears a false face, but loses it while trying to kidnap Myrtle on his yacht, "The Sea Foam." Jed finds the wrong map as it floats past him while he and Myrtle are clinging to the bell-buoy. Barrington returns to the farm to demand his money. Without his heavy eyebrows and mustache the people there refuse to recognize him as Jack and the mortgage holder. The piece is exceptionally well cast for vaudeville. Though Charles Withers as the operty house manager receives the most attention and takes a curtain call by himself, it is only because of his opportunities. Gage Bennett as Jed had the best idea of travesty of the company. He played straight, while Mr. Withers was in character. Edward Kummerow was Barrington, and made the part a wily villain while burlesquing it with an excruciatingly funny facial make-up. Marcus Moriarty did a nice bit as Engle, the old man "bent by a mortgage." Frank I. Frayne played a "booby," programed as that, and filled in for settings by giving banjo and mouth-organ music. The women in the piece do not touch the men for work. The settings are as funny as the remainder of the show. There is a "breakaway" scene on the "Richard Croker," showing a wreck. These skits of Mr. Shinn's are so humorous in idea they seem to play themselves. Mr. Hopkins has made a good production, and appears to have been extravagant in his salary list, but he has obtained results. There could be nothing funnier in vaudeville than "Myrtle Clayton."

Sime.

The New theatre, West Liberty, Ia. has been leased by John M. Miller, a former circus man.

May Wirth.
Horse-Act.
10 Mins.; Full Stage.
Palace.

May Wirth and two other members of the Wirth Family are giving a riding act at the Palace this week. Miss Wirth, an Australian, became noted over here for her double somersault on a moving horse with the Barnum Circus. It was not done at the Palace, perhaps through the unfamiliarity of the animals with the footlights or for some other reason. The young girl opened with a song, "You Made Me Love You," getting something real out of it through singing the number as the horse nosed around her hands, she sitting meanwhile on the edge of the ring. Later Miss Wirth and her brother did a double riding turn, with Mrs. Wirth, the mother, acting as ringmistress. Later May did a single, doing somersaults (single). Two horses are used during the act. The second, which is rather fast gaited for a ring, gave May an opportunity to indulge in a little wild riding. She also did her bareback work on this animal. The double riding was worth while, and Miss Wirth's own work of course is always attractive. If the girl ever does her double somersault on the stage she will pull the house down. Her left knee was bandaged when seen, probably from practice. *Time.*

"Fountain Nymphs" (3).
Diving Act.
8 Mins.; Full Stage (Water Set).
New York.

It's the old diving girl routine worked up along new lines which is sure to get the turn consecutive time on the "big small time." Three girls, or rather three women, two very much latitude on proportions, appear and disappear on a movable pedestal at the back of the water tank neatly set in the center of the stage without any of the sides hemmed in with excess trimmings. The color scheme is white, which also helps. The girls are good divers. Cards announce each dive. The big "girls" are graceful for divers of their stature. A good diving act and more novel than most of the others seen hereabouts. *Mark.*

Max Laube.
Whistling.
10 Mins.; One.
Fifth Avenue.

Man attired in Tuxedo, with red silk waistcoat. Whistling, singing with whistling interjections (not a word of the vocalizing was intelligible, due not only to inability to sing but owing to a German accent); then some more whistling. Makes too many announcements and shakes hands with himself at finish. But he's a good whistler. *John.*

George Murphy.
Dances.
7 Mins.; One.
New York.

George Murphy is one of the few stagers working alone who does not pose as a songster. He features and announces his own conception of triple toe dancing and shows the difference between buck and wing dancing which makes his "single" look all the harder. Murphy's a hard worker and that's in his favor. *Mark.*

Paulhan Team (5).
Aerial Basket Ball.
8 Mins.; Full Stage.
Hammerstein's.

Basket Ball on bicycles is interesting to those who understand this indoor sport, but it is not overexciting on the stage, when played by men astride bicycles. A large light ball is used. The riders have small sticks, carrying them in one hand while guiding the wheel with the other. The baskets are set in the customary position. Goals are scored when a rider sends the ball into the basket. Four goals wins. Monday night the American team were the victors. England was the opponent. The Paulhans are from England. There are five, four riders or players and a referee. The ball is so light and requires such skillful handling or sticking, quite often being balanced or juggled by a rider completely around the stage while he is jockeying for a favorable position to make the throw, that the riders continually go around in a circle, one behind the other, seldom passing one another. With polo on wheels the opposite is true, the riders cutting in and out, always maneuvering and taking chances on collisions. That furnishes the excitement. Still with basket ball, now so popular among the youth of both sexes, the Paulhan Team will be an attraction, particularly for matinee crowds. At Hammerstein's they closed an 11.45 show, an impossible spot, but held a good percentage of the audience that had not been driven out by Sophie Tucker's raucous voice. *Time.*

BUSY IN DULL TIMES.

When the management of the Harlem opera house stock hasn't anything else to do it makes a change or two in the personnel of its company.

The latest is the withdrawal of Lottie Linthicum as leading woman.

METROPOLIS CO. CLOSES.

The Metropolis theatre (Bronx) stock company closed Saturday night.

JOINING POLI STOCK.

Worcester, Mass., Nov. 19.
Harold Salter came to town Monday for the Poli stock at the Grand.

BUSINESS INCREASED.

Springfield, Mass., Nov. 19.
Nance O'Neil, who came here to play a special engagement with the Broadway theatre stock for three weeks, has had her times extended a fortnight, owing to the increase in business.

Edward Arnold, late of the Warburton Theatre stock, Yonkers, N. Y., left last week to join the Wright Huntington stock, St. Paul, Minn.

Theodore Friebs opened Monday at the Academy, New York, replacing Carles Giles as leading man.

Antonette Roehle is with the Denham stock, Denver.

Frank Beamish joined the local stock Monday at Lancaster, Pa.

Rita Knight has been engaged as leading woman of the Malley-Denison stock, Colonial, at Lawrence, Pa., opening Monday next.

Jessie Mae Hall, a former leading woman in stock, is to be starred next season in a new play under the direction of Charles E. Blaney.

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STOCK

PATCH IN DETROIT.

Detroit, Nov. 19.

William Moore Patch, who operates the new Pitt theatre, Pittsburgh, stock company, is now managing director of the new Washington theatre here, representing William Morris.

Beginning Nov. 24, the Patch stock regime will offer "Bachelors and Benefactors," Jackson D. Haag's comedy with the company composed of Julie Herne, Mitchell Harris, Eva Vincent, Harriet Worthington, Charles Abbe, Sue McMamany, Charles Carver, Marie Louise Benton and Gerome Edwards; Frank Lamb, stage director.

Frank Whitbeck, general business manager of the Pitt, is to have active charge of the Washington.

It is reported Messrs. Morris and Patch have several deals pending concerning theatres.

Philadelphia, Nov. 19.

Edward E. Horton, who alternated with the leads with the Orpheum Players (stock) here with Mitchell Harris, has been engaged to act as leading man with the Little Theatre Co. here. Harris goes to the Washington theatre stock, Detroit, opening next Monday, as leading man.

STOCK OUT OF GOTHAM.

The B. F. Keith powers that rule the Gotham stock in Brooklyn have decreed that the company closes a week from tomorrow. The house goes into straight pictures. Poor business, is ascribed as the reason.

EDNA BAKER RETURNS.

Springfield, Mass., Nov. 19.

As predicted last week, Edna Baker returns to the Broadway as lead following Nance O'Neil's engagement. Miss Baker had previously succeeded Louise Randolph as permanent lead there, but left because of a breakdown.

PERCY WINTER, DIRECTOR.

Springfield, Mass., Nov. 19.

William Dashiell, director at the Broadway, retires this week for a rest. Percy Winter, formerly of the Orpheum Players in Philadelphia, succeeds, beginning next week.

SOUTH BEND STOCK CLOSES.

South Bend, Ind., Nov. 19.

The stock company maintained at the Auditorium closes Nov. 30. Movies replace it.

SAVOY'S NEW COMPANY.

San Francisco, Nov. 19.

The Savoy will install a stock company that will be headed by Andrew Mack, to commence the new policy of the house Dec. 22.

Pauline Lord, formerly with Nat Goodwin, will be the leading woman of the Savoy organization. After its season at the Savoy the company will move to the Moore, Seattle.

The house and company will be directed by George Mooser as his personal venture.

JOHN CRAIG HAS PLANS.

Boston, Nov. 19.

John Craig, manager of the Castle Square stock, one of the best gold mines in the country, is making many plans for the immediate future. He has secured rights to "Hawthorne of the U. S. A.," which he considers an ideal stock production, and will offer "The Little Minister" shortly.

At present Craig is having a voting contest among his patrons as to what stock plays they would prefer to have in the next two months. His list in part includes "Richelieu," "The Lady of Lyons," "Little Emily," "Virginius," "Uncle Tom's Cabin," "Oliver Twist," "Ingomar," "Pygmalion and Galatea," "Our American Cousin," "The Lyons Mail," "Rip Van Winkle," "Dombey and Son," "Louis XI," "The Honeymoon," "The Hunchback."

Definite stock bookings by Craig include "The Girl of the Golden West," "The Thief," "A Midsummer Night's Dream," "Miss Pocahontas" (which will be the Christmas musical venture), "Clancarty" (as played by the Kendals), "A Woman's Way," "Adele Disposes," "Candida," "The Strange Adventures of Miss Brown" and "The Charity Ball."

In addition the \$500 prize play which is Craig's annual contest for Harvard students and which produced for him "The End of the Bridge" and "Believe Me, Xantippe" in the past, will be announced shortly for presentation in January.

NEW CO. IN CAMDEN.

Camden, N. J., Nov. 19.

The Temple is taking on a stock policy, a new company being organized in New York this week.

BUEHLER IS LEADING.

Washington, Nov. 19.

Richard Buehler, who has from season to season headed his own stock company, has signed with the local Poli stock. He replaced Paul McAllister Monday.

William Corbett, one of Broadway's standbys, will join the Poli company.

ENGAGED FOR WADSWORTH.

Henrietta Goodman, who played a prominent role in "Under Southern Skies" when it was on the road, has been engaged for ingenue roles by the Wadsworth stock company.

LEADING WOMEN CHANGE.

The eastern company of "A Butterfly on the Wheel" has had three leading women since starting, with another change in prospect.

Laura Burt first opened, gave way to another woman, who in turn was succeeded by Natalie Wakefield.

The show continues to do business on the road.

MOVED HOUSES.

Williamsport, Pa., Nov. 19.

The Cal-Smith Players, heretofore housed in Allentown, have been moved to a local theatre, to remain during the rest of the season.

THE STRANGE WOMAN

One of the other characters in "The Strange Woman," in "discussing things" with the star, seemed to strike the keynote of the presentment, when he said: "Yon kin talk jest like a book." That she not only could, but she did.

With a wholly impossible French dialect, Elsie Ferguson, in "The Strange Woman" at the Lyceum Monday night, offered what was programmed as a "comedy" by William Hurlbut.

The comedy was all right and there was a fine array of character drawing of the bucolic pattern—the Don Juan of an Iowa village, the town grass widow, the old maid, and so forth and so on. All this was cleverly projected, but it was a hopeless waste of ingenuity allied to a theme that is impossible for American audiences to treat seriously, i. e., the doctrine of "free love." We in America regard it no more as a proposition to be reckoned with openly than we did the "affinity" preachings of Ferdinand Earle when that gentleman foolishly essayed to publicly justify one of his exotic affairs of the heart.

And in this instance the author presents no valid excuse for the woman insisting on carrying out her plan of living openly with the object of her affections. There existed no ties or other obstacle. She was divorced from her first husband and the only nearly valid reason presented was that she discovered he wasn't capable of fulfilling his portion of the marriage relation. The inference seemed to be that she did not wish to be again placed in so undesirable a predicament. The value of so personal a sociological problem, no matter how delicately projected through the medium of stage characters, is, to place it mildly, questionable.

The author attempts to justify it by such trite platitudes as "The more I give, the more I am"—"I want to give you the biggest thing that is in me, myself without compromise."

After three acts of this, with the stellar role sustained in what was designed to be a French dialect, the whole building up and attempting to justify the belief, is crumpled to dust by the complete capitulation of the dispenser of the doctrine who, of her own volition, "sees the true light" as it were, and requests a church ceremony and bows to the conventions.

In the role of Inez De Pierrefond, the grass widow so grievously cheated by her first spouse, Elsie Ferguson, essayed a sort of vermiculated gait, toying contently with neck-chains, while attired in most bewitching gowns. She continues to be more agreeable to the eye than to the ear. A competent supporting company aided materially to keep the presentment from becoming a positive bore.

"The Strange Woman" is an impossible play. To quote the tag line of it, "This is indeed a funny world."

Jolo.

The "Maid and the Minister," under Charles B. Archer's management, with Alice Southern and Ralph Deane featured, is working its way to the Coast. A long route has been booked.

MINER'S BIG FROLIC.

All Miner's "Big Frolic" lacks in the first part is the bladder. It has about everything else, down to a seltzer bottle. In these days of burlesque on the Eastern Wheel it is somewhat odd to see a company happen along with what was once known as "Western Wheel comedy." That this show last season was a Western Wheel organization does not atone for some of the "business."

The "red, blue and white stockings" to decide a wager of \$5 was an awful thing to try to put over on Broadway. The "Frolic" company did it at the Columbia last week. When Frank Grace squirted seltzer from a bottle over Harry Lorraine, everyone got the cue right at that moment. Later on in a table scene with a prop turkey and mussy business, the company put the climax cap on their efforts at futile fun making. They even went so far in this bit as to take the Bedini and Arthur habit of throwing cardboard plates into the front rows of the orchestra to see people jump in fright. The people in front needed something to wake them up.

The show is called "Mixed Pickles." Dave Marion wrote the book. It doesn't seem possible Mr. Marion wrote in this "comedy stuff," but if he did not, what kind of a "book" must it have been that called for the tearing apart which left great voids which had to be filled in by old material?

James Gorman staged the numbers, the 20 girls looked well enough at times, but what's the use? There was no woman principal who could send the songs over. The selection of numbers was not of the best. The only ones in the first part to do anything with songs were a chorus girl named Anna Bragg, and another chorister who led the "Normandy" number instead of Julia Curtiss, programmed for it. The Bragg girl might be put right in the show for the soubrette role. Margaret King now has it. Miss King changes her clothes several times, but does nothing else to attract attention. Some of the chorus women look as though they came from "The Beef Trust" ranks.

Lulu Beeson and Mr. Grace do team work throughout the performance. They dance well though they sing also. Mr. Grace has a George M. Cohan voice and style besides appearing well satisfied with himself. He's young.

Sam Rice is the featured comedian, doing "Dutch." Outside of a few remarks that draw a laugh or so, Mr. Rice is unable to cope against the handicap of the material. Chester Nelson walked off with the comedy honors as the rubie sheriff. Harry Lorraine played and dressed a school professor, like a heavy legit. Harry Keeler was the "straight."

The second act or burlesque may have been better, but the "Big Frolic" show just now is of the sort that you are satisfied you have seen enough after the first part. It is yelling for some one to make it over. *Sime.*

If you don't advertise in VARIETY, don't advertise at all.

BEHMAN SHOW.

"The Behman Show," with Lew Kelly, at the Columbia, is a good all-round burlesque performance.

The first part, entitled "The Most Contented Man on Earth," is full of clean, wholesome fun and lively numbers. Mr. Kelly as Professor Dope kept the house in roars of laughter. He had a capable company behind him, each one good in their respective roles.

No dirty make-ups in this show (a great relief). Freda Florence did well as Mrs. Coyne, a wealthy widow who wants to get her daughter into Society. Eileen Sheriden was the daughter.

Twenty chorus girls worked with lots of life and were well costumed.

The second part is called "The Passing Review." Each of the principals impersonated a prominent star. Lon Hascall was very funny as Hamlet Windgall, a broken down legit. Gertrude Lynch impersonated Eva Tanguay. She had the costume and hair, but to imitate Eva, well, it can't be done. Freda Florence as Maude Adams, did better. Laura Hayden as Tetrazzini was funny. If Tetrazzini could but get this imitation! Julian Eltinge was done by Martelle. He wore some good-looking clothes, but the voice wasn't there. However he surprised some people in front who were easily fooled.

The best of the show was the burlesque on the war drama "Shenandoah."

Miss Sheridan had the two best numbers, "Dearie" and "Dimples."

A dancing specialty was introduced in the last act by Douglas and Pynes. The girl did some clever acrobatic work. They finished with a lively trot. *Mary.*

FIFTH AVENUE.

(Estimated Cost of Show \$2,900.)

Ten acts this week at the Fifth avenue, three of them—Two Tom Boys, Max Laube, Jasper—New Acts. The show moved fast from start to the last act, when it lagged. The closer was Gus Edwards' "Song Revue of 1913," mercifully placed in that spot, which enabled us—and others—to depart without missing any portion of the remainder of the program.

Pearl and Roth, the "No. 2" act, was dropped out after Tuesday matinee owing to some sort of accident. They were replaced by Haviland and Thornton in the evening, who were placed third. They acquitted themselves satisfactorily. McMahon, Diamond and Clemons fared well in fourth spot, Diamond's stepping catching the audience favorably.

Leitzel and Jeannette, a pair of female trapeze and ring performers, earned a goodly share of applause. The little one has plenty of style and dash. Goldsmith and Hoppe, with their cross-fire and instrumental act, are doing practically the same routine they offered for years, the finish with the Sousa travesty being especially old-fashioned.

Frank Sheridan and Co. in Richard Harding Davis' intense and thrilling playlet, "Blackmail," was easily the "class" of the show. The stellar role is right in Sheridan's "mitt" and he cer-

DOLLY DIMPLE GIRLS.

No one will be truthful who says "The Dolly Dimple Girls" on the Progressive Wheel is a good show. The company is at the Olympic this week.

It may be made good but there will have to be a terrible lot of hard work put on it, also some other principals engaged.

The first part runs along in such a dreary way it is a relief only when the comedians are off the stage. One long period of surcease was near the ending of the first part when various members of the company gave "imitations" of theatrical celebrities. This became funny enough to endure. The whole imitation affair can be summed up when it is said one of the girls "did" Tetrazzini. The management had some nerve to try anything like this seriously, as it was done, but the display showed judgment in changing the course of the first part which had been very wobbly up to that time.

An olio of three acts followed. One of these, Gertrude Leclair and Picks must have been an added attraction. The little colored folks got plenty of applause for their hard work. It's the usual sort of "pick act," and has been playing around the small time.

Another act was "Models D'Art," with Hazel Ford and Rose Forest programmed as presenting the "\$5,000 Scenic Production." It's an ordinary posing turn, the girls from the chorus acting as models, with the two misses mentioned announcing. Messrs. Sutter & Levitt who manage "The Dolly Dimple Girls" should be a little more discreet than to announce any "\$5,000 production." Some people who paid an admission might rise to inquire why they didn't spend some of that amount upon the scenery and costumes.

The other olio act was Lew Adams and Dave Schaeffer in a double "Dutch" or "Jew" turn, whichever you please. Adams finally broke the violin over Schaeffer's head. Just when everybody was gleeful because that had happened and the act was over, this couple commenced to sing parodies.

Then came the burlesque "Irish Justice," called "The Irial of the Underworld." It's J. Theo. Murphy's old stand-by and he went right to it, bladder, hammer, mallet, everything—he missed nothing as the judge. The nance cop, the district attorney, the lawyer for the defense and the actress who stripped to tights in the court room—well, it was "Irish Justice," as rough as it can be made, and the skit got the laughs. The audience had paid its money and wanted to do that at least once during the evening. Gloria Martinez is the girl who stripped to tights.

It may be all very well for reviewers to give consideration to Progressive Wheel shows but the season is now some ten weeks old. That's long enough for a show to straighten up. And the "Dolly Dimple Girls," without a dolly or a dimple in sight, needs some attention from some one. *Sime.*

tainly "ate it up." Raymond and Caverly, with their familiar "Watt Street" routine, next to closing, with the Gus Edwards so-called "Revue" cavorting to a rapidly departing audience. *Jolo.*

NEW YORK.

Anniversary Week at the New York with 12 acts on parade is proving quite a popular bargain event. Tuesday night the folks were slow in getting together, but the house appeared to be pretty comfortably filled from pit to dome. And all told it was SOME pop show. George Murphy (New Acts) opened. Mahoney and Tremont were "No. 2." They didn't crack any ice until they jumped into the song and dance number at the close. Willie Hale and Brother showed juggling class and went over nicely. Mack and Atkinson are forte on the vocal end and dress better than the average small timers. Some of their patter didn't land, but they pulled out with the singing.

The Colonial Trio earned substantial applause. Good voices. The act has been rearranged with more credit to the trio. John T. Doyle and Co. had a dramatic sketch which has improved greatly since its first presentation. A new girl with lots of pep is in the cast. The story's a good one and consistently told, although too much play for comedy jars a trifle. A splendid sketch for the big small time.

Edith Clifford rung up the biggest hit imaginable. Her "Yiddish" songs captured the entire house, and she could have remained on at least ten minutes longer. The spot was easy; Miss Edith felt like singing, and the audience capitulated.

Tallman, the pool expert, did his own announcing. He drew very close attention and applause on his fancy work with the cue. Coakley, McBride and Milo followed an avalanche of song, but whipped up in good shape for laughter and applause. Bob Milo is the newest member of the trio and he adds a lot of strength.

Staley and Birbeck gave class and speed to the bill with their musical novelty. The transformation scene from the blacksmith shop to the drawing room got the gasps. It's big stuff in the pop houses. Irving and Herzog were on late for a vocal display, but they managed well nevertheless. The boys are best on raggedy songs. The Fountain Nymphs (New Acts) closed.

Mark.

HAMMERSTEIN'S

(Estimated Cost of Show, \$4,450.)

A few less speeches at Hammerstein's Monday evening and the show would not have dragged along until 11.45. This speech thing is getting to be an awful affair in vaudeville. Everyone wants to be a lecturer.

With speeches piling up Loney Haskell had to get in on it, bringing Jack Wilson and wife on the stage in proof the management wasn't joking when posting the names. Wilson made a speech. The thing would have been all right if Harry Lauder had been billed.

Another speech maker was Bernard Granville, back here for a return engagement. Mr. Granville had a comedy speech. Perhaps he is going to make it a part of the turn if the audiences stand for it. He also had Leo Edwards at a concert grand piano that worked in three acts during the evening. And Mr. Granville sang ballads.

Leo must have done that to him. When Granville was dancing he was performing, but nothing else in the present routine fits him.

The piano stood at attention while the Haskell-Wilson display took place. Then Sophie Tucker appeared, with another piano player. It was late. Sophie could have been content with one song, but she sang four. The final one seemed an obligation on her part to the music publisher. Miss Tucker is a "coon shouter," a species of vaudeville entertainer that became extinct long ago. If she wishes to remain in the swim, Miss Tucker had better acquire a new method of delivering rag numbers. The Paulhan Team (New Acts) closed the show.

The neat turn of the performance were Paul Morton and Naomi Glass. Miss Glass is coming through with a rush. Kajiyama, a Jap handwriter would have been a sensation over here if he were a showman or had the good sense to engage a showman to present him. His brain is a marvel of concentration. Van and Schenck are among the few Cabaretters who have endured. It's a good singing team, contains entertainers but hurt the present act with the insertion of a ballad. Bankoff and Girdle danced. These people had better go into Russian costume. It's always the same fault with them, the evening clothes show them up.

After doing the best thing she ever did, Belle Blanche sang a straight song and then speeched, glad the audience welcomed her after long absence, etc. Quite thoughtful of Blanche to think that far for the audience. Her best bit is an auction pinocle game, with chairs designated by cards as her subjects. She impersonated in talk and dialect Lew Fields, Sam Bernard, James T. Powers, George W. Monroe and Barney Bernard. The dialog has some laughs and Miss Blanche did the whole very well.

"The Partners" by Fisher and Green, a "Potash and Perlmutter" sort of sketch, got a lot in the comedy line. The line of goods displayed looked like a second-handed clothes shop, but there is fun and a good finish. The opening with the Subway scene was used by a Hebrew couple at the Union Square some months ago, also the business this team put with it. James Horan wrote the sketch, which is the best thing about the act.

Three kids are now employed by Van Hoven for his encore, one of the little boys being obliged to hold a piece of ice rather a long while. The "business" here carried Von Hoven over. He should revise some of his earlier talk. It has become a routine and as such can't stand a repeat. Annie Kent did her act early. The Azard Bros. were also there. Besides were the Two Clips, a colored act, and Castellane, who opened the show. Illustrated songs became an act. Illustrated songs at Hammerstein's eh? Rev. Alexander Irvine and Co. (New Acts).

Side.

Charles Miller, William A. Brady's booking manager, is off duty and will have to submit to an operation on his nose before returning to work.

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COLONIAL

"The Triple Alliance" of "National Singing Stars" must have been responsible for the capacity attendance Monday matinee at the Colonial. The house was sold out before the show started, a very unusual occurrence for the Colonial.

"The Triple Alliance" wasn't there though, for Marie Lloyd did not appear in the afternoon. Maggie Cline was, and Maggie walked off the stage with all honors streaming from herself and Ireland. The other "National" contestant was Gertrude Barnes, who represented America (Cheer, boys, cheer). A huge bouquet of American Beauty roses with A FLAG did help Miss Barnes at the finish of her turn, but up to then America made a poor showing against the International fav., Maggie.

Miss Cline walked on the stage with the Irish emblem tucked under her arm, and looked ready to whip anyone in sight. Her belligerency went further than that, for one verse of a song seemed to have been specially written for this week. She sang about Miss Lloyd and Miss Barnes being no spring chickens, and the audience must have agreed, for that line was heavily applauded. Maggie still retains some of her ginger. She did a few trot steps, just like a broiler in a Broadway show. But Maggie didn't pull the Tango she has been rehearsing of late. Perhaps her male partner got cold feet in this weather. But Maggie Cline, whether against England, America or the most popular girl at Jack's can clean up any old day.

Frank Bohm, who had been behaving himself in an orchestra seat when the program got under way, made a speech from the stage, saying the doctor told Marie she had better not appear to save her life, but she would be there that evening. Montgomery and Moore were in the audience. The stage had been set for them, and they obliged, doing very well in their street clothes.

Pisano gave a clever exhibition of sharpshooting at the commencement. Ceballos and Desmond did some nice acrobatic dancing, but they need class to bring the act around right. John and Willie Hennings did well with singing and bright talk.

Clayton White and Co. in "Cherie" were the laughing hit at the matinee. Mae Phelps is the present "Cherie" of the skit. White is sure fire for laughs.

Rinaldo, violinist, opened after intermission. The Five Idanias from the Hippodrome closed the bill. Mr. and Mrs. Jimmy Barry in their rube turn got plenty of laughs. Mr. Barry is funny in the character, without the gol darn chin piece.

Marj.

NEW SHOW BROUGHT RUSH.

Marion Russell, best known as the authoress of "The Little Church Around the Corner" and "September Morn," is organizing a company to take to the road Thanksgiving week in her new piece, "The Pirate."

When word was flashed that Miss Russell was sending out a company, fully 100 players "at liberty" besieged the agency where she was organizing.

PALACE

(Estimated Cost of Show, \$4,700.)

The Palace has a wait this week after eleven. No need for it, but it's there. Following Cissie Loftus, the orchestra played while the stage crew must have worked like beavers to strike and set for May Wirth (New Acts) as they did in the brief time.

There's nothing much to this week's bill, with four "single" women on it. The trouble with the show is the first part, very much small time, and this mostly impressed by Jesse Lasky's "Water Cure." It's some act to put on big time. There's nothing in the musical comedy skit, from the cheap looking setting to the four chorus girls. In between are some principals, among them Allan Brooks, who wins out through acrobatic comedy, but pure fun in the act is lamentably missing. "The Water Cure" looks as though it was built for the small time and that's where it belongs, if the small time will stand for it.

The solid hit of the show in applause was Belle Baker, and the laughing success, Arthur Hopkins' new travesty by Everett Shinn, named "Myrtle Clayton" (New Acts). Miss Baker used nice judgment in the number of songs to be sent over, much better than Willia Holt Wakefield, or earlier, did. Miss Baker stopped with the musicians having orchestrations for two more songs. Miss Wakefield asked the house what of her old ditties they desired, and then sang one. Miss Wakefield, instead of remaining in a class by herself for class, is hurting herself and act by aping some of the vaudeville curtain-calls and bow jockeys. There's no credit to this sort of work and you will never see a real performer trying for it.

Now for Miss Baker. There are so many "single women" about its fun enough to watch how they operate. What's the idea, Belle, of singing altogether in the spotlight? You look all right and you dress well, but sing most of your songs with the foots on. About the only number calling for the spot is the Italian. And Miss Baker grows careless in her singing now and then. The Italian number was excellently put over, delivery and expression all there, then Belle slumped off. She should be more consistent. A girl should work as well in a good position as in a bad one.

Miss Loftus followed Miss Baker. There never was but one Cissie Loftus as a mimic. The others are amateurs alongside of her, whether Gertrude Hoffmann, Elsie Janis or Ina Claire, and Belle Blanche might as well be mentioned, too. If there is ever another Cissie, imitations will get in vogue again.

Alice Eis and Bert French in "The Dance of Fortune" closed the first part. If this couple are dancers, they can get some regular money in the restaurant. They are not dancing in this act, nor is Miss Eis showing anything excepting a cheap looking dress that almost wholly covers her. French has too many fancy motions to be stamped as any sort of a dancer.

Tierney and Sabbott opened the show. Burton, Hann and Cantwell, a singing trio recently landing in New York, were "No. 2."

Side.

BILLS NEXT WEEK.

(Continued from page 14.)

Jackie, Mich.
BIJOU (ubo)
"Girl Question"
2d half
Princeton & Yale
Lois Williams Co
Fay & Mumm
Fanchau Sisters

Jackieville
ORPHEUM (inter)
(Open Sun Mat)
Cecil Damon Troupe
Mimic
Dixon Sisters
3 Arthur
Walter Harris

Kalamazoo, Mich.
MAJESTIC (ubo)
"Sunny Side Bway"
2d half
Dave Vanedell
O'Rourke & Aitman
Jas Kennedy
Five Loretas
Victoria & Georgetti

Kansas, City, Kan.
EMPRESS (sc)
(Open Sun Mat)
Lee Bros
Pringle & Allen
"When Women Rule"
Byal & Early
Medina Feiber & T
Karno Co

Kearville, Tenn.
BIJOU (ubo)
The Bergins
Wolfe & Zedella
Iris Hampton Co
Curry K Hill
Broadway Comedy 4

Lansing, Mich.
BIJOU (ubo)
Lillian Mortimer Co
2d half
"Girl Question"
Little Rock, Ark.
MAJESTIC (inter)
Francis & Arabs
Gannon & Tracey
Cora Simpson Co
Madeline Sack
Gedmin

2d half
H T McConnell
Romano Bros
Mable May Wilson
Zola's Bears
(One to fill)

Los Angeles.
EMPRESS (so)
(Open Sun Mat)
"Spirit Palace"
Belmont & Earl
Pollard
"In 1929"
Wm Cahill
Dorland & Circus
PANTAGES (m)
"Winning Miss"
Kelt & De Mont
Fraser
Collette 3
Gordon & Day
HIPPODROME (wva)
Abrams John Co
Patricia & Cushing
The Overtons
"Titanic Disaster"
Black & White
Ray Lawrence Troupe
Rose Valerie Troupe

Lowville
KEITH'S (ubo)
Chas & Fan Van
Clara Inge
Burley & Burley
Thorne & Rosaries
Herzog's Horsem
(Others to fill)

Mammoth, N. D.
TOPIC (2d)
(26-27)
The Josselyn
Knight & Ransom
2 Specs
Marquette, Mich.
OPERA HOUSE (ubo)
Hendricks Belle Isle Co
Whites Models
Milwaukee.
MAJESTIC (orph)
Irene Franklin
Vine Daily
Hans Roberts & Co
Taylor Holmes
Hunting & Francis
Arners
Fiddler & Shelton
Lee Yost
EMPRESS (sc)
(Open Sun Mat)
Nestor & Deberg
American Comedy 4
La Della Comiques
John R Gordon Co
"Day at Circus"
CRYSTAL (tbc)
Grey & Peters
Leo Fille-
Vernon Co
Pia Opera 3
Little Hip & Nap
Minneapolis.
UNIQUE (sc)
Berton & Lovers
Katherine King
"Fighter & Boes"
Joe Whitehead
Banjophlends
MILES (tbc)
Woods Raiters 3
Vera Debanish
Edgar Conner & Giris
Sullivan & Mason
Riding Crandall

Minot, N. D.
ARCADE (web)
Zerado & Maitland
Emmett Bros
2d half
Dave & Verena Martin
Ataway & Green

Montreal
ORPHEUM
Henry E Dixon
Louis Galloway Co
Gordon & Grant
Will Oakland Co
Joe Cook
(Others to fill)

FAMILY (a)
Vallejo & Udeca
Hugh Norton
Great Keeler
Menolita & Huber
Dorothy Dunn
Mullins & Edison
Leo Parsons
The Randalis
Hugh Frits

PALACE (a)
Kathryn
Hughes & Logan
SCALA (a)
Jack Connelly
Francell & Lewis
Leonard & Grant
FRANCAIS (web)
Albert Donnelly
B Kelly Forrest
Nielsen's Ballet
Brooklyn
Kenny & Hollis
Elsie Kramer 3
(Two to fill)

McKeesport, Wm.
LYCEUM (half)
Unholts Bros
La Belle Clark
(One to fill)
COMSTOCK (web)
1st half
Williams & Clark
Munkesgen, Mich.
EMPRESS (ubo)
"Red Bird"
2d half
"Good Morning Judge"
Nashville
PRINCESS (ubo)
"Mr Plaster of Paris"
Nagannac, Mich.
STAR (ubo)
Musical Vynoe
2d half
Iola Dogs

Newark, N. J.
PROCTOR'S (ubo)
Robt E Keane Co
Hugh Lloyd
Josie Heather
Johndenis & Hoppe
Nevins & Erwood
Hess Sisters
Two Tom Boys
Fraser
L'RYN (pr)
King & Kingman
Ross & Shaw
3 Halstons
"10 40 West"
O'Neill Sisters
Florence Opera Co
2d half
Petik Family
Vera Sabina Co
Salem
Loce Bruce & May
Stuart & Hall
Chuck Hess

Newburgh, N. Y.
COHEN O H (loew)
Thompson & Carlow
"Fun in Board House"
Matthews & Groves
(Two to fill)

2d half
Harry Gilbert
"Stool Pigeon"
Snyder & Buckley
(Two to fill)

New Haven
POLIS (ubo)
Ethel May Barker
Edwin George
Nip & Tick
Letalet & Jeannette
(Two to fill)

New Orleans
ORPHEUM
Frank Keenan Co
Australian Scouts
Homer Miller Co
Wheeler & Wilson
Nichols Sisters
Demarest & Chabot
Mack & Williams
New
LOEW
1st half
Buch Bros
(Two to fill)

Neenah, Va.
COLONIAL (ubo)
Elida Morris
Rawls & Von Kaufman
Violinsky
3 Kettes
Kosler's Dogs
(Two to fill)

Oakland, Cal.
PANTAGES (web)
"Fighter & Boes"
(Open Sun Mat)
Alley's Hawaiians
"Matrimonial Contest"
Dorothy Vaughn
Woods Raiters 3
Vera Debanish
Edgar Conner & Giris
Sullivan & Mason
Riding Crandall

Ottawa, Can.
DOMINION (ubo)
Avon Comedy 4

"Just Half Way"
Beale La Count
Markel & Franks
Conway & Leland
Meredith & Snoscer
(Others to fill)

PATERSON, N. J.
EMPIRE (loew)
King & Kins
Ronald & Ward
Dancing Kennedys
Marie Fenton
Ryan Richmond Co
Frank Gardner
Sam J Curtis Co
La Rose Marguerite
Perth Amboy, N. J.
PROCTOR'S
Wright & Conrad
Gardner West & Sun
Reddington & Grant
Jewell's Manikins
Howe & Edward
2d half
"10 40 West"
Keesley Bros Co
Ward & Delmar
Francis & Francis
Kola

Petersburgh, Mich.
TEMPLE (ubo)
Flynn & Howard
2d half
Flesche & Le Bick
Philadelphia
KEITH'S (ubo)
Ed F Keynard
Lady from Oklahoma
Empire Comedy 4
Daniels & Conrad
Minnie Allen
Hassan Ben Ali Arabs
The Hennings
Azard Bros
Camille's Poodles
METROPOLITAN O H
(loew)

Frank Rae Co
Estelle Rose
Invisible Band
Hessman Cox
Rice Elmer & Tom
(Two to fill)

2d half
Romalo & Delano
Archer & Beiford
Catts Bros
"Detective Keed"
Savoy & Brennan
Oxford
(One to fill)

Pine Bluff, Ark.
ORPHEO (inter)
Brindamour
Doyle & Elaine
2d half
Brindamour
Gannon & Tracey
Pittsburgh
GRAND (ubo)
Doris Wilson Co
Johndenis & Hoppe
Reisner & Gores
(Others to fill)

Pert Huroon, Mich.
MAJESTIC (ubo)
King & Kingman
Ross & Shaw
3 Halstons
"10 40 West"
O'Neill Sisters
Florence Opera Co
2d half
Petik Family
Vera Sabina Co
Salem
Loce Bruce & May
Stuart & Hall
Chuck Hess

Portland, Me.
KEITH'S (ubo)
"Night in Park"
Leo Zarrell 3
Roch & McCurdy
Boothby & Everdeen
(Two to fill)

Portland, Ore.
ORPHEUM
Taylor Granville Co
Lyons & Yocco
Kennedy & Rooney
Marshall Montgomery
Burdella Patterson
Edna Munsey
La Toy Bros
EMPRESS (sc)
Adeline Lowe Co
Leo Beers
Dancing Mars
Edna Ang
"Louis & Lmas"
Houghton Morris & H
PANTAGES (m)
"Night in Mexico"
Alex Kazinsky
Archer & Ingersoll
Sam Hood
Hall & Shaker
4 Charles

Providence, R. I.
KEITH'S (ubo)
C H O'Donnell Co
Sophie Tucker
Ball & West
Kallama
Friend & Lesser
Miller & Mack
Macart & Bradford
(One to fill)

Regina, Can.
MAJESTIC (web)
1st half
Van & Davis
Rice Lake, Wis.
LYRIC (web)
1st half
Wood & Fox

Richmond.
LYRIC (ubo)
Hart & Franks
Frawley & Hunt
6 American Dancers
Icelandic Troupe
(Others to fill)

Rechele, Ill.
VENETIAN (web)
Columbus 3
2d half
Recheater
TEMPLE (ubo)
La Roy Talma & Bosco
James H. Franks
Crouch & Welch
Mr & Mrs J McCreary
Anita Bardling
Prevost & Brown
Libonati
(One to fill)

FAMILY (loew)
Margo's Manikins
Catherine Yorks
Mullins & Edison
Jas J Corbett
Conservatory Players

Reckford, Ill.
ORPHEUM (wva)
Sigbee's Dogs
Malde De Long
Great Lester
"Little Stranger"
Svengali
2d half
Le Vold
Rose Berry
Wm S Gill Co
Catalano & Lanny
"Aladdin's Lamp"
Seasman
EMPRESS (so)
(Open Sun Mat)
W J Du Bois
Smith & Cook & C
W Lawrence Players
Lowrie & Gardner
Anthony & Ross
"Court by Girls"

Reynolds, Mass.
EMPIRE (loew)
Harden
Dugan & Raymond
(One to fill)

2d half
Dooley & Dooley
Chapman & Moore
Rigoletti
"Miss 318"
EMPRESS (sc)
(Open Wed Sat)
Hastings & Wilson
Gypsy Countess
"Concealed Bed"
Norton & Earl
Billy Sheer
"Mission Garden"

San Antonio.
MAJESTIC (inter)
(Open Sun Mat)
Old Soldier Fiddlers
Kelso & Bolling
Bond Benton Co
Victoria 4
El Cieve
Burns & Fulton
Carson Bros

San Diego.
EMPRESS (so)
(Open Sun Mat)
Gruet & Gruet
O'Brien & Lear
Clayton Draw Players
Bollings & Reynolds
Snyder & Hall
"Cupid's Syndicate"
SAVOY (m)
Bothwell Browne Co
Ed Arr Long Co
Santucci
Gene & Arthur
2 Lows

San Francisco
Mile Day
Fox & Dolley
Ellen Beach Yaw
Genaro & Bailey
Stuart Barnes
Lewis & Clark
Armstrong & Clark
(One to fill)

EMPRESS (sc)
Maglin Eddy & Roy
Cullen Bros
Lester 3
Lewis & Norton
Dupudis Troupe
PANTAGES (m)
(Open Sun Mat)
5 Piroscops
8 Dragons
Oxford
Wilson & La Nore
Bottomley Troupe
MAJESTIC (wva)
Jim Post Co
Howard Sisters
Floyd & Floyd
2d half
Jas Post Co
Aerial Bartlett
Portia
Win 5 Girls
Marshall & Tribble
Read Bros
2d half
Grace Ayer 3
Arthur Rigby
Florence Modena Co
Rice & Cady
Savoy's Terrior

St. Cloud, Minn.
IDLE HOUR (web)
Totito Co
2d half
St Louis
COLUMBIA (ubo)
Marie Dressler
Hoyt's Minstrel
Barnes
Duffy & Lorenz
Phina Co
Brent Hayes
Martin & Fabbrini
Paul La Croix
SHENANDOAH
(craw)
Weston & Leon
Noble & Brooks
Geo O'Brien
Weber Family
ARCO (craw)
Carver & Murray
Galgano & Milano
KINGS (craw)
Kate Fowler
Challoner Co
Gotham City 4
Tokio Troupe

MONTGOMERY
Griff Gordon Co
Banner Bros
Johnny Adams
BREMEN (craw)
Joe Whitton
Carver & Murray
Griff Gordon Co
GRAVOIS (craw)
James Blount
Cleo
Miss Divine
CHEROKEE (craw)
Casino Comedy Co
UNION (craw)
Atlas Co

MILWAUKEE (craw)
Clark Minstrel
St. Paul
EMPRESS (sc)
(Open Sun Mat)
Luigi Dell Oro
Burks & Harrison
Walsh Lynch Co
Leonard & Louie
"Big Jim"
GALEITY (web)
Crawley & Wallace
Mack & Phillips
Agnes Burr
Merel's Cockatoos
2d half
Link Bros
Booth & Howard
Juggling Mathieu
Watson & Swaybell
Schemenetzky, N. Y.
PROCTOR'S
Chapman & Moore
Rigoletti
"Miss 318"
Kathryn Yorke
Hastings & Wilson
Pette Sisters
Schuman 4
Joe Tinkman Co
Fred Morton
"Concealed Bed"

St. Paul, Pa.
POLIS (ubo)
Joe Jefferson Co
Belle Story
"Clownland"
Franklin Balle
Lancaster Luder Co
Lail Leipzig

Seattle.
ORPHEUM
John F Conroy Co
Gallagher & Carlin
Bonetto
Bert Levy
Muriel & Francis
Lloyd & Whitehouse
Bollings & Reynolds
EMPRESS (so)
Arthur Geary
"Night at Bath"
Mary Dorr
Prince Fiero
PANTAGES (m)
Power's Elephants
Benson & Belle
Crawley & Wallace
Link & Robinson
Dumitrescu Troupe

Sioux City
ORPHEUM
Hoey & Lee Edwards
J C Nugent
Frosini
McLallen & Carson
Charlotte Ravenscroft
Mitt Martin & Sis
Wm 5 Girls
Marshall & Tribble
Read Bros
2d half
Grace Ayer 3
Arthur Rigby
Florence Modena Co
Rice & Cady
Savoy's Terrior

Spokane
ORPHEUM
(Open Sun Mat)
Van & Beaumont
Sophie Bernard
Lou Anger
6 Samarias
Correll & Gillette
The Founders
Hanlon & Hanlon
EMPRESS (so)
(Open Sun Mat)
Aldo Mitchell
John Healy
Merian's Dogs
Bernard & Lloyd
"Night in Spain"
PANTAGES (m)
(Open Sun Mat)
Browne's Dance Revue
Musical Spillers
Cole Russell & D
Weston Young
The La Belles

Springfield, Ill.
MAJESTIC (wva)
Woodward's Dogs
Case & Rogers
Melody Maida
Raymond Teal
Lalla Selbil Co
2d half
Chick & Chicklets
Gertrude Fiske
Chas W Bowser
Wilson Bros
Deltorelli & Gillesand
Superior, Wis.
SAVOY (web)
Musical Wallaces
Davis & Morris
2d half
Wood & Fox
Mack & Phillips
Syracuse.
GRAND (ubo)
Sam Mann Co
Willis Holt Wakefield
John & Mac Burke
McRae & Clegg
3 Melvins
(Others to fill)

Tacoma
EMPRESS (sc)
Martini & Maximilian
Sam Harris
Ballo Bros
Louise Mayo
3 Emersons
"Bower of Melody"
PANTAGES (m)
"Redemption"
Vincent & Raymond
Juggling Normans
Romero Family
Kathryn Mile
La Tell Bros

Tampa, Fla.
Three Prince Ind.
VARIETIES (wva)
Musical Bugs
Ellner Gardner
Phillips & White
"Night in Chinatown"
Mermala
2d half
White's Circus
Lillian Watson
Patricia & Myers
De Michie Bros
Lawrence Crane Co
Thief River Falls,
Minn.
LYCEUM (web)
Austin & Kane
Britt Wood
Del Bally & Jap

Tellico
KEITH'S (ubo)
Edwin Stevens Co
Grace De Mar
Britt Wood
Howard & Ratcliff
3 Barrios
(Two to fill)

Tennessie
SHEA'S (ubo)
The Uptons
R L Goldberg
Ethel Green
Eisset & Scott
McConnell & Simpson
Apple's Animals
Hines & Fox
Mr & Mrs S Darow

Troy, N. Y.
PROCTOR'S
Petite Family
Edwin Stevens Co
Schuman 4
Fred Morton
Harry First Co
2d half
Chapple & Moore
Kathryn Yorke
Reddy & Hilton
Handy Andy 3
"Leap Year Girls"

Utica.
SHUBERT (ubo)
Mijare
Sprague & Overholt
Mabel Fitzgerald
Harry B Lester
Monta 3
(Others to fill)

Vancouver, B. C.
ORPHEUM (sc)
Willis
D'Arcy & Williams
"Happenings"
Low Wells
Katie Sandwine
PANTAGES (m)
Horne Northlane Co
Pick's Bears
Ladle & Berns
Blanche Gordon
White Duo

Victoria B. C.
EMPRESS (so)
Livingston
Brooks & Harris
Bruce Duffet Co
Mayo & Allman

Wahpeton, N. D.
BRAUN (web)
2d half
Totito Co

Washington
KEITH'S (ubo)
Burton Churchill Co
Barry & Wolford
Florence Tempst
Jack E Gardner
Murphy & Nichols
Rayno's Dogs
Kelly & Pollock
The Parshleys
COSMOS
7 Castalines
Dodd Opera Co
Mae Francis
Boyd & Hill
The Wellingtons
(One to fill)

CASINO
Dolly & Mack
Harry Anderson Co
Whirling Eridors
Marcous
Thorne Miller

Waterloo, Ia.
MAJESTIC (wva)
Woodford's Animals
Cervo
Clara Williams Co
Carson & Willard

Westchester, N. Y.
NEW AMSTERDAM
(loew)
The Braminos
Harry English Co
Harry Gilbert
Fields & Coco
"Through Skylight"
Sadie Ott
Ward Sisters
(One to fill)

Williston, N. D.
STAR (web)
Dave & Percie Martin
2d half
Zerado & Maitland
Winingsen, Can.
EMPRESS (sc)
Williams & Warner
Frostick Hume & T
Maures Freeman Co
Chas Draw Co
Archie Goodall
VICTORIA (web)
Farley & Prescott
Upton & Ingraham
Stanley & Stuart
Great Herman

Worcester, Mass.
POLIS (ubo)
Sam & Kitty Morton
Claude Golden
Kaufman Troupe
Ray & Hillard
Metropolitan Dancers
The Simbos

SHOWS NEXT WEEK.

NEW YORK.

"ADELE"—Longacre (14th week).
"AT RAY"—Liberty (14th week).
"DAMAGED GOODS"—Grand O. H.
"BELIEVE ME, XANTIPPE"—West End.
"GEN. JOHN REGAN"—Hudson (3d week).
"GRAND OPERA CENTURY"—11th week.
"HIMSELF MUSIC"—4th week.
"HIPPODROME—America (15th week).
"MADAM PRESIDENT (Fanny Ward)—
Garrick (12th week).
"HOP O'MY THUMB"—Manhattan (Nov. 26).
"CIVIL MAUDE (Repertoire)—Wallack's (4th week).
"NEARLY MARRIED"—Gaiety (12th week).
"OH, I SAY"—Casino (5th week).
"PANTAGES"—Lyric (3d week).
"PEO O MY HEART"—Fort (50th week).
"POTASH AND PERLMUTTER"—Cohan (16th week).
"PRUNELLA"—Little (5th week).
"REPERTOIRE OF SKETCHES—Princess (8th week).
"FORBES ROBERTSON (Repertoire)—Shubert (9th week).
"SEVEN KEYS TO BALDPADE"—Astor (10th week).
"SWEEETHEATS"—Christie McDonald)—Liberty (12th week).
"TANTE"—Ethel Barrymore)—Empire (5th week).
"THE AUCTIONEER"—(David Warfield) (re-
lival)—Belasco (9th week).
"THE FAMILY CUPBOARD"—Playhouse (15th week).
"THE GREAT ADVENTURE"—Booth (4th week).
"THE LITTLE CAFE"—New Amsterdam (3d week).
"THE LURE"—Elliott.
"THE MADCAP DUCHESS"—Globe (3d week).
"THE MAN INSIDE"—Criterion (3d week).
"THE MARRIAGE GAME"—Comedy (5th week).
"THE MARRIAGE MARKET"—(Donald Brian)—Knickerbocker (10th week).
"THE MISLEADING LADY"—Fulton (Nov. 15th week).
"THE PLEASURE SEEKERS"—Winter Garden (4th week).
"THE STRANGE WOMAN"—(Elsie Ferguson)—Lyceum (3d week).
"THE TEMPERAMENTAL JOURNEY"—Republic (13th week).
"THE TONGUES OF MEN"—(Henrietta Crossman)—Harris (3d week).
"TO-DAY"—48th Street (8th week).
"WITHIN THE LAW"—Eltzing (6th week).

CHICAGO.

"HIGH JINKS"—American (1st week).
"A MODERN GIRL"—Cort (3d week).
"THE ROAD TO HAPPINESS"—Garrick (14th week).
"A TRIP TO WASHINGTON"—La Salle (14th week).
"WAY DOWN EAST"—Olympic (2d week).
"A GOOD LITTLE DEVIL"—Powers (4th week).
"ROMANCE"—Princess (9th week).
"SHEPHERD UPON"—AVON PLAYERS—Blackstone (4th week).
"A BROADWAY HONEYMOON"—Howard's (8th week).
"OH, OH, DELPHINE"—Illinois (5th week).
"THE TEMPLE"—Studebaker (2d week).
"REPERTOIRE—Fine Arts (2d week).

REHEARSING ON THE ROAD.

Billie Burke, playing "The Amazons" en route, is rehearsing her new play, "The Land of Promise," in Philadelphia this week, with Charles Frohman giving it his personal inspection. Its premiere takes place in New Haven Nov. 26.

OBITUARY

St. Louis, Nov. 19.
Dan S. Fishell, manager of the Princess, this city, died Nov. 13 after an illness of six months. The funeral, held Sunday, Nov. 16, was one of the largest here in years. Mr. Fishell was born at Louisiana, Mo., and entered the local theatrical field in 1900. He managed Elery's Band on its tours over the country and for five years was manager of publicity for Barnum and Bailey's Circus. He was also manager of the Garrick theatre here for the Shuberts, also at Delmar Garden until he conceived the idea of a vaudeville theatre, the Princess, at Grand and Olive, where he staged playlets and featured the Princess Minstrel Maids; this, his last venture, met with popularity, and he realized a small fortune on it.

Chicago, Nov. 19.
James K. Seebree, president of the Saratoga Hotel and Restaurant Company, died at his home in Michigan avenue Nov. 17 from a general breakdown. He had been sick since last August and had been in a critical condition for a week. He leaves two children, Roy and Mabel Seebree.

O'Rilla Barbee (Barbee and Hill) died Nov. 16 at Cleveland.

Chicago, Nov. 19.
George Grasshoff, formerly leader of the orchestra at the Majestic, and more recently at the Folly, died Sunday of hasty consumption.

Bailey Avery, about 50 years old, for nine years general press representative for the Jos. M. Gaite's attractions and who for ten years prior to that had been connected with the press departments of several Manhattan playhouses, was found dead in his room at Browne's Chop House at 11 o'clock Nov. 16. One of the house attaches, who had just waited on Avery, returned to find his lifeless body. A fit of coughing is said to have burst a blood vessel in his neck, causing instant death. He had been an invalid for some years, but managed to stick to his duties at the Gaite's office in New York. Avery's wife died some time ago, but two daughters, living in Los Angeles, survive. The funeral was conducted from the Broadway Tabernacle (Broadway and 56th street) Thursday morning and the remains shipped to Chicago for interment.

Alfred Sanford Samuels (Fred Sanford of Sanford and Darlington), aged 47 years, died Nov. 14 in the Samaritan Hospital, Philadelphia, of a complication of diseases. Samuels had been on the stage 30 years. He was married March 7, 1897, to Mary A. Roach (Dot Darlington) with whom he worked in vaudeville until three years ago when Miss Darlington suffered a nervous breakdown. Samuels then did a single. The widow, three brothers and five sisters, live in Baltimore, where the remains were interred.

Musical La Moine (The Musical LaMoines) died Nov. 4 at Vancouver

from an operation for appendicitis. A widow and son, living at Seattle, survive.

Catherine Marshall, wife of Godfrey Marshall and mother of Harry B. Marshall, the author and composer, died Nov. 9 at the family home in Indiana, Pa., of asthmatic bronchitis. She was about 70 years old.

Orilla Barbera (Mrs. Arthur Hill), died suddenly from a paralytic stroke Nov. 12 in Cleveland. A mother and husband survive.

John F. Dolan, proprietor and manager of the Lyric, Dover, Del., aged 43 years, after a short illness, died last week at his home in that city. A widow and three sisters survive.

Daniel D. Carter, author of "The Master Mind" and a number of vaudeville sketches, died suddenly Nov. 12 at the home of his brother in Brooklyn from the subsequent results of an attack of pleurisy. Carter was a former St. Paul newspaperman. At the time of his demise he had written two new plays, which had been accepted by New York managers for production this season.

CABARET.

The New York Roof is going after business through the innovation of having two couples, both professional dancers, on its entertainment program. Mae Murray and Leo Von Dell make up the second team, with Joan Sawyer and Sebastian remaining. Miss Sawyer returned to the roof last week, after an absence of several days, to find Miss Murray had built up quite some prestige for herself while substituting with Sebastian. Miss Sawyer put her foot down, issued an ultimatum her dancing partner could dance with no other professional on the Roof during her engagement there, and then the dancing girls started to scour up support, in proof of the greater popularity. The Roof management at once saw the possibilities, in a business way, and will permit the dancing couples to vie with one another, meanwhile allowing Mrs. Peck, the society instigator on the Roof, to employ the situation as best she can, for the encouragement of the "Fifth Avenue trade."

The feeling between the two female dancers on the Roof grew acute Monday night when Miss Murray and Mr. Von Dell danced their "Bachanaale." Miss Sawyer claimed it was a derivation of the "Barcarole" and that as it was taught Miss Murray by Sebastian the other team had no moral right to it. Miss Sawyer is said to have asked for a second male partner, as she did not wish to be confined to Sebastian only. Wednesday to make the matter more difficult, William Morris added another dancing team to the bill, (Miss) Billie Allen and DeLisle, a Frenchman. With all the dancers around, including the Whirlwind Millers, the singers in the Roof's

Cabaret show have been dispensed with.

A chain of "Model Dance Halls" is being spread over the east. Sidney S. Cohen, a real estate operator, is behind it. A nickel a dance is the scheme. There are halls now established at

Newark, Philadelphia and Brooklyn. In Newark the floor will accommodate 1200 couples.

Hale and Patterson are looking for Cabaret engagements. They are "Tommy" dancers, recently in vaudeville.

CORRESPONDENCE

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

JOHN J. O'CONNOR
 (WYNN)
 In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
 MAJESTIC THEATRE BUILDING

McVICKER'S (J. G. Burch, mgr.; agent, J. L. & S.)—Diversified bill with plenty of action. Witnessed Monday night it went well with an audience that filled the house from top to bottom. Opened by Ten Dark Knights, a troupe of negro entertainers, who sang, danced and "doubled" in brass. The members of this aggregation were lively, had rather good voices, and they also demonstrated comic abilities at times that brought them much cum of laughter. After they had fairly worn the stage floor thin with their dancing, Elizabeth De Orsay stepped on to sing in a spot-light. Her songs were of the classic and some classic sort, and she was not always just on the key, but outside of that she seemed to get on fairly well. Paul and Asella next had the stage with a big screen and they proceeded to give a shadowgraph entertainment that was amusing, although some of the pictures shown were offensive. And not such as should be shown in a family theatre where refined people congregate. Hagar and Goodwin, who have been appearing in the outskirting vaudeville houses for some time, were received with applause as they came on the stage. They appeared to have many friends in the house. One at the piano, chimed in at times while the other sang a good share of the time. They went so well they had to respond to two encores. Lalor and Mack, two men, one working straight and the other as a clown, held the stage for some minutes, and they offered some patter that was diverting, and a good share of it was new, too. The younger one sang a song or two, displaying a voice of good quality. The third, Augustus Hannons had no trouble at all in eliciting applause with their Indian club work, which is the best of its kind. The Dollar Troupe of eight persons did some bounding and balancing that got over nicely. The comedy element was furnished by a stout person who did some ludicrous things. The smaller girl in the act bounded from a springboard, and, doing a double somersault, landed on the shoulders of a man standing on the shoulders of another one, and this furnished the end of the evening. Grace Cameron had the headline spot and she sang and gave her impersonations and did some travesty stunts that made her stay on the stage interesting. She was a bit shy on Italian dialect in one of her songs. Augustus Neulville and his buyers offered a political sketch which had moments of keen interest. It was fairly well enacted, but it was difficult to ascertain just what the sketch meant at all times. The bill had been changed from original engagements of Hagar and Goodwin, who had been slated to dance with Miss Barbee, and Ward Baker, billed as the soulful violinist, was not on the bill, at least on Monday night. REED.

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.)—Barring the actual value of names, and nowadays a name doesn't figure much in vaudeville, this week's Majestic show runs pretty close to the Blou Dream-Hippodrome-Idle Hour cast, and that goes without saying. Of course, there are a few good acts on the bill, but one naturally expects a few good acts on every bill (even Hamburger's bills), but collectively, the outfit measures many points behind the big time average. Incidentally, business looks off at the house. The Monday night gathering showing up mighty slim for a Majestic night. The top-liner, Marie Dressler, seems to have hit the toogoo as far as vaudeville is directly concerned. A repertoire of three numbers, one of particular suggestive and all bound round with a flock of vulgar wiggles, brought the musical comedy star just through with nothing to spare. One costume was employed for the specialty. Remembering the same outfit but a few years back, one might conclude that vaudeville has either gone ahead or Marie Dressler has right-about-faced. Before going into details it might be well to record that Hunting and Francis, and Willis and Hassan, the latter closing, were the sole attraction. The former three took the show's honors without any opposition. Arena and Victor opened the ordeal with a routine of dances, mostly of Spanish origin, followed by Paul La Croix. Both did fairly well, with the latter, putting the bulk of applause. Hans Roberts, who usually has a good sketch, came next with "A Daddy by Express," one of Edgar Allen Woolf's comedy vehicles. It seemed to please a certain portion of the house, and it might be said that the entire cast did their best for the piece. The Harveys De Vore Trio danced to fair results, while Ramezes, a magic man who among other things hypnotized a goose, pulled a safe hit. The big flop of the week fell to Add Hoyt's Minstrels, a septet of cork artists who seem to labor under

the impression that the windy middle west was discovered in the last six months. Their numbers, all of the past century vintage, could be jerked out and substituted by something modern. The comedy, particularly the closing bit about the shirt, is absolutely and positively impossible. To be brief, Add Hoyt gave birth to a nifty idea when he schemed out the minstrel plan, but his execution is just a trifle. The headliner followed. The pictures were good. WYNN.

PALACE MUSIC HALL (Mort H. Singer, mgr.; agents, Orpheum).—Considerable interest was manifest in the program for the reason that there were two acts which were new to vaudeville. First, Dady, who away from the footlights is Mrs. Dady, made her debut as an operatic singer in the two-day realm, and Mr. and Mrs. Vernon Castle, who have taken up society dancing, also made their initial steps before a variety audience. These two acts sufficed to fill the house, Monday afternoon, and it was said at the box office that the advance sale for the week was of unusual proportions. Outside of the acts mentioned, there were numerous others that brought out applause and laughter. Taylor Holmes, billed as not present, who was Parisian Three, an act that made good last week at the Majestic, was impressed into service. "A Dash of Spanish," furnished by La Valera, who sang a little and danced more. She was assisted by Melvin Stocker, who sang a lot and danced less. Tenor singing and soprano dancing comprised the act, and it went as well as it deserved, and the audience found itself in a mood to applaud politely if not energetically. The came Dorothy Dueselle and her company, who offered a book reading, a "Crockology," styled a satire on the prevailing crook play. It was all of that and then some. Those who have been steeped in the crimes of the crook play found it diverting, and the little surprise at the finale was quite in line with the philosophy of the plays of the underworld, and appeared to tickle the audience not a little. After this the Parisian Three came on and sang street songs of Paris and Rome, and then the tall, lank member of the trio played the concertina to such good advantage that he was recalled for several encores. This act made good. The Bellocle Brothers, big of muscle and agile of foot, filled in next, although the program had them down in another spot. They sang and balanced and performed other feats with such mobility that their act was frequently punctuated with real applause. Duffy and Lorenz, on next, sang and talked and found much favor. The bill then had Mr. Duffy wrote the patter. If he did, he must be a best reader, quite literally, and his memory is good. Vinie Day (New Acts) was next and then came Dooin and McCool, ball players, who had a hard spot, but were welcomed warmly, as ball players usually are on the stage, and before they were through had won the whole audience over. Mr. and Mrs. Vernon Castle had next to closing position. In the case of dancing, they may pass in vaudeville. The Hockney Family of six close the bill. They danced, rode bicycles and unicycles, and tried hard to hold the spectators until the final curtain, but they were unequal to the task, for the bill was long and it was getting late, and the audience was restive. REED.

GREAT NORTHERN HIPPODROME (Fred Eberly, mgr.; agent, E. J. Cox).—Lucille Muller had headline position in the day shift bill, and her wild west act went rather well. The Five Greens offer a varied act which begins with sleight of hand tricks and ends in a musical act. It won close attention. Princeton and Yale, in a loosely written sketch, talked in a smart style, used a lot of slang and stirred up real laughter. Young Brothers opened. They do balancing and tumbling in Chinese attire and have some good comedy. Tom Kerr, on in second place, played a violin so well he was recalled for three encores. Greig and Elmina had the third spot. They seemed to be more than ordinarily level headed, for they balanced chairs, tables and other things upon their brows in a manner to call out many exclamations of wonder. Greig carried a big leather sofa down the aisle, balanced by one leg in the middle of his forehead, which caused those sitting along the aisle some little discomfort, but he was equal to the task. In the closing, the talk in the lobby as the show was letting out. The Three Dixie Girls, who followed, did not have a very good time of it. They were dressed in old-fashioned garb and sang numerous songs, but without any too much success. One of the young women has a deep voice that borders on

TALKS TO THE PROFESSION

By OTTO HENRY HARRAS

In the last three months Mr. Oscar Leon was persuaded to visit a vaudeville theatre once a week and enlighten the writer into the possibility of the good he could do vaudeville artists I had asked him to hear (unbeknown to the artists). After explaining what he could do, I was astonished.

Mr. Leon stated that with probably from six to twelve lessons these artists would have voices that would be at least a hundred percent. better and improve daily, likewise there would never be any chance of their voices breaking down. Mr. Leon said, that there were hundreds of artists in vaudeville that had good voices, but did not know how to use them. Sooner or later, their voices would break down and cause them no end of trouble, at the same time costing them thousands of dollars for cancelled contracts.

Mr. Leon will give gratuitous hearings to the profession, Mondays at 5 P. M. Appointments for "voice-trials" by letter only.

OSCAR LEON
AEOLIAN HALL
West 42nd Street
Near 5th Avenue
NEW YORK CITY

the baritone order, and her solo was a novelty, at least. They closed with plantation melodies, but their efforts were not rewarded with much applause. **REED.**

HALSTED EMPRESS (Harry Mitchell, mgr.; S-C).—Another corking good bill and banner houses all day Sunday. Homer Lind and his company came in as an extra added attraction, and the result was a show that had very few weak spots. It was long on comedy. "The Opera Singer," in which Mr. Lind appears, he has been in Chicago with upon two dozen different occasions, and it would seem that every one in the city had seen him at one or twice, but it still goes well. One of the other big features of the bill was "A Day at the Circus," which consisted of a series of performances by trained animals, the best thing being the sums in arithmetic by a mule. This animal showed remarkable intelligence and went through its paces without a hitch. This had the closing spot. Next to closing came the American Comedy Four, three men and a girl, who rely considerably on grotesque costumes for fun, and yet have some comic talent. They sang, danced and did a lot of slapstick work, and they caused gusts of laughter and some little excitement before they left the footlights. One of the cleanest and soundest hits of the bill was made by Ned Nestor and Boss Delberg, a singing, dancing and talking team that came on in "F" place. This act would grace any big bill, and is neat, clean and wholesome and genuinely funny. The audience gave this pair an ovation, and they deserved every bit of it. A force of fast and furious sort called "What Would You Do?" offered by John R. Gordon and Co., came on early. This was played by two men and two women, and had the merit of being clean, and was also quite funny in spots. It brought down the house. Four Ladda Comiques opened the show. They were funny in their rough way and they started the entertainment at a fast pace which was not let down a moment. Aisey Sexton, billed as the boy minstrel had second place and he sang and danced in a dapper style and made a decidedly nice impression. **REED.**

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—McIntyre & Heath opened in "The Ham Tree" Sunday. One week.

AUDITORIUM (Bernard Ulrich, mgr.).—Evelyn Nesbit Thaw opened Tuesday night with her road show.

BLACKSTONE (Augustus Pitou, Jr., mgr.).—Stratford-Upson-Avon Players in Shakespearean repertoire.

COHAN'S G. O. H. (Harry Ridings, mgr.).—Raymond Hitchcock doing banner business of the town in "The Beauty Shop."

CORT (U. J. Hermann, mgr.).—"A Modern Girl" opened Sunday night.

FINE ARTS (Alfred Perry, mgr.).—Repertoire company in short plays.

GARRICK (John J. Garrity, mgr.).—William Hodge doing excellent business in "The Road to Happiness."

HOWARD'S (Frank O. Peera, mgr.).—"A Broadway Honeymoon," nearing end of engagement.

ILLINOIS (Will J. Davis, mgr.).—"Oh! Oh! Delphine," moderate returns.

LIBERTY (Kilmit & Gassolo, mgrs.).—"The Common Law."

LA SALLE (Harry Askin, mgr.).—"A Trip to Washington," still keeping up a good attendance.

NATIONAL (John B. Barrett, mgr.).—"Mutt and Jeff in Panama."

OLYMPIC (George C. Warren, mgr.).—"Way Down East" opened Sunday.

POWERS (Harry J. Powers, mgr.).—"A Good Little Devil," playing to fair returns.

PRINCES (Frank J. Depp, mgr.).—Doris Keane in "Romance," still the talk of the town.

STUDEBAKER (Sam Lederer, mgr.).—Mile Trentini in "The Firefly," opened Monday night.

VICTORIA (Alfred Spink, mgr.).—"One Day."

Guy F. Lee has been made Sunday editor of the Tribune.

"A Night with Columbine" is now in its fourth week at the Little theatre.

"Mutt and Jeff in Panama," which recently played an engagement at the Olympic, is at the National this week.

The Chicago Grand Opera season will open Monday night at the Auditorium with Mary Garden in "La Tosca."

Alderman Pretzel has announced that he is about to draft an ordinance which will regulate the tango in Chicago.

Milton Kusel is now in advance of the James K. Hackett players to the Finn & Helman houses through Wisconsin.

The Campus Players of Northwestern University will present "The Witching Hour" at the Ravinia theatre Friday, Nov. 21.

The Rosemary Club will hold its annual charity party the opening night of "The Poor Little Rich Girl," Dec. 1, at Powers.

Gene Quigley, in the Colonial box office for several years, is now in the city ticket office of the Lake Shore railway in Chicago.

May Seamon, who does a single, has left the American Hospital, where she has been for three weeks on account of an operation.

E. J. Timponi is now with the Redpath company, booking Amato, the Italian baritone, Fannie Bloomfield Zeisler and Padewski.

Four companies will soon be playing "Little Lost Sister," the drama of the underworld by

Mrs. Virginia Brooks-Washburne. It was recently rewritten.

The musical comedy which will be staged at the La Salle in February, is by Ray Peck, Benjamin Haggood Burt and Hugh Ford. A composer has not yet been selected.

Norman E. Field, who for the past two years has been manager of the Orpheum in St. Joseph, Mo., is now manager of the Willard, Chicago, for Jones, Linick & Schaefer.

Announcement is made of the engagement of Cliff Almy of the Olympic box office and Kathryn Couths, of the W. M. V. A. No time has been set for the wedding as yet.

Emma Trentini opened Monday night at the Studebaker in "The Firefly," a musical comedy which suits her style to perfection. She was greeted warmly by a good house.

Frank Coleman was arrested Monday night for running down the alley between the Palace Music Hall and Cohan's, shouting fire. Panics were narrowly averted in the two houses.

Rena Arnold, formerly of Donovan & Arnold, who has been doing a single for the past six months, has been booked over the Pantages time. She opened in Minneapolis last week.

"Snow White and the Seven Dwarfs" will not be seen in Chicago, as announced some time ago. The piece has not been doing well on the road and will be withdrawn Saturday, Nov. 22.

"Way Down East" opened at the Olympic Sunday night to a very good house. The piece has played McKivick's for a number of years, and it will probably draw its old clientele in its new quarters.

David G. Fischer, author of "Lavender and Old Lace," is in the city getting ready to rehearse the third company which is to play the piece on eastern time. The company will open Christmas.

May De Sousa, who has been playing in "Miss Caprice" at the Studebaker, has been sued in the municipal court by the management of the Kafo shop for \$52.50, said to be due for a gold ring and two brooches.

The 100th performance of "The Road to Happiness" was celebrated at the Garrick Monday night. This show appears to be going on at its usual gait. This is the first dramatic show of the season to reach the century mark.

Raymond Hitchcock gave a professional matinee of "The Beauty Shop" at Cohan's for "Chauncey" Oicott afternoon, Nov. 14. It was attended by all the players in the city. The house was packed to suffocation and the show went like a riot. Mr. Oicott sang and De Wolf Hopper recited "Casey at the Bat" as extra features.

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EMPRESS.—"Court by Girls," meritorious evening, with Mark Fawcett, in the principal role, and carrying special scenic equipment, had its premiere at this house. The act consumed 27 minutes. While pretentious and elaborate, the offering was otherwise dull and commonplace. "A Night in Hawaii" (return engagement), topped the show, going tremendously big for a repeater. Carter and Waters, in their suffragette skit, were well liked. Dorothy Vaughan worked hard to please and won scores. The American Trumpet Trio, handling the opening in the Blank position, scored. The Three Ullico Midgets did not come up to requirements. Bobbie Robbins, dialectician, was generously applauded.

ORPHEUM.—Bill showed more class than usual. Ellen Beach Yaw got advantage. Harry Fox and Yanciel Doller was a pronounced hit. Genaro and Bailey were artistic and consequently hauled down legitimate applause. George Rolland and Co. in "Fixing the Furnace," it is too late a lot of laughter. The Blank Family held down the closing end with credit. The Six Musical Cutties repeated their success of the previous week, while the Three Collegians again successfully opened the show. Joe Welch was another of the holdovers who duplicated the hit of last week. Welch changed his opening routine slightly, being assisted by two local kids he picked up on the street, and it assisted him greatly in evoking laughter.

COIT (Edmond F. Curran, mgr.).—"The Merry Countess" (first and only week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.).—Julian Ellinge Co. (first and only week).

GAITY (J. J. Rosenthal, gen. mgr.).—"Triumph" (fifth week).

TRIVOLI (O. O. Leahy, mgr.).—"The Merry Countess" (first and only week).

ALCAZAR (Belasco & Mayer, mgrs.).—Vaughan-Lytell, stock (fourth week); current, "Man and Superman."

SAVOY (W. A. McKensie, mgr.).—Picture.

The wife of Yodier Eddie Wright presented him with a 9½ pound baby girl here Nov. 9.

The Globe moving picture theatre at Mission and 22d streets, was condemned Nov. 13 by the local Grand Jury.

Jane O'Rourke, lately a player here at the Alcazar, is now of the Savoy Tabloid Stock Co. at the Wigwam.

The Acme Stock Co. is reported to be playing a season of rotation stock between Wheatland, Placerville, Lincoln, Folsom and Roseville, Cal.

Glenn Brown, until recently leading stock player at the Savoy, Pasadena, Cal., opened Nov. 12 at the Crawford, El Paso, Tex., for an indefinite engagement.

Earle M. Gardner recently concluded his second season as stock director and comedian in Colorado Springs, Colo., and is recreating at the home of his folks in Los Angeles.

George W. Stanley, erstwhile vocalist and thespian, is reported to be director of publicity now at the De Luxe theatre, a new feature film playhouse in San Jose, Cal.

Bert Levey is now booking the extra added attractions into the Empress, this city, where heretofore the Western States Vaudeville Association has been the favored agency.

Mary Ambrose, successor of Catherine Hayes in "The Candy Shop" at the Gaity is giving a satisfactory interpretation of the part of Miss Bashfield, the eccentric candy store forelady.

The exclusive exhibition of the pictures of the recent Rugby game between the University of California and Stanford University teams proved a strong card here last week for Pantages.

A goodly portion of the local cabaret entertaining fraternity of Frisco gave a variety show and all-night ball Nov. 12 in the auditorium of the German House at Polk and Turk streets.

The unusually healthy attendance here at the Coliseum Rink since the opening of the season recently is generally regarded as being strongly indicative of a skating revival this year on the Coast.

From Moose Jaw, Saskatchewan, Canada, comes the information that the Moose Theatre Stock Co. has closed its season there and with a reduced number of players is touring the Canadian towns in repertoire.

Some time next week there is expected to be a large opening in the basement of the Gaity, a combination American and Chinese restaurant and cafe, under the management of a company of local Orientals.

Contrary to a late false alarm report, there has been no change in the scale of prices at Bert Levey's. Prices are in there likely to be any increase of admission while the "opposition" circuit's Republic continues at ten cents top.

The old Barton Opera House in Fresno, Cal., is to be extensively remodeled, according to the tentative plans that are now in process of preparation by local architects. The owner of the property is L. L. Cory. It will happen after this season.

Although considerably more than a year away, the directors of the Panama-Pacific International Exposition are already formulating plans for electric light illuminations on an elaborate scale. In main this detail will be directed by W. D'Arcy Ryan.

Howard McKike, a hardware salesman of the city, was granted an interlocutory decree of divorce from the Honorable McKike, a former said to have been playing here for several weeks past in a theatre in the Mission district. The suit was undefended.

From Sydney, Australia, comes the report that the California Trio, a vaudeville act sent from here to play the Brennan-Fuller circuit, was closed after the opening performance. They came back as far as Honolulu and are expected to return here by an early boat.

The Sutter movie theatre on Sutter street, between Fillmore and Steiner streets, this city, has once more proved a bloomer and is in the dark column. The last proprietors were interested in the connection with the recently organized California Motion Picture Corporation.

The female member of the act of Snyder and Hall, last week at the Empress, was out of commission during the absence of Bert Levey's local engagement. One of the members of the "Cupid's Syndicate" offering managed to fill the vacancy well enough to prevent the act from laying off.

The Hotel Men's Association of this city is still fighting tooth and nail, both individually and collectively, against the proposed inside inn at the Panama-Pacific Exposition, and much stronger pressure is now reported being brought to bear in the direction of a revocation of the Exposition privilege.

Bob Cunningham returned to Los Angeles the latter part of last week, relieving William R. Dailey in the management of Bert Levey's Republic. The position of general representative and field man, made vacant by the recent resignation of Dailey, is still open, and will probably not be filled right away.

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*PROVIDENCE, R. I.—Scenic Temple
NEWPORT, R. I.—Opera House.
*CAMBRIDGE, MASS.—Scenic Temple
ATTLEBORO, MASS.—Columbia Theatre
N. ATTLEBORO, MASS.—Starkey's Theatre
*MALDEN, MASS.—Scenic Temple
*LOWELL, MASS.—Merrimac Sq. Theatre
*WALTHAM, MASS.—Scenic Temple
PUTNAM, CONN.—Bradley Theatre
EVERETT, MASS.—Broadway Theatre
CONCORD, N. H.—Conn's Theatre
NEWBURYPORT, MASS.—New Orpheum Theatre
LEOMINSTER, MASS.—Music Hall
MILFORD, MASS.—Opera House
WAKEFIELD, MASS.—Princess Theatre
WEYMOUTH, MASS.—Opera House
ROXBURY, MASS.—Superb Theatre
GREENFIELD, MASS.—Bijou Theatre
HILLSBORO, N. H.—Scenic Theatre
EAST BOSTON, MASS.—New Scenic Temple
ROXBURY, MASS.—Roxbury New Scenic Temple
SOUTH BOSTON, MASS.—New Scenic Temple
WOBBURN, MASS.—New Scenic Temple
ELMIRA, N. Y.—Mozart Theatre
ALBANY, N. Y.—Colonial Theatre
PEEKSKILL, N. Y.—Colonial Theatre
NEW YORK CITY.—Hamilton Theatre
NEW YORK CITY.—Jefferson Theatre
NEW YORK CITY.—86th Street Theatre
ATLANTIC CITY, N. J.—New Nixon Theatre
TRENTON, N. J.—State Street Theatre
ANNAPOLIS, MD.—Colonial Theatre
BALTIMORE, MD.—Grand Theatre
*BALTIMORE, MD.—Victoria Theatre
FREDERICK, MD.—City Opera House
HAGERSTOWN, MD.—Academy of Music
DOVER, DEL.—Opera House
SMYRNA, DEL.—Opera House
*WASHINGTON, D. C.—Casino Theatre
YORK, PA.—Mystic Star Theatre
CHESTER, PA.—Washburn Theatre
HAZELTON, PA.—Palace Theatre
LEWISTON, PA.—Opera House
LOCK HAVEN, PA.—Garden Theatre
MT. CARMEL, PA.—Majestic Theatre
NORRISTOWN, PA.—Garrick Theatre
POTTSVILLE, PA.—Slater's Theatre
LANSFORD, PA.—Opera House
PHILADELPHIA, PA.—Dixie
PHILADELPHIA, PA.—Frankfort Theatre
PHILADELPHIA, PA.—Point Breeze Theatre
SO. BETHLEHEM, PA.—Palace Theatre
READING, PA.—Hippodrome Theatre
SCHUYLKILL HAVEN, PA.—Opera House
SHAMOKIN, PA.—Family Theatre
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ORPHEUM (M. W. Taylor, mgr.; U. B. O.).—"In the Barracks"; Wanser & Palmer; Rae Eleanor Ball; Jennings & Wilson; Reldy & Currier; Joe Herbert.
BROAD (Nixon & Zimmerman, mgrs.).—Billie Burke in "The Amazons."
FORREST (Nixon & Zimmerman, mgrs.).—George M. Cohan, in "Broadway Jones."
GARRICK (Nixon & Zimmerman, mgrs.).—Robert Hilliard in "The Argyle Case."
ADELPHI (Shuberts, mgrs.).—"Little Women."
LYRIC (Shuberts, mgrs.).—"Passing Show of 1913."

BOSTON

By J. GOOLTZ.

LOEW'S ORPHEUM (V. J. Morris, mgr.).—Vaudeville and pictures.
LOEW'S ST. JAMES (B. Frank, mgr.; agent, Loew).—Vaudeville and pictures.
NATIONAL (George Haley, mgr.; agent, U. B. O.).—Biggest business in history.
HOLLIS (Charles J. Rich, mgr.).—Maude Adams "Peter Pan" for one week. House sold out early and additional matinees failed to accommodate demand. Will probably break Boston record for box office receipts.
COLONIAL (Charles J. Rich, mgr.).—"The Lady of the Slipper," with Montgomery and Stone and Elsie Janis. Second biggest business in town. Will probably remain until 1914.
LYRIC (Charles J. Rich, mgr.).—"Stop Thief," first week. Fair business; will probably pick up.
TREMONT (John B. Schoefel, mgr.).—"The Fight," first week. Opened to poorer house than expected and not favorably received. It is too clean in present state.
PLYMOUTH (Fred Wright, mgr.).—Dark because of erratic actions of the Henry Jewett Players. Opens next Tuesday.
BOSTON (A. L. Levering, mgr.).—"The Whip." Doing tremendous business at low scale. Will probably remain a month longer.
SHIBERT (E. D. Smith, mgr.).—Al Jolson in "The Honeymoon Express." Next to last week. Business holding up well.

MAJESTIC (E. D. Smith, mgr.).—"Bought and Paid For." Has taken a slump, but business boomed again this week because of clever advertising campaign.

CASTLE SQUARE (John Craig, mgr.).—Stock, "The Count of Monte Cristo." Big business.

HOWARD (George E. Lothrop, mgr.).—Blanche Baird's "Big Show" and house vaudeville. Capacity.

GRAND OPERA (George E. Lothrop, mgr.).—"The Monte Cristo Girls." Business picking up at this big house through hard booming.

GALEITY (George T. Batcheller, mgr.).—"The Girls from Starland. Good business."

CASINO (Charles Waldron, mgr.).—Dave Marlon's Own Show.

The Boston Press Club Thursday night of this week pulled off the snappiest private theatrical performance in the history of the city. Al Jolson, Ray Samuels, Melville Ellis, Ann Wheaton and Donald McDonald, with nearly the entire company from "The Honey-moon Express," the entire "Stop Thief" company, the National vaudeville bill with only two exceptions, and many of the principals of "The Lady of the Slipper" gave specialties. Some night!

Loew's Orpheum has an idea of Manager Victor Morris's to have each of the girls carry a watch in order that patrons desirous of catching trains can ascertain the exact time. Margaret Brown was asked the time last week by a flippant young man who touched her chatelaine watch apparently to read the time for himself. Ten minutes later she found the watch had been stolen. Morris's idea will be continued, but the girls are to wear wrist watches.

Charles Dillingham, accompanied by his bride, who was Ellen Karney of California, will come to Boston next week for the double purpose of seeing the Harvard-Yale game and taking a glance at "The Lady of the Slipper" to see if it is slowing up any.

When the Scollay Square Olympic opened Monday night, about 20 policemen were stationed in front of the \$2,000,000 house to keep the crowds moving. It was a good idea, especially as the cops shoved about half the crowd into the foyer who had no intention of buying tickets but who bought because it

was hard to stem the tide and get out to the street again.

A wholesale protest was entered this week against the erection of a picture house by a private corporation in the Everett district because it was discovered that the building planned will be far from fireproof. The Everett Board of Trade has made official objection and it would appear as if another theatre builder had learned that it is foolish to try and erect a structure in Greater Boston which is not fireproof.

The Hollis has secured for its next musical attraction Donald Brian in "The Marriage Market." It will come here after it closes at the Knickerbocker.

David E. Dow, a former Boston attorney, who left the stage to practice law has abandoned the legal profession and will go on the small time again. He is booked for Thanksgiving week at the Globe in "Suppressing the Press."

The Toy theatre has accepted a play entitled "The Gordian Knot," written by Grenville Vernon, one of the dramatic reviewers of the New York Tribune. It will be produced in January.

John Williams, a New York small time actor, was sentenced to one year in the House of Correction in the city police court on a combined charge of having drugs in his possession and with shoplifting. He made a dramatic plea for acquittal stating that he had taken the drug (heroin) because of ill health, and that while under its influence he had taken the articles. He claimed to have bookings which would have to be cancelled if he was sentenced and would mean that he would be blacklisted by the booking agencies.

Emmett L. Beach, a Harvard student from Saginaw, Mich., has been awarded the \$50 prize by the Harvard Dramatic Club for a farce entitled "Let's Get Married." It will be presented next month at a Boston theatre by Harvard men.

Mary Young, wife of John Craig, manager of the Castle Square stock, has left Boston, following her two weeks' lay-off, to resume her place as the lead in "Believe Me, Xantippe," which will go as far west as Chicago.

William Hurburt, author of "The Strange Woman," was expected to give an address before the Drama League, but his visit here was devoted entirely to making changes in the production in which Elsie Ferguson is giving the cleverest work of her career. The show as it played here was charming, but did not have quite enough punch to appeal to the masses.

William Harris, Mr. Frohman's partner, took a flier to Boston last week, being in the city during the visit of Bayard Veiller. The latter got as much free press space as would be

given Sarah Bernhardt and did much to save the expurgated version of "The Fight" from a frost.

The "Bought and Paid For" company at present having a run at the Majestic, has been broken up twice in the last act by Frank Craven who plays the role of James Gilley. One night last week Marie Nordstrom in the role of Fannie Blaine lost her composure entirely at the hysterical laughing of several women in the audience, joining in the laughter, despite the fact that she bit her lip until it nearly bled to try and check herself.

The illustrated travel tours are at present having an epidemic in Boston and all are making money.

"The Lady of the Slipper" at the Colonial, which is in for a run, is playing the \$2 price scale and the reason ascribed by theatrical rumor is the howl which the Chicago press made at the \$2.50 scale imposed in the Windy City. The management will not admit this, however, asserting that the \$2 scale was decided upon for Boston because the increasing patronage was expected to make up the deficit.

The only two openings next week are Nazimova in "Bella Donna" at the Hollis Monday night and "The Broad Highway" for the first time on any stage Tuesday night at the Plymouth by the Henry Jewett Players.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Lydia Barry, hit; George Felix & Barry Girls, laughing success; Three Types, novelty; O'Brien, Dennett & O'Brien, very big; Dore Augtin & Co., liked; Chalk Saunders, entertained; Stewart & Keely, good; Gormley & Caffrey, good.

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NIXON (Harry Brown, mgr.; agent, Nirdinger).—Russell & Hartman, headlined; Davis' song, liked; Castle & Tower, very good; Lottie Gardner, good; Munson Bros, pleased; pictures (first half). Gertrude Lee Folsom & Co.; 10th, (second half); Duffett; Cummings & Ellis; The Maynards; West & Walsh (second half).

NIXON (Fred W. Moore, mgr.).—The Misleading Lady, premiere, 17-18; Madame Malvina Lobel and Yiddish Players, 19-20; William Collier in "Who's Who," 21-22.

The mother of Jake B. Isaac, who managed the Savoy, died suddenly Friday morning last at Arverne, N. Y. The deceased was 74 years of age. This is the second bereavement in Mr. Isaac's immediate family in the last two months, he having lost his sister in September.

Harry Kelly, who with Lee Harrison appeared at the Savoy last week, is an old friend of Louis Wesley. During the week Harry had a regular time here and he suggested to Wesley that the whole troupe ought to come back in the summer. "Salary don't cut any figure," says Harry, "a quarter (two bits) will do." "Who told you to raise your salary?" asked Wesley. During the week Kelly had a lot of trouble with "Lizzie," the little dog that they use in the act and which is a cross between an alreidae and a dachshund. So a substitute was obtained—borrowed from house painter. The substitute never failed to scratch himself while "on," and it gave Harry a lot of chance to get additional laughs. The mut became known as the "banjo dog."

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Splendid show. Morgan & Rice, acrobats with brains; Binna, Binna & Binna, excellent foolery; Willard Clarke, one long howl; Robins, somewhat different imitator of musical instruments, standing alone; Orford's Elephants, truly great; Foster & Lovett, old stuff; Alcide Capitaine, still there.

TULANE (T. C. Campbell, mgr.).—"Fine Feathers," supremely ambitious cast in inconsistent play; excellent business.

FRENCH O. H. (M. Affre, impresario).—French Opera Co. in "Faust," "La Fille Du Tambour Major," "Manon" and "Aida."

CRESCENT (T. C. Campbell, mgr.).—"The White Slave."

DAUPHINE (H. Greenwald, mgr.).—Emma Bunting Stock Co. in "Little Lord Fauntleroy."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Stock Co. in "Man's Enemy."

HIPPORHOM (Lew Rose, mgr.).—De Rosa's Cat Circus; Mile. Clark; Jean Valjean; McIntosh; Earl Thomas; Mack & Lawrence.

LAFAYETTE (H. C. Fourton, mgr.).—Duffin-Radway Troupe; DeWitt Young & Sister; Brown & Jackson; Wilson & Keller; Piano & Bingham.

MAJESTIC (J. C. Kalem, mgr.).—Vaudeville.

ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

Emma Bunting Co. plays Atlanta, Birmingham and Memphis after leaving the Dauphine. The organization then returns to Birmingham for a run.

Mabel and Edith Talliaferro appear at the Tulane next week in Rachel Crothers' new play, "Young Wisdom." The sisters are managed by Joe Brooks. Al H. Wilson will offer a new play at the Crescent also.

Edythe Bryan has written a play with a "punch." The hero is a conductor and the heroine a Childs' waitress.

Schumann-Helms comes to the Athenaeum Dec. 8. Archie Bell says she earns \$300,000 a year.

Opening of the opera proved an affair of unusual brilliance. The troupe has been voted exceptionally good on all sides.

Hendrie and Hamilton are "Tangoing" at the St. Charles.

Annie Russell will place "School for Scandal" in her repertoire.

Clark and Bergman celebrated the 7th anniversary of their wedding in this city.

John T. Pearsall, manager of "The Confession," has sued the Iowa and Arkansas R. R. for failing to get his show to Shreveport on time. \$395 is asked, of which \$800 is estimated profits.

Melba Palmer was hurrying "menagowar" Saturday night when a winking wag yelled: "Hello, chicken!" "You official young man," returned Miss Palmer with every degree of composure. "I'm no chicken! I am a homing pigeon!"

Stanley and Conover are dancing at Fabbacher's.

Local No. 39, I. A. T. S. E. gave its annual ball Nov. 20.

A southern musical circuit, embracing Atlanta, Birmingham, Montgomery, Memphis, Little Rock, Shreveport, Houston, Galveston, Austin, Dallas, San Antonio, Mobile and New Orleans, is practically assured for 1914-15, as the result of an organization whose nucleus has been formed by the N. O. Association of Commerce.

ST. LOUIS

By O. E. CARSON and W. J. DILL.

OLYMPIA (Walter Sanford, mgr.).—"Broadway Jones," featuring Thomas V. Emory, drew packed house against strong opposition.

SHUBERT (Melville Stotts, mgr.).—"All Aboard," with Lew Fields, unusually pretty chorus promises successful week.

AMERICAN (H. R. Wallace, mgr.).—"In Old Kentucky," continues in popularity.

PRINCESS (Arthur Fishell, mgr.).—"The Maid from Dundee," world of fun. Large audience.

STANDARD (Leo Reichenbach, mgr.).—"The Rising Sun," with Johnnie Weber, highly entertained well filled house.

GAYETY (Chas. Walter, mgr.).—Hughie Bernard and "The Honey Girls," received with hearty applause.

COLUMBIA (H. D. Buckley, mgr.).—"The Blessings," good opener; William Slat, made good; Willard Simms & Co., scored heavily; Hilda Hawthorne, excellent; Irene Franklin, scored complete triumph; Pat Rooney and Marion Bent, very good; Mile. Domina Marini, closed well.

EMPRESS (C. B. Helb, mgr.).—"The Passenger Wreck," headlined; Mermaid and Mermaid, clever; Julia Rine & Co., applause; The Bremen, scored; Lightner & Jordan, good.

HIPPORHOM (Frank Talbot, mgr.).—"Elilot & Napes, pleased as opener; Three Flynn Kays, clever; Georgias Bros., sharpshooters; Fairclou, excellent headliner; La Selma & Co., Arthur Whitehead, laughter; Rudolph & Lena, hearty applause; Hiram, divided honors with headliner; Bryant's Circus, fair.

GRAND (Harry R. Wallace, mgr.).—Lawrence Crane & Co., good, Smith & Pullman, The Heartbreakers, successfully headlined; Stone & Hays, entertained; Gertrude Dudley & Co., scored; Mattie Lockett, did well; Paris, harpist, warm applause.

CINCINNATI

By HARRY V. MARTIN.

LYRIC (C. Hubert Heuck, mgr.).—Helen were went big in "Within the Law."

GRAND (John Haydn, mgr.).—"The Aylward, mgr.).—"The Younger Generation" and "Half an Hour," not well known enough to do much. Hence, lots of paper.

WALNUT (Willis Jackson, mgr.).—"The Confession," big business.

ORPHEUM (J. Herman Thuman, mgr.).—"A Woman's Way," to fair house.

GERMAN (O. E. Schmid, mgr.).—"Stock, The euton Players put on "Das Jungferntatst," a musical play, Sunday night.

EMPRESS (George F. Fish, mgr.; N.C.).—Earl Girdeller and Doga, opened; Rich &

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STANDARD (Harry Hart, mgr.)—Stock burlesque, N. R. O. Sunday to see "The City Sports." Alleged immorality at Standard cause of influx.

OLYMPIC (McMahon & Jackson, mgrs.; Programmers)—Charles Robinson, who Robinson Grand Girls' good drawing card. GAYETY (M. T. Middleton, mgr.; Columbia)—Watson Sisters in "Morocco Bound," favorites here; capacity.

LYCEUM (Harry Hart, mgr.; agent, Sun)—First half, Gustav Trio; Bert Lawrence; Grimm & Emmert; "Babe" Winifred; Werher & Young.

A benefit for James Douglass, first manager of Heuck's opera house, at Douglass Hall, Tuesday night, realized a comfortable sum for the aged man. Douglass is the oldest ex-theatrical man in this city.

Safety Director Cash has ordered the managers of all local theatres to have printed in their programs directions for reaching fire escapes, and cautioning patrons to walk and not run, in case of a blaze.

Plans for the combination vaudeville, dramatic and photographic at the Casino, at Clark and Linn sts., call for an expenditure of \$125,000. The stage will be only 25 by 90 feet. J. J. Shevlin, of the Provident Building, will represent local capitalists who are backing the project.

While en route to New York and Memphis, to visit his traveling companies, Robert Campbell conferred in this city with Manager Willis E. Jackson regarding coming shows at the Walnut. Campbell congratulated Jackson over the elegant business the Walnut is doing.

The Grand will get "Milestones" for Thanksgiving and the Lyric, "Little Miss Brown" and "Mrs. Wiggs of the Cabbage Patch"; Walnut, "A Fool There Was"; Olympic, "Follies of Pleasure"; Gayety, "Girls from Happyland," with Billy Watson; Standard, John J. Black's Burlesquers, in stock.

Fanny Leight, fancy skater, and the Rockless Reckless are on the bill at the New Music Hall Rink this week.

Manager Fish, at the Empress, slid one over on Keith's when he got pictures of the James Whitcomb Riley celebration. Keith's had previously widely advertised the films, in anticipation of getting a scoop. But Fish found an operator and changed the movie policy of the Empress by exhibiting views of the Indiana poet. And Fish's pictures, disinterested spectators say, were the better of the two.

PITTSBURGH

By F. D. LANG.

GRAND (Harry Davis, mgr.; agent, U. B. O.)—"Legend of the Enchanted Pool" headed by Carlo Casanova, Lillian Lestora & Clara Sexton, well received; Keno & Green, scored; Harry B. Lester, fine; Belle Story, pleased; Percy Waram & Co., did well; Kimberly & Moore, entertained; Miss Leavin & Co., clever; Halley & Noble, good; The Flying Bolitos, very clever.

HARRIS (C. R. Buckhelt, mgr.; agent, U. B. O.)—Wally Brooks & Sunshine Girls, did well; Hawthorne & Burt, laughable; Hays & Al, pointed, clever; Reyo's & Brook, good; Bush & Engle, fine; Clinton & Jerome, very good; Emli Chevirl, pleased; Martin & Lunsberry, fine.

VICTORIA (Geo. Schafer, mgr.; agent, Sun)—Jules Held & Co., very good; Orlando Troupe, fine; Brown & Lawson, pleased; Sylvia & Mylett, laughable; Miller Sisters, entertained; Anderson Twins, good; Stevens & Bordeaux, fine.

SHERIDAN SQUARE (F. B. Tooker, mgr.; agent, U. B. O.)—Bessie's Circus, laughable; Huskies Russian Troupe, clever; Jere McAuliffe & Co., well received; Webb & Burns, fine; Kenney & Strasselle, did well; Dan Delmar, very good.

EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin)—Hayes & Montromery & DeGroot, well received; Orion Bros., clever; Edna Davis, good; Harris & Hilliard, very

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good; Gibson & Colne, pleased. 20-22, Cliff Marion & Co.; Reeves & Miller; Love & Leslie; Onley Hay Duo; Doris Greenwald.

ROWLAND (P. B. Jones, mgr.; agent, Sun).—17-19, Ellis & Ellsworth, fair; Edith Ward, good; Kennedy & Murray, well received; Cleve & Metcalf, fine; Mine, Adelaide Herrmann & Co., did well. 20-22, The Five Lunatics (four acts to fill).

NIXON (Thos. Kirk, mgr.).—"Years of Discretion. 24, Ziegfeld Follies." ALVIN (J. P. Reynolds, mgr.; Shuberts).—"Her Own Money." 24, Gaby Deslys. DUQUESNE (Harry Davis, mgr.).—"Stock, 'Gloomy Fanny,' hit. 24, 'The Witching Hour.'"

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Rosary." 24, "The Little Rebel." PITT (Geo. Whitebeck, mgr.).—"Stock, 'The Deserter.'" 24, "Mrs. Wiggs."

GAYETY (Henry Kurtzman, mgr.).—Billy Watson's Co.

Thomas B. Harris, Jr., the addition to the Davis Stock Co., is scoring a hit with the fair patrons of the Duquesne.

MILWAUKEE

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Rube Marquard and Blossom Seeley and their "The Suffragette Pitcher," naturally have a clinch in the star position of a generally good bill, although some of the baseball stuff is more or less lost because of lack of close acquaintance with the Glants. Nevertheless there was a sufficient number of fans to make a noise. Rube's apparent and admitted awkwardness, which he says gives him as much fun as it does the audience, provoked screams Miss Seeley came in for her share of appreciation. Lillian Shaw, preceding Marquard and Seeley, if anything, beat the baseball team in the matter of applause. Not featured in any respect, Phina and Co. threatened to halt the proceedings, they having second place on the bill. Bradley Martin and Edith Fabrin did nicely with dancing, while Edward Blondell, with Catherine Cain, registered in "The Lost Boy," the only act with a laugh outside of Marquard. "Making a Play," with Mrs. Louis James, got inside the money. The mechanical Titanic reproduction preceded the closing movies. The Chamberlains won out with a lasso handling turn in opening.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—Carter the Great, headline spot, big hit; "Cloudy" Connors and Sambo Girls, excellent; Latoka, fine; Ernest Rackett, good.

EMPERESS (William Raynor, mgr.; agent, S. C.).—Six Banjophlenda, headlined, good; Joe Whitehead, big hit; "The Fighter and the Boss," excellent; Katherine Kiara, fair; Barton & Lovers, land easily.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Chauncey Olcott in "Shameless Dhu," good for practically capacity entire week. "The Governor's Lady" follows.

SHUBERT (C. C. Newton, mgr.).—Shubert Theatre Stock Co. in "The Squaw Man." Capably handled to good business. "Strongheart" next.

PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co. in "Waldmeister." Better of season and a sell-out. Two sketches Wednesday.

GAYETY (J. W. Whiteside, mgr.).—Ben Welch and company. Fair show and the same business.

Owing to failure to secure sufficient guarantee, the Chicago Grand Opera Co., probably will come here only one day this season, offering "La Gioconda" in the Auditorium on Nov. 28. Things might have been different if the Alhambra, the largest theatre in town, could have been secured, but the Saxe Amusement Enterprises turned the proposition down because the Saxe brothers have grand opera plans of their own and will get the grand opera business this year. The Canadian Grand Opera Co. has been booked in for three performances in March, and is already being advertised.

The first concert on Sunday of the Milwaukee Symphony orchestra in the Auditorium was a great success, more than 3,000 in attendance. The organization has 55 musicians, and will all a long-felt want, obviating the necessity of importing orchestras for certain occasions.

The Monday night performance of "The Governor's Lady" at the Davidson theatre next week will be the annual benefit of the Milwaukee Press Club, which is the most unique organization of its kind in the country. Its annual book, "Once-a-Year," is distributed to patrons.

Rube Marquard and Blossom Seeley, at the Majestic this week, will not go further west than Milwaukee. They are due in Chicago next week, and from there return to the east.

AUSTRALIA

By MARTIN C. BRENNAN

Looking over the acts in these notes, one comes to the conclusion that never in the history of vaudeville have so many imported acts appeared in Australasia at the same time. In addition, several dramatic companies, principally American, are here.

HER MAJESTY'S—Quinlan Opera Co. Business big.

ROYAL—"The Cingalese," to be followed by "Dorothy."

ADELPHI—"The Night Side of London." CRITERION—"Within the Law."

PALACE—Just finishing "On Our Selection" by the Bert Bailey Dramatic Co. Brave Allen Boone opens tomorrow afternoon in "Barry of Ballymore."

TIVOLI—Diamond & Beatrice; Doody & Wright; Bellora; Lillie Langtry; Joe Fantan's Athletes; George Whitehead; Carl & Lillian Mullen and the big hit, Gene Greene. Lasky's "Hobnob" recs. tomorrow.

NATIONAL—The new American contingent, with one exception, opened here, Wednesday, a most unusual day. Two acts, Mahoney Bros. and Dog and the Kimballa, did well. The Australian-Gaelic Operatic Co. was above them; Dixie Southern, too American; and Weaver Saxe Trio, failure.

ALHAMBRA—Harry Barrington has a compact company here, including Amo & Almo, Deville Girls, Max Martin, Mel Brewer, Beattie McDonald, Hart & Kenny, Delwyn & Tye, Harry Collins, Joe Charles and Wal Cotter.

PRINCESS (J. C. Bain, mgr.).—Jack Kearns & Daughter, Walter Whyte, Roy Rene, Little Willie, Ada Selzer, Starr Trio, Daisy Sylvester and James Craydon.

Harry Clay's Bridge theatre is going well. In addition, Clay has a circuit of one-night stands—all money producers.

American acts will have to understand that interstate transportation is not paid for other than those actually working in an act. In the case of animal and other attendants, this is a matter to be fixed up before signing. Wives who don't work, but are carried, are billed as excess baggage. Merely mention this because of a little trouble occurring here last week, when one of the wives, not working in an act claimed misrepresentation on the other side.

Billie Reeves, the drunk, leaves for South Africa, tomorrow.

Artists with animals should understand the quarantine regulations here are very strict. As a case in point, the Mahoney Bros., on landing here, found that they were forced to pay an able-bodied quarantine official \$10 per week to look after their diminutive Mexican spaniel.

Amongst the American acts that came over last week for the Brennan-Fuller house were Francis M. Hubank in tabloid grand opera; Dixie Southern, character comedian, and the

Weaver Schultz Trio, in a novel offering of pianology and sketching. The former act, though fair, was misplaced; Dixie Southern failed to make good, and the Weaver Schultz performers go back by the first boat, I believe.

Lewis Waller, the English dramatic performer, met with an accident whilst in his motor car one day this week and missed the night show.

The demand for fresh faces in the big-time houses here means that nearly all the Australian acts are now crowded out. To an extent, many of the local people have themselves to blame, as they do not strive after new material.

One of the Vardel Trio of gymnasts injured his shoulder two weeks ago. The injury was fixed up by Joe Fantan, playing the opposition house, and the athlete was able to resume in four days.

Lille Brooke leave for America in two weeks. The act did well here.

Allan Doone, the Irish-American actor, who is a motorist of repute, threatened to annihilate the existing Melbourne to Sydney record. The police authorities, however, warned him to desist, which he did.

The Havlans, wire walkers; Four Avaloa, musicians; and the Four Quaint Q's leave by the Sonoma for America tomorrow.

ATLANTA

By R. H. McCRAW.

FORSBYTH (Jake Wells, mgr.; agent, U. B. O.).—Charley Grapewin & Co., big comedy hit; Six American Dancers, liberally applauded; Three Keatons, many laughs; Bert Errol, good; Walter James, fair; Conly & Webb, pleased; Three Dixon Sisters, well received.

ATLANTA (Homer George, mgr.).—"The Firefly" (Edith Thayer), competent company splendid business; "The Trail of the Lonesome Pine" (Isabelle Lowe), 19-22; May Irwin, 25-26; Rose Stahl, 27-29.

LYRIC (Jake Wells, mgr.).—"The Shepherd of the Hills," return engagement, good production, good business. "A Bachelor's Baby" next week (24).

BIJOU (Jake Wells, mgr.).—"Hearts of the Blue Ridge," 13th week, Jewell Kelley Stock Players, excellent company, capacity business.

COLUMBIA (Frank Hammond, mgr.; agent, Greenwood).—"White Way Burlesquers," with Charles Gramlich and Helena Hall; olio, Morris & Morris; (His & Davis; Five Posing Girls; Princess La Cell.

DUTCH MILL.—Burlesque and vaudeville. BONITA.—Tabloid musical comedy and vaudeville.

The Bonita Theatre Co., lessee of the Atlanta Motordrome, has filed a petition in bankruptcy. The plant was built last summer and operated four months.

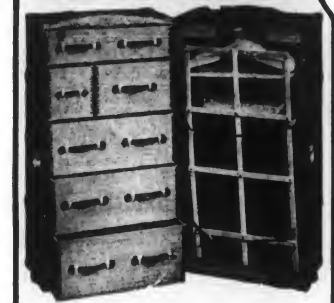
Sousa's Band, playing at the Southern Automobile show last week, gave a concert for the convicts in the Federal penitentiary and was given a vote of thanks by the 1,200 prisoners.

The Eliery Band comes to Atlanta Dec. 11 for a week's engagement under the auspices of the Atlanta Music Festival Association. This band has just closed a two months' contract at the National Conservation Exposition at Knoxville.

The Atlanta Lodge of Moose attended in a body a special performance of the Jewell Kelley Players at the Bijou as a compliment to Jewell Kelley.

The "Little Women" company, at the Atlanta the latter half of last week, played three extra matinees for the benefit of the school girls of the city and did excellent business.

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Marjorie Taylor, in the leading role of
"Little Women," was under the care of a phys-
ician while in Atlanta. She suffered an attack
of blood poisoning from a pin scratch on her
finger.

Savannah is planning a music festival for
next spring and expects to contract for sev-
eral Metropolitan stars after their engagement
in Atlanta.

BUFFALO

By E. P. THAYER.

TECK (John R. Olshel, mgr.).—"High
Jinks" drew well. 24. "Fanny's First Play."
LYRIC (H. Marcus, mgr.; agent, Loew; re-
hearsal Mon. 10).—"J. J. Corbett drew three
largest houses of the season: The Ozarks, skill-
ful; Benjamin Edwards, excellent; Wilson
Franklin & Co., good; Catherine York, excel-
lent; Clark & Ward, classy; Margo's Man-
kin Actors, capital.

STAR (P. C. Cornell, mgr.).—"H. B. Warner
in "The Ghost-Braker," filled the theatre.
21. Crane and Fairbanks in "The New Hon-
dretta."

SHEPES (Henry J. Carr, mgr.; agent, U. B.
O.).—"The Three talking acts divided first honors. Hines & Fox, Ethel
Greene, McConnell & Simpson. Usen's Third
Generation, sensational." R. L. Goldberg,
scored: Apdake's Circus, entertaining; Bissett
& Scott, went well; Mr. & Mrs. Stuart Darrow,
capable opening act.

MAJESTIC (John Laughlin, mgr.).—"Re-
becca of Sunnybrook Farm," splendid perfor-
mance. "Little Violet Mercereau could hardly be
improved in the title role. 24. "Officer 666."

ACADEMY (Gus Schlessinger, mgr.; agent,
Loew; rehearsal Mon. 10).—"Franela, darling
of Clifford & Douglas, eccentric; Harry & Mil-
dred, in "The Plumber's Mistake, funny; B.
Kelly Forrest, original; Mysterio & Co., mys-
terious; Albert Donnelly, amusing; Annie Mor-
ris, unusually good; Robt. E. O'Connor Co., in



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mony Four, enjoyable; The Lucados, thrilling.
ELMWOOD MUSIC HALL (Harry L. Meech,
custodian).—Harugari Frohman under the
baton of Otto Wick assisted by Bertha Chris-
tian-Klein dramatic soprano, rendered an en-
joyable program to a large audience.

CASINO (Rudolph Bros., mgrs., agents,
McMahon & Dee; rehearsal Mon. and Thurs.
6).—Tom Queen, clever; Billy Lamar, hit; Jess
& Dell, went good; business good.

LAPAYETTE (C. M. Bagg, mgr.).—"The
Bon-Ton Girls," scored.

AMHURST (Sol Swardloff, mgr.; agents, Mc-
Mahon & Dee; rehearsal Mon. 6).—Lou Dean,
good; Leo Wells, pleased; Margie Woods, good.

GARDEN (W. F. Graham, mgr.).—"High
Life Girls," one of the best burlesque attrac-
tions here.

FILLMORE (Geo. Rosling, mgr.; agents, Mc-
Mahon & Dee; rehearsal Mon. 6).—Ben Toy
Musical Comedy Co., turning them away this
week.

PLAZA (Shokin, Michaels & Rosing, mgrs.;
agents, McMahon & Dee; rehearsal Mon. 6).—
Lamont Musical Tabloid, scored heavily; Mur-
ray & Johnson, good; Laurence Johnson
clever, coming; Lamont & Milham and vaude-
ville. Capacity business.

Chas. W. Denzinger, late of the Kinemacolor
plant of Los Angeles, and former treasurer of
Shea's, has been appointed manager of the
"Newlyweds" company and will join the show
in Detroit this week.

Jack Cairns former lessee and manager of
the Crystal Palace at Hamilton, Ont., has been
appointed manager of the Family, Batavia,

N. Y., by the Mark-Brock Co. It will play
pictures and vaudeville.

CLEVELAND

By WALTER D. HOLCOMB.

MILES (Frank Rayman, mgr.; agent, T. B.
C.). rehearsal Mon. 10).—"Musical Gollmanns,
open; Leo Filler, good; Joe Carroll; Johnny &
Ella Galvin & Co., "Little Miss Mix-Up," a
Cabaret musical revue, headlines.

PRISCILLA (Proctor E. Seas, mgr.; agent,
Gus Sun; rehearsal Mon. 10).—"The Kitties,
open; Frank Bardon, clever; Geo. & Stella
Donahue, good; Count Von Stromberg, in mu-
sical tabloid, headlined; Ned Norton; The Pe-
kin Zouaves, feature, close.

EMPIRE (Geo. A. Chenet, mgr.).—"Follies
of Pleasure," headed by Dan Coleman.

STAR (Drew & Campbell, mgrs.).—"Dream-
land Burlesques."

COLONIAL (R. H. McLaughlin, mgr.).—"Little
Miss Brown," real good comedy.

OPERA HOUSE (Geo. Gardner, mgr.).—"Mil-
lions."—

PROSPECT (J. W. Lyons, mgr.).—"The
Round-Up," will have a big week.

CLEVELAND—Holden Stock Co., "The
Christian."

DUCHESS—Percy Haswell Stock Co., "A
Night Off."

KNICKERBOCKER—Pictures.

DETROIT, MICH.

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agent, U.
B. O.; rehearsal Mon. 10).—Chick Sale, big hit;

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CHICAGO

(175 rooms)

Special Rates to Artists.

"The Girl," good sketch; Crough & Welch,
good; Lelloy, Telma & Hanco, clever; Anita
Bartling, pleased; Labonati, Servais Leroy &
Co., excellent magicians; James H. Cullen, very
amusing; Provost & Brown, did nicely.

MILES (C. W. Porter, mgr.; agent, T. B.
C.; rehearsal Mon. 10).—"Little Mayer, good
diving act; Dow & Dow, very good; Mayman
All's Wild Moors, excellent tumblers; Eleanor
Fish, excellent voice and fine stage presence,
her pianist lacks proper ginger; Petrie & Budd,
good; Turner & Grace, well liked.

BROADWAY (J. M. Ward, mgr.; S-C; re-
hearsal Sun. 10).—"Warren & Blanchard, many
laughs; Joe Maxwell's Dancing Girls, hit; Pat-
rick, Francisco & Warren, opened; Fenner &
Fox, good; Lee Tung Foo, went big; Herke &
Korac, excellent.

FAMILY (C. H. Preston, mgr.; agent, U. B.
O.).—"Bloomquist Players, funny sketch; Prin-
cess Suzanne, good; Rice Brothers, very good;
Taber & Claire, splendid voices; Goltry & Cor-
riel, very good; The Lawrence Sisters, good;
The Luffed Trio, very good; Jerome & Lewis,
very good.

NATIONAL (C. R. Hagedorn, mgr.; agent,
Doyle).—"Belle Oliver, very good; Lander &
Mack, good; Davis & Scott, hit; Willard, St.
clair & Willard, pleased; Toledo & Burton,
good; Burns, Brown & Burns, comedy; Mar-
ble Hosing & Co., good sketch; Raymond &
Temple, good.

COLUMBIA (Eddie Murphy, mgr.; agent,
Sun).—"Nellie Baker, good; Jeanette Adler &
Cabaret Girls, feature; Robich & Childress,
good; Mizpah, Zebina Co., clever; Mr. & Mrs.
Harry Thorne, laughs; Melvin O'Sell Trio, en-
cored; Lamb's Manikins, good.

DETROIT (Harry Parent, mgr.).—"The Poor
Little Rich Girl."

GARICK (Richard H. Lawrence, mgr.).—"Fanny's
First Play," Fair business.

LYCEUM (A. R. Warner, mgr.).—"Newly-
weds and Their Baby."

AVENUE (Frank Drew, mgr.).—"Supilo,"
by Holden Players.

GAYETY (William Roche, mgr.).—"Ginger
Girls" with Ed Lee Wrothe.

CADILLAC (Sam Levey, mgr.).—"Stars of
Burlesque."

LIBERTY (Howard Pierce, mgr.). Pictures.

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Frank Whitebeck, promoter of the Orpheum, Detroit, has closed negotiations for the construction of new theatres in Buffalo and Washington, both to be devoted to stock. The Detroit house will play Pantages vaudeville.

The Casino Amusement Co. will erect a theatre at Woodward and Warren avenues.

The Miles theatre announces commencing Dec. 1 at 12.30 a two-hour picture show will precede each matinee and that those desiring may remain over for the regular show. In this way the management believes the weekly earnings can be materially increased.

HONOLULU, T. H.

By E. C. VAUGHAN.

BIJOU (J. H. Magoon, mgr.).—Monte Carroll Musical Comedy Co. in "Tasy the King." Doing good business. Two shows a night.

OPERA HOUSE (W. D. Adams, mgr.).—Dark. No shows booked in Nov. or Dec. at present writing.

EMPIRE, HAWAII, POPULAR, YE LIBERTY, pictures only.

The Liberty may be leased to the U. S. authorities for a warehouse in the near future.

Virginia Brimac and the World's Fair Stock Co. closed a six weeks' season at the Royal Hawaiian O. P. Oct. 21, and sailed Oct. 23 for the Islands of Maui and Hawaii, where they will play one-night stands. They will sail for Australia Nov. 5.

Jake Graham, an old-time English vaudeville artist, has come to Honolulu, with the intention of making his home here. Mr. Graham is credited with writing the song "Four Little Fingers and a Thumb," made famous by England's old-time favorite, Chas. Coburn.

Joe Cohen has taken a half interest in the Honolulu Consolidated Amusement Co.

The marriage of J. H. Magoon, manager of the Honolulu Amusement Co., to Juliette Carroll of San Francisco, is to take place early in November.

MONTREAL

HIS MAJESTY'S (H. Q. Brooks, mgr.).—National Opera Co. of Canada.

PRINCESS (A. Wright, mgr.).—"Bunty Pulls the Strings." 24, "The Glad Eye."

ORPHEUM (Geo. F. Driscoll, mgr.; agent, U. B. O.).—Harry Tighe & Co., good comedy, big hit; Alan Dinehart & Ann Heritage, good; Hopkins & Axtel, good reception; Walter Van Immenne; Hanlon & Clifton, fairly; Bessy Lee, good; Merkel Sisters, opened show, good.

GAYETY (Fred Crow, mgr.).—"American Beauties."

IMPERIAL (H. W. Conover, mgr.).—"The Emperor Trio; Sig. Manna."

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Milo & Dancers; McAleary Marvels; Moffat-Clare Trio; The Herkins; Olivetti Troubadours; O. Herman; Fred St. Onge Trio.

STARLAND (Chas. Handford, mgr.; agent, Griffin).—Elva Grieves & Co.; Russell Lavery; 7 Daffy Kids; Wallace, Woods & Wallace.

NATIONAL (Bourget, mgr.; agent, Griffin).—Musical Elliott; Stein & Hanson; Will Adams; Bert Page.

LUNE ROUSSE (Geo. Capradita, mgr.; agent, Griffin).—Musical Sparks; Nora Fuller; Great Newman; Will Goldie.

STAR (Robert Price, mgr.; agent, Griffin).—Billy Stanley; Mae Hindricks; Saxophone Trio.

EMPIRE (Stern, mgr.; agent, Griffin).—Princess Juanita; Lester & Lester.

MIDWAY (McBrien, mgr.; agent, Griffin).—Al Fox Musical Comedy Co.; Lou Sutton; Chas. Dawson; Tennessee Dale.

BELVUE (Picard, mgr.; agent, Griffin).—Daisy Primrose; Nelson Sisters; Jess & Dell.

EAGLE (Soretta, mgr.; agent, Griffin).—Tabloid stock.
LIBERTY (Gee Gabran, mgr.; agent, Griffin).—Ross Stock Co.; May Russell; Al. Chester.

PORTLAND, ORE.

By F. D. RICHARDSON.

ORPHEUM (Frank Comberry, mgr.; agent, direct).—Week 9, Lea Durbyelle, feature; small timer; Whitfield & Ireland, good; Maud O'Dell & Co., well received; Lewis & McCarthy, hit; Stuart Barnes, applause hit; Mile. Daise, feature; Fred & Albert, closed; business up to standard.

HELLIG (W. T. Prangie, mgr.).—"Stop Thief." Business good.

BAKER (Geo. L. Baker, mgr.).—Baker's Players in "The Lion and the Mouse." Business big.

LYRIC (Dan Flood, mgr.).—3-a-day burlesque, to good business.

PEOPLES.—Pictures, at 10-20-30. Business capacity.

PANTAGES (J. Johnson, mgr.; agent, direct).—Week 9, Five Pircomba, feature; Wilson & Lenore, good; Five Bragdon, big winners; Oxford Quartet, hit column; Bottomly Troupe, fast; "Eventful Moneymoon," enjoyed. Good bill played to good houses.

EMPERESS (H. W. Fierman, mgr.; S-C.).—Maglin Eddy & Roy, good; Lewis & Norton, pleased; Campbell & Campbell, hit; Lester Trio, clever; Cullen Bros., fancy steps; Dunedin Troupe, feature; well balanced bill; business satisfactory.

Local society folks are busy rehearsing for the musical extravaganza, "Jappyland," to be staged Nov. 27-29 at the Hellis. A Mr. Coates, a Chicago man, is producer.

"The Prince of Tonight" is making a tour of the one-nighters through the northwest and report business good.

Harry L. Stone's Tab Co. opened in Nanaimo, B. C., at the Orpheum, Oct. 27, for an indefinite run.

Rhodo Greenough, a Cabaret performer, was taken to the Good Samaritan Hospital today to be operated on for appendicitis.

A lion trainer connected with the Al G. Barnes circus, which is in winter quarters here, was severely injured by one of the lions Nov. 8 while putting them through the first exercise since their arrival in winter quarters. He will recover.

The Tivoli, Keating & Flood's new burlesque house in Seattle, opened for business Nov. 10 under most favorable conditions, according to advices received at the local office.

William Dill has closed his engagement as director of the Princess Stock Co. in Tacoma.

SEATTLE, WASH.

By HERBERT L. STAY.

ORPHEUM (Carl Reiter, mgr.; agent, direct).—Week 9, Dupree & Dupree, opened good bill; Hyman Meyer, good; Austin Webb & Co., applause; John E. Hassard, applause; Marie McFarland & Madam? scored big hit; Billy Gould & Belle Ashlyn, favorites here; Two Carltons, clever.

EMPERESS (E. C. Donnellan, mgr.; agent, S-C.).—Livingston Trio, scream; Brooke & Harris, pleased; Bruce, Duffett & Co., very good; Harry Mayo & Jack Allman, big applause; The Bower of Melody, headline and a big hit.

PANTAGES (Ed Milline, mgr.; agent, direct).—La Tell Bros., very clever; Vincent & Raymond, good; Romero Family, applause; Dorothy Davis Allen & Co., scored; Kathryn Mile, hit; Jungling Normans, pleased.

METROPOLITAN (Geo. J. Mackenzie, mgr.).—"Trail of the Lonesome Pine," good business.

MOORE (Ben Ketchum, mgr.).—"Ready Money," good business.

SEATTLE (Frank Rich, mgr.).—Bailey & Mitchell Stock Co., "Zaza," good business.

TIVOLI (L. C. Keating, mgr.).—Opened with "The Honeymoon Trail," big business.

ST. PAUL

By C. J. BENHAM.

ORPHEUM.—Bell Family, very good; Paul Concha, good; Albert Von Tilzer, well liked; Williams, Thompson & Copeland, pleasing; Ethel McDonough, good; Leo Yost, entertaining; Bolleclair & Herman, fine.

EMPERESS.—Archie Goodall, new act as far as this part of the country is concerned, roundly applauded; Maurice Freeman and Co., good; Chas. C. Drew & Co., liked; Frostick, Hums & Thomas, popular; Williams & Warner, good.

Gus S. Greening, manager of the Empress

here, is showing his liking for St. Paul by becoming a property holder in some of the choicest districts.

PRINCESS.—Josephine Saxton & Kids; Graham & Randall; Van Oss Troupe; Chas. Russell; pictures.

METROPOLITAN.—Walker Whiteside in "The Typoon," pleased excellent house. The play is due to draw well. Next week, Otis Skinner in "Kismet."

SHUBERT.—St. Paul is at last beginning to support a stock company. Wright Huntington and his players are the ones to get the credit by putting on excellent bills. This week, "In Misaura." Next week, "The Lion and the Mouse."

GRAND.—Koler, Hall & Morton, with the "Queens of Paris," burlesquers, opened to capacity house, and were warmly received. Big business is the rule, due in great measure to Mgr. Hayes' personal supervision and to special advertising and paper.

SPOKANE, WASH.

By J. E. BOYCE.

AUDITORIUM.—Dark.

AMERICAN (B. E. Russell, mgr.; agent, Advance Amusement Co.).—Week 9, Florence Roberts in "Sapho" (pictures), to big attendance.

SPOKANE (Charles York, mgr.; agent, N. W. T.).—9-11, "The Lure," substantial business; 14-15, Mrs. Fluke in "The High Road"; 20, Paul Gilmore.

ORPHEUM (Joseph Muller, mgr.; agent, direct).—Week 9, Taylor Granville & Laura Pierpont, headliner, and hit; Lyons & Yosco, applauded; LaToy Bros., work was liked; Marshall Montgomery, pleased several; Kennedy & Rooney, went great; Edna Munsey, looks better than voice; Burdella Patterson, delighted.

EMPERESS (George Blakeslee, mgr.; S-C.).—Week 9, "Happiness" (formerly called "Everywife") popular headline; Willis, got much; Lew Wells, had house with him; D'Arcy & Williams, big hand; Katie Sandwina & Co., big winner.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 9, Captain Pickard's Seals, entertained most patrons; Blanche Gordon, warm reception; "In and Out," classed with best; La Sol Berns, reaped little; White Duo, neat turn.

A profitable house heard the concert given Nov. 12 by Emilio de Gorgosa, baritone. The singer announced, while here, that he never will permit his wife, Emma Eames, to sing again.

Lyndella Lundy, 18-year-old Cabaret singer, who has been forbidden to appear at the St. Germain on the ground that she is a juvenile, although she has been married, will appeal her case to the state supreme court.

Mme. Nellie Melba, Jan Kubelik, Edmund Burke, Canadian baritone, Gabrielle Laperriere, pianist and M. Marcel Moyse, flutist, have been announced to appear in a joint recital in the Armory, Nov. 28.

The Lady Kitties' Band of 28 girls and That Nifty Trio, singers, have been engaged to supply the music for the Sixth Annual Apple show, Nov. 17-23.

TORONTO

By HARTLEY.

PRINCESS (O. B. Sheppard, mgr.).—Edmund Breeze, in "The Master Mind," opened to large audience. Star and play scored. "The Poor Little Rich Girl," 24.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Master Gabriel & Co., hit; Mr. & Mrs. Jack McGreevey, quaint and humorous; Francis McGinnis & Co., well received; Great Libby, clever; The Hasmana, good; Three Jordans, sensational; Nell McKinley, pleased; Ethel May Barker, dainty.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Within the Law," return; opened well.

GRAND (A. J. Small, mgr.).—"Officer 666." "Man from Home," 24.

STAR (Dan F. Pierce, mgr.; Progressive).—"Tango Girls."

GAYETY (T. R. Henry, mgr.).—"Hastings' Big Show."

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—Burkhardt & Berry; Webb & Branson; Martell; Saxophone Duo; The Zoyanas; Bounding Rose; Evelyn Rose.

PARK (S. M. Brick, mgr.; agents, McMahon & Deo).—Irene Gregg; Ors & Ladon, hit half; Marie Fitzgerald; Hill & Adams, 2d half.

WASHINGTON

By CHAS. B. HEIDT.

BELASCO (L. Stoddard Taylor, mgr.).—"The Blindness of Virtue."

NATIONAL (W. H. Fowler, mgr.).—Ziegfeld "Follies."

COLUMBIA (Fred Berger, mgr.).—"Damaged Goods."

POLY'S STOCK (Jas. Thatcher, mgr.).—"The Right of Way."

GAYETY (George Peck, mgr.).—"Cracker-Jacks."

ACADEMY (W. W. Woolfork, mgr.).—"The Warning."

Richard Buhler, the new leading man at Poli's this week, made a good showing in "The Right of Way." He has already won favor among the patrons of Poli's, and bids fair to reap more honors in other roles.

The Gayety has a large new electrical sign in front of its playhouse, which is attracting considerable attention and favorable comment.

"Damaged Goods" at the Columbia this week is being reinforced by the endorsement of the local press and the clergy.

WINNIPEG

By W. F. PATNE.

WALKER (C. F. Walker, mgr.).—Margaret Anglin, in "Twelfth Night," "As You Like It," "The Taming of the Shrew" and "Anthony and Cleopatra."

WINNIPEG (H. B. Lawrence, mgr.).—Permanent Players (stock), "The Woman."

ORPHEUM (Clarence L. Dean, mgr.; agent, Orpheum Circuit).—Horace Goldin; Muller & Stanley; Mr. & Mrs. Fred Allen; Davine & Williams; Barthold's Birds; Boudini Bros.

EMPERESS (J. R. Bronson, mgr.; agent, S-C.).—Six Diving Nymphs; Mr. & Mrs. Perkins Fisher; Dave Ferguson; Three Musketiers; and Price.

STRAND (The Allard Circuit).—Ewing's Zouave Band; Van & Carrie Avery; Margaret Burke.

VICTORIA (T. Truse, mgr.; the Webster Circuit).—Totito & Co.; Charles Varley; Van & Davis; Del Batty and Jap.

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (November 24)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres 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
Ables Edward Variety N Y
Adas Troupe Empress Chicago
Adler & Arline Apollo Nurnberg Austria
Adams, care Marinelli Berlin
Ambrose Mary 146 W 52d St N Y C
American Comedy 4 Empress Milwaukee
Anthony & Rose Variety N Y
Archer & Ingersoll Pantages Portland Ore
Attaway & Green Arcade Devils Lake N D
Aug Edna Empress Portland Ore
Austin & Garvin Liberty Chicago
Austin & Keene Thief River Falls Minn

B
Bards Four Variety N Y
Barnes & Crawford Variety N Y
Berger Edgar White Rats N Y
Berliner Vera 5724 Ridge Ave Chicago
Big Jim F Bernstein 1483 Bway N Y
Bimbos The Poll's Worcester
Bowers Walters & Crocker Her Majesty's
Melbourne Aus
Brucks Seven 104 E 14th Tausig N Y
Braham Nat Variety N Y
Brenson & Baldwin Variety N Y
Bruce & Calvert Liberty Girls B R
Byron & Langdon 174 E 71st St N Y C

C
Caltes Novelty 1234 6th St Philadelphia
Carleton M 337 Manhattan Ave Brooklyn N Y
Ce Dora 9 Riverside Ave Newark
Clarke & Bergman 121 George St Brooklyn
Crouch & Welch Variety London
Corton Sisters Third Time Orpheum Circuit

D
D'Arcy & Williams Orpheum Vancouver B C
D'Arville Jeannette Montreal Indef
Davett & Davall Orpheum Green Bay Mich
Davis Josephine Variety London
De Long Maide Orpheum Rockford Ill
Derkin's Circus Empress Los Angeles
Devine & Williams Orpheum Milwaukee
Dennis Bros B'way Detroit
Dingle & Corcoran Empress Denver
Dingle & Kameralda Marinelli 1493 Bway N Y
Dorman Edna Empress Cincinnati
Dorr Mary Empress Seattle
Doyle & Elaine Orpheo Pine Bluff Ark
Dunedin Troupe Empress San Francisco

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Ebeling Trio 39 Hudson Pl Hoboken N J
Edwards Shorty Variety N Y

Et Cleve Majestic San Antonio
Elizabeth Mary Variety N Y
Elliot Sydney A 247 Harvey Ave Detroit
Emerson 3 Empress Tacoma
Emmett Gracie Maple Crest North Foxboro
Emmett Bros Arcade Minto N D
Escondos 3 Hughes Palace Bldg N Y
Esmonde Edward & Co New Grand Evansville
Evans & Wagner Liberty Chicago

F
Ferry Billy (The Frog) Variety N Y
Fields W O Coliseum London Eng
Fox & Ward 1117 Wolf St Philadelphia

Francis Ruth Beebe Ocean Beach N Y
Prevoll Fred Variety N Y
Frey Henry 1777 Madison Ave N Y C
Frey Twins Vaudeville Comedy Club N Y

G
Gallagher & Carlin Orpheum Seattle
Gannon & Tracey Majestic Little Rock
Gardner Elmer Varieties Terre Haute Ind
Gedmin Majestic Little Rock
Gene & Arthur Savoy San Diego
Godfrey & Henderson 341 W 40th N Y
Golden Morris 184 Synadicate Bldg Pittsburgh
Goodall Archie Empress Winnipeg
Gordon & Day Pantages Los Angeles
Gordon John & Co Empress Milwaukee
Graham & Dent New Amsterdam N Y
Granville Taylor 150 W 55th St N Y
Gruet & Gruet Empress San Diego
Guorro & Carmen 2182 North Ave Chicago
Gygi Ota Variety N Y

H
Halligan & Sykes La Salle Chicago Indef

Louise-HAMLIN and MACK-Billy
Care Will Collins, Broadmoor House,
Fenton St., London, England.

Hanlon Bros Variety London
Harrah Great Variety N Y
Haywood Harry Co Variety N Y
Hermann Adelaide 1182 Broadway N Y
Hines Palmer & Girls Variety N Y
Holman Harry & Co Variety N Y
Houdini Variety London
Hutchinson Willard & Co Hipp Belfast

I
Idanias 5 Variety N Y
Imhoff Conn & Corens Union Square N Y C
Inge Clara Variety N Y
Ingalls & Redding Variety N Y
Ismed Variety N Y

J
Janis Elise 3 Majestic Dallas
Jennings & Dorman Empress Cincinnati
Jenska Troupe Empress Cincinnati
Joneys 2 Bronx N Y C
Joscelyns The Lyric Dickinson N D
Juggling Mathieu Galey St Paul
Juggling Normans Pantages Tacoma

K
Kaminsky Alex Pantages Portland Ore
Karno Co Empress Kansas City
Kayne Agnes Variety N Y
Kelt & DeMont Pantages Los Angeles
Kelso & Bolling Majestic San Antonio
Kelso & Leighton 187 W 145th St N Y C
Kennedy & Rooney Orpheum Portland Ore
Kennedy Jas & Co Bijou Battle Creek Mich
Kenny & Hollis 66 Brainerd Rd Allston Mass
Kington World Mindell Idora Park Oakland
Klarer Katherine Unique Minneapolis
Koners Bros Variety London
Kurtle Roosters Brennan-Fuller Sydney

L
Lambert Variety London
Lamb's Manikins Variety N Y
Langdon The Orpheum Denver
La Toy Bros Orpheum Portland Ore
Lawson & Naxon Variety Chicago
Le Dent Franch Variety London
Leonard Bessie 229 Townsend Ave New Haven
Leonard & Louie Empress St Paul
Lester 3 Empress San Francisco
Lewis & Norton Empress San Francisco
Lewis & Zoller Savoy Duluth
Link Bros Galey St Paul
Littlejohns The Variety N Y
Livingston 3 Empress Victoria B C
Lloyd & Whitehouse Orpheum Seattle
Lowrie & Gardie Empress Sacramento
Lyons & Yorco Orpheum Portland Ore

M
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N

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Newsboy & Pantages Edmonton
Niblo & Spencer 363 11th St Bklyn N Y
Nikko Japs Jeffers Saginaw Mich
Nicol Bros 1590 Amsterdam Ave N Y
"Night at Baths" Empress Seattle
"Night in Police Station" Empress Spokane
Nonette Orpheum Seattle
Norton & Earl Empress Salt Lake

O

O'Brien & Buckley Empress Chicago
O'Brien & Lear Empress San Diego
Old Soldier Fiddlers Majestic San Antonio
Oliver "Laurence" Empress San Diego
O'Rourke & Altman Biljow Battle Creek
Otto Bros Pantages Seattle
Oxford & Pantages San Francisco

P

Pagliacci & care J Levy 1641 Bway N Y
Perry Charlotte Variety N Y
Patriotic & Myers New Grand Evansville
Patterson Burdella Orpheum Portland Ore
Phillips & White Varieties Terre Haute
Pickard's Seals Pantages Vancouver B C
Pisano & Bingham Princess Hot Springs
Pollard Empress Los Angeles
Pollock Milton & Co Variety N Y
Power's Elephants Pantages Seattle
Priest Jane Woolfolk 36 W Randolph Chicago
Prince Floro Empress Seattle
Princeton & Yale Biljow Jackson Mich
Provol Pantages Los Angeles

R

Rafael Dave 1101 Grant Ave San Francisco
Ramsey Sisters Ehrlich House N Y
Reeves Billie Variety London
Regals Four Variety Chicago
Rice Fanny Blanchard Farm Franklin N H
Richmond Dorothy Hotel Wellington N Y
Reisner & Gores Grand Pittsburgh
Roehms Athletic Girls Variety Chicago

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Ronald & Ward Variety N Y
Ross & Ashton Empress San Francisco

Thos. J. Ryan-Richfield Co.

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Personal Direction, JULE DELMAR



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Sutton McIntyre & Sutton Orpheum Kansas City

T

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Tannen Julius Bronx N Y
Taylor Granville Co Orpheum Portland Ore
Teal Raymond Majestic Springfield Ill
Tempest Florence Keith's Washington
Terry & Lambert Friars Club N Y
Terry Walter & Girls Pantages Edmonton Can
Texico Variety N Y
Thomas Mr & Mrs Fred Bayshore L I
Thurston Howard S & H 1493 Bway N Y

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V

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W

Walsh & Bentley Majestic Dallas
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American Beauties 24-26 Empire Albany 27-29
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Behman Show 24 Star Brooklyn 1 Empire
Brooklyn
Belles Beauty Row 24 Gayety Detroit 1 Gayety
Toronto
Ben Welch Show 24 Folly Chicago 1 Gayety
Detroit
Big Gaiety 24 Gayety Omaha 1 L O 8 Gayety
Minneapolis
Big Jubilee 24 Columbia Chicago 1 Gayety
Cincinnati
Billy Watson's Big Show 24 Star Cleveland 1
Empire Toledo
Blanch Baird's Big Show 24 Grand O H Boston
1 Gotham New York
Bon Ton Girls 24 Corinthian Rochester 1-3
Bastable Syracuse 4-6 Lumberg Utica
Bowery Burlesquers 24 Star & Garter Chicago
1 Standard St Louis
Broadway Girls 24 Grand St Paul 1 Gayety
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Colosse Girls 24 Casino Brooklyn 1 Orpheum
Paterson
Columbia Burlesquers 24 Columbia Indianapolis
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Philadelphia
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Pittsburgh
Watson Sisters Show 24 Buckingham Loui-
ville 1 Columbia Indianapolis

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Where C follows name, letter is in Chi-
cago.
Where S F follows name, letter is in
San Francisco.
Advertising or circular letters of any
description will not be listed when
known.
P following name indicates postal, ad-
vertised once only.

A Abbott Al (C) Abbott Pearlle E Adall Jessica Adams P C Ahearn Brothers Abilberg Harry Albers Ernest Aldwell Ernie (C) Allen Mr. Allen Searl Allright Little (C) Alvin Mercedes Ambrose Mary Anglin Margaret M Armenta Paul	B Baggett Harry A Bancroft Helen Bardine Mabel Barloura Mae Barnes & Crawford (C) Barnes & West Barry Jimmy Barry Mabel Bassini Vera (C) Be Anos The Beaumont A Beban George Belclicaire Ben Belmont Edna (C) Bernard Mrs Jules Biesinger Frank Bickart J B Black Ben Bordley Chas T Bowers F	C Caine & Odum (C) Calderon F F Calhoun Catherine Campbell Henrietta Carlas Mammie Carson Clyde (C) Carson Mary Carter Cate B J Ceritos The Chambers L L Childress T C Childs Lloyd (C) Clay Arthur Clyde Richard Claire Ida Claudius Mrs Dane Clucas Carroll (C) Clyde Alva Collier Alice	Braddock & Leighton (P) Braham Nat Brenner & Wright Brooks J O Brown Frank Brown Henry Brown Marion (C) Browning Beaulie (C) Brownlee Lenore Brudette Jack Buckner Great Burroughs Thos F Burrows Arthur Jr Burton Mrs A H Busch Mae
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K
Karrow Olga (C)
Keece Mrs Mae
Keith Dottie (C)
Kelly Timothy
Kemp Mervin
Kempion J E (C)
Kendall Eyra
Keough Mae (C)
Kilby Florence
Kitamura Korman

L
La Bonita Jean (C)
La Marr Leone
Lancaster Dick
Langdon Hardie
Lang & May (P)
Lauder Geo S (C)
La Veen S W (C)
Lawson Al (C)
Leong Henry
Le Page Collis (C)
Lestlie Gene
Lester Lorraine
Lewis Ida
Lewis & Dody
Liber James
Libonati Horace
Linney Horace
Livermore A M
Lockwell Bros
Lockwood Nell
Lorenz John
Lowe & Evans
Lowe Kenneth H

M
Mack Harry Red
MacLean Ted (C)
Madden Twins
Manley & Sterling
Maquire A C
Martyn & Florence
Mast William
Mauley Mrs Morris

Maurice & Beasley (C)
McAllister Wm
McBride E A
McCann Mr I
McKay Raymond
McLallen Jack (C)
Meaker Tom (C)
Menley Cora (C)
Merlan's Dogs (C)
Merles Cockatoo
Merrereau Vera (C)
Miles Catherine
Millard Frank (C)
Miller Isabelle (C)
Miller William
Mills Denver (C)
Mills Florence
Mitchell C R
Mitchell Lester (C)
Mitchell Tom
Mizner Wilson
Moore Ruth
Montrose Edith
Moran & Wiser
Morrell Charles
Morriss Arthur
Moulton Gerlie
Mozarts Fred & Eva
Mueller Anna
Murry Elizabeth

N
Nagel George
Neary & Miller
Newell & Most
Nicolan Ralph
Nolan Louise
Nugent Wm F (C)

O
Odiva
O'Donnell Miss Chap (C)
O'Neill Ray
Orpheus Comedy 4

P
Palakitta Helen
Parker Pen (C)
Parquette Monche
Parsons Mabel (C)

Patton Goodwin (C)
Pauling Sylvia
Pearson Minnie
Perrott Isabelle
Peters Charles
Phillips Goff
Pierce George
Pincus Florian
Pitkin Robt G
Pollard Lewis
Powers John & J (C)
Pratt Herbert A (C)
Prevost Eddie
Primrose Helen

R
Radcliff & Nelson
Randall Carl
Randall Wm A
Raymond Florence (C)
Readick Mrs (C)
Reed Bert
Regal Emil (C)
Regen Hazel (C)
Rennet Rosette (C)
Reeves Billie
Reley Rose
Reisner & Gorea
Rettew Mabel T
Reynolds Mr & Mrs J
Richards J F (C)
Richmond McKee (C)
Roberts Norman
Robeson Jean
Roehm Will (C)
Rome Joe
Ross Mrs I M
Roy Mme
Rumley C F
Russell Babe (C)
Ryan Jack

S
Sadonias The
Sanderson S H
Sargent D C (C)
Schutter H R
Selbini & Grovini
Shaw's Circus (C)
Sherman Orin (C)

Shine Thaddius
Shuster Milton (C)
Silver & Du Val
Simpson Cora
Smith Bruce (C)
Spellman J H
St Clair Irene
Sterling Manley
Stockwell Mary C
Stone Dorothy
St Onge Fred
Strauss Robert
Swan Bert
Syman Stanley

T
Thayers The
Thompson Wm H
Tierce Edwin
Tracy Virginia
Trenton Mark
Troopers 4
Tyrrell Robert J

V
Van Billy Empey
Van Horn Bob
Vinton Horace

W
Wagner Bob
Ward Henry Gyt
Walton W P (C)
Warren & Blanchard
Watts & Lucas
Weston Lightning
Wheat & Alwin
Whelan Martha
White Clayton
White Elmore
White Porter J
Whitney Grace
Wild Wm C
Williams Eli
Williams Marie R
Williams R S
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Cities mentioned were taken to include the various sections of the country. There is hardly a town that could be called a town in the U. S. that does not have VARIETY on sale weekly. Sunday Telegraph is also devoted to racing and sports.

New York City

CASINO NEWS STAND	
VARIETY	150
CLIPPER	75
BILLBOARD	42
MIRROR	90
SUNDAY TELEGRAPH	90

TIMES SQ. SUBWAY STATION (Downtown Side)	
VARIETY	500
CLIPPER	65
BILLBOARD	70
MIRROR	90
SUNDAY TELEGRAPH	50

TIMES SQ. SUBWAY STATION (Uptown Side)	
VARIETY	150
CLIPPER	15
BILLBOARD	35
MIRROR	45
SUNDAY TELEGRAPH	(No sales)

S. W. COR. 43D ST. and 7TH AVE.	
VARIETY	150
CLIPPER	40
BILLBOARD	50
MIRROR	35
SUNDAY TELEGRAPH	65

S. E. COR. 50TH ST. and B'WAY	
VARIETY	75
CLIPPER	15
BILLBOARD	35
MIRROR	45
SUNDAY TELEGRAPH	(No sales)

N. W. COR. 44TH ST. and 6TH AVE.	
VARIETY	55
CLIPPER	15
BILLBOARD	35
MIRROR	45
SUNDAY TELEGRAPH	75

S. W. COR. 50TH ST. and B'WAY	
VARIETY	60
CLIPPER	15
BILLBOARD	35
MIRROR	45
SUNDAY TELEGRAPH	15

100 W. 47TH ST.	
VARIETY	40
CLIPPER	15
BILLBOARD	35
MIRROR	45
SUNDAY TELEGRAPH	25

Chicago

SARATOGA HOTEL	
VARIETY	175
CLIPPER	50
BILLBOARD	65
MIRROR	15
SUNDAY TELEGRAPH	50

SHERMAN HOUSE	
VARIETY	40
CLIPPER	15
BILLBOARD	35
MIRROR	45
SUNDAY TELEGRAPH	25

ORRILLY BLDG. STAND	
VARIETY	40
CLIPPER	15
BILLBOARD	35
MIRROR	45
SUNDAY TELEGRAPH	25

N. E. COR. CLARK AND MADISON	
VARIETY	50
CLIPPER	15
BILLBOARD	35
MIRROR	45
SUNDAY TELEGRAPH	60

Seattle

ARCHWAY BOOK STORE (3d Ave. and Pike St.)	
(Number received. Information of actual sales refused.)	
VARIETY	50
CLIPPER	10
BILLBOARD	10
MIRROR	10

BECKER'S (3d Ave. and Marion)	
VARIETY	40
CLIPPER	10
BILLBOARD	10
MIRROR	10

Detroit

J. L. O'BRIEN (Elks' Temple)	
VARIETY	15
CLIPPER	5
BILLBOARD	5
MIRROR	5
SUNDAY TELEGRAPH	(Not handled)

HARRINGTON HOTEL (46 Lafayette Ave.)	
VARIETY	15
CLIPPER	10
BILLBOARD	10
MIRROR	10
SUNDAY TELEGRAPH	1

Philadelphia

BROAD AND CHESTNUT	
VARIETY	30
SUNDAY TELEGRAPH	(Don't handle. Not open)
CLIPPER	4
MIRROR	4
BILLBOARD	4

EIGHTH AND WALNUT	
VARIETY	15
SUNDAY TELEGRAPH	15
CLIPPER	5
MIRROR	5
BILLBOARD	5

NINTH AND WALNUT	
VARIETY	15
SUNDAY TELEGRAPH	14
CLIPPER	5
MIRROR	5
BILLBOARD	5

Montreal

PETER MURPHY (Post Office)	
VARIETY	15
CLIPPER	10
BILLBOARD	10
MIRROR	5
SUNDAY TELEGRAPH	60

MOLLOY'S (Catherine St.)	
VARIETY	60
CLIPPER	30
BILLBOARD	35
MIRROR	35
SUNDAY TELEGRAPH	35

H. SABERTON (S. E. St. Catherine St.)	
VARIETY	25
CLIPPER	7
BILLBOARD	15
MIRROR	5
SUNDAY TELEGRAPH	15

Buffalo

JAS. E. O'KEEFE (Corner Court and Main Sts.)	
VARIETY	30
CLIPPER	15
BILLBOARD	14
MIRROR	5

New Orleans

GRUNEWALD HOTEL	
VARIETY	30
CLIPPER	10
BILLBOARD	10
MIRROR	5
SUNDAY TELEGRAPH	16

WOLF'S STAND (Canal, near Dauphine St.)	
VARIETY	15
CLIPPER	5
BILLBOARD	5
MIRROR	5
SUNDAY TELEGRAPH	1

London

WILLIS' STAND (Cor. Green St., and Leicester Sq.)	
VARIETY	60
CLIPPER	15
BILLBOARD	15
MIRROR	15
SUNDAY TELEGRAPH	15

FIVE YEARS AGO

Reproduced from "VARIETY," August 1, 1908

Comparative Sales of Theatrical Papers in Chicago and New York

In Midsummer, the truest test of a theatrical publication's bona-fide circulation. Taken for the weekly papers dated July 18. ("Sunday Telegraph," July 19).

CHICAGO

BREVOORT HOTEL	
VARIETY	15
SUNDAY TELEGRAPH	10
CLIPPER	10
BILLBOARD	10
MIRROR	5

SARATOGA HOTEL	
VARIETY	50
SUNDAY TELEGRAPH	17
BILLBOARD	13
SHOW WORLD	10
CLIPPER	10
MIRROR	10

46 N. CLARK STREET	
VARIETY	30
CLIPPER	30
BILLBOARD	20
SHOW WORLD	10
MIRROR	10
SUNDAY TELEGRAPH	5

167 DEARBORN ST.	
VARIETY	25
BILLBOARD	13
CLIPPER	5
SHOW WORLD	5
MIRROR	2

71 S. CLARK STREET	
VARIETY	60
BILLBOARD	50
CLIPPER	40
SHOW WORLD	17
MIRROR	5

NEW YORK CITY

BROADWAY THEATRE STAND	
VARIETY	50
MIRROR	50
CLIPPER	30
SUNDAY TELEGRAPH	35
BILLBOARD	10

N. E. COR. 14TH ST. and 3D AVE.	
VARIETY	60
SUNDAY TELEGRAPH	40
CLIPPER	35
BILLBOARD	7
MIRROR	5

CASINO THEATRE STAND	
MIRROR	60
VARIETY	45
CLIPPER	40
SUNDAY TELEGRAPH	30
BILLBOARD	20

S. W. COR. 14TH ST. and 3D AVE.	
VARIETY	15
CLIPPER	5
BILLBOARD	5
MIRROR	4
SUNDAY TELEGRAPH	(Stand not open Sundays.)

Toronto

J. P. McKENNA (335 Yonge St.)	
VARIETY	15
CLIPPER	15
BILLBOARD	15
MIRROR	10
SUNDAY TELEGRAPH	5

KING EDWARD HOTEL	
VARIETY	10
CLIPPER	4
BILLBOARD	5
MIRROR	10
SUNDAY TELEGRAPH	25

San Francisco

CONTINENTAL HOTEL	
VARIETY	15
CLIPPER	4
BILLBOARD	4
MIRROR	4
SUNDAY TELEGRAPH	4

THOS. AHEARN'S NEWS WAGON (Powell and O'Farrell Sts.)	
VARIETY	40
CLIPPER	3
BILLBOARD	7
MIRROR	5
SUNDAY TELEGRAPH	35



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VOL. XXXII. No. 13.

NEW YORK, FRIDAY, NOVEMBER 28, 1913.

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the world

JOHNNY FORD

Says

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for good

VARIETY

Vol. XXXII. No. 13.

NEW YORK CITY, FRIDAY, NOVEMBER 28, 1913.

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MUSIC PUBLISHING COMBINE PROPOSED BY WALL STREET

Attempt Being Made to Have All Publishers of Popular Music in One Organization. Effect Saving of \$1,000,000 First Year. Publishers Appear Willing. Believe Many Abuses Will Be Corrected in This Way.

The largest of the New York music publishers of popular music have been visited within the past ten days by a man representing himself as an emissary of Wall Street interests, with plenty of money behind him. He has proposed to the publishers forming a huge combine, and has secured the consent of most of the publishers if the promotion is successful.

The combine scheme appears to be a large corporation, with the publishing concerns remaining as "Departments," and present operating heads placed on a salary for a term of years, after receiving a certain amount of cash for the business and a bonus of stock in the corporation.

\$25,000,000 has been mentioned as the proposed capitalization of the publishing combine, with stock to be placed for sale on the market, after the project has been properly financed from Wall Street.

The plan is reported as agreeable to those concerned. One of the biggest publishers, when asked by a *VARIETY* representative, if he would be content to remain in harness at a salary, after securing a large sum in cash for his business, answered, "Why not, if the salary is all right? I will be satisfied and I guess the others will, too."

The promoter of the publishing combine is said to have outlined on paper where the combination would save the business represented as a whole in it over \$1,000,000 the first year. This will be mostly gained through the abolishment of weekly payments to singers, orchestra leaders and others who are and have been for a long time making great inroads upon the profits of the publishing houses. Other abuses of the business through the failure in the past of the publishing firms indi-

vidually acting in concert on important matters, will be remedied or eradicated if the combine goes through to a successful outcome.

The music publishing business, that of popular songs, has not been flourishing of late. The publishers admit it. The expenses of conducting a big concern are terrific. "Hits" must be made quickly and they must be frequent. One "hit" can not hold up a big house. It runs out too quickly. Years ago a song that became popular sold up to 100,000 copies. Now it runs to 1,000,000 in no time.

The ten-cent stores and other avenues newly opened to the trade, together with the rage of popular music, have tended to increase the sales at the same time increasing the expenses while lowering the net profit, the latter occurring through the ten-cent stores as well.

When asked if the promotion scheme fell through, would the music publishers get together anyway, now that they have had a demonstration by an outsider of what could be accomplished in expense-clipping, the publisher before referred to said he did not think so, that the publishers were the most peculiar set of men in any business and would not deal with one another on an open and fair basis.

It is reported about, however, the publishers may be drawn into an understanding through their writers, who are talking about consolidating for protection against the phonograph people. The returns from the phonograph companies and record makers have been phenomenally small since the new law obliging the record makers to pay royalty to the writers went into effect. One song that is said to have been sold 200,000 times in "canned" form was accounted in royalty payment by the phonograph concern at 25,000 sold.

The OFFICIAL NEWS of the
WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,

as formerly printed
exclusively in

**THE
PLAYER**

appears on Pages 6 and 7 of this issue.

CINCINNATI'S BOOKINGS.

Cincinnati, Nov. 26.

If any one thinks the theatrical war in Cincinnati is dying out, it may be of interest to know that Gaby Dealys and Lew Fields, in a split engagement, will be at the Lyric, and Ziegfeld's "Follies" at the Grand next week.

GRAPEWIN ON SMALL TIME.

Chicago, Nov. 26.

The Jones, Linick & Schaeffer Agency has closed a contract with Charles Grapewin and Anna Chance to offer "The Awakening of Mr. Pipp" in its local theatres opening Jan. 5 at the Colonial.

Grapewin headlined the Majestic bill a few weeks ago.

BARNABEE HALE AT 80.

Boston, Nov. 26.

Henry Clay Barnabee, the retired operatic comedian, has reached his 80th year, observing it quietly at his home at 16 Roanoke avenue, Jamaica Plain.

The veteran's health is excellent aside from a slight cold.

GOOD PLAYS NOT DRAWING.

Chicago, Nov. 26.

A company headed by Martha Hedman opened Monday night at the Blackstone in two short plays. They offered "Half an Hour," by James M. Barrie, and "The Younger Generation," by Stanley Houghten. Not a very big house, but the work of the company pleased. The engagement is for two weeks.

\$18,000 IN FIVE SHOWS.

\$18,000 was the gross drawn in for five performances last week by Pavlowa, at the Manhattan opera house.

BOOTH'S NEXT PLAY.

"The Great Adventure" at the Booth, is to leave in three weeks and will be succeeded there by "Prunella," now at the Little theatre.

A FINCK COMPOSITION.

Harrison Brockbank, who originated the role of Napoleon in "The Purple Road," has declined an offer to play in Henry W. Savage's new production. He will shortly make his debut in vaudeville.

For his "two a day" journeying he will offer "The Freebooter," a story of the Scottish border which Herman Finck, musical director of the Palace, London, composed.

NEW "RED CANARY."

"The Red Canary" will be recast and placed on view in New York around Dec. 22, either at the Lyric or another Shubert house.

The piece closed in Columbus, O., Saturday last. In the reorganized company will be Lina Ababanell and T. Roy Barnes, of the original cast.

GAIETY CHANGING OVER.

The Gaiety, Brooklyn, playing the Stair & Havlin shows this season, so far, and under the direction of the Columbia Amusement Co., will switch policy shortly, according to report, which also says Feiber & Shea will take over the house for vaudeville.

The new policy goes into effect Dec. 8.

STERLING'S OWN SKETCH.

Robert Sterling, late of the Savage forces, has written a sketch and will appear in it, billing it as Sterling, Freen and Co. in "Street Car Owners."

If you don't advertise in *VARIETY*, don't advertise at all.

INJUSTICE OF "COPYISTS" EXEMPLIFIED IN BARNES' CASE

Louisville Manager Refuses to Play Him Through Another Actor Using Tom Barnes' Material. Not Certain How Often This Has Happened Since Leaving Vaudeville for Musical Comedy. J. Francis Dooley Accused.

The injustice one artist in vaudeville does another through using stage material wrongfully and without permission is exemplified in the instance of Tom Barnes, who was informed by the manager of Keith's, Louisville, he could not play the Barnes and Crawford act as J. Francis Dooley (Dooley and Sayles) had used considerable of Barnes' stage matter in that theatre.

Mr. Barnes did not secure the Louisville week, at a loss to him of \$500, the salary he asked upon returning to vaudeville. Barnes and Crawford came into New York Monday from Columbus, where "The Red Canary" closed Saturday. They were with that show, Mr. Barnes as principal comedian. He will be with the reorganized company when it appears in New York some time next month. For the interim the act wished to play vaudeville. It has been seven or eight weeks since they left it for the legit attraction.

During their absence Mr. Barnes says nearly all of his matter, mostly written by Tommy Gray (whom he paid for it) has been filched by various acts.

The most glaring example in the east of the "lifting" of "Barnes' stuff" is occurring this week at the Hudson, Union Hill, N. J., says Mr. Barnes, where Spencer and Williams are employing the "gun business" Barnes invented shortly before leaving vaudeville. The team did it a few weeks ago, it is said, but promised to cease, although putting it into their act Monday at the Hudson. The use of a gun as Barnes did it, was original with him, and Barnes advertised it at the time to give full notice to all artists.

Mr. Barnes may play some eastern dates before rejoining the show. Its management will not consent to his reappearance in New York vaudeville prior to the "The Red Canary" opening here. Barnes is not certain what houses about have had his new material, used by other actors who had no right to it.

"DANDY," FINANCIAL FLIV. (Special Cable to VARIETY.)

London, Nov. 26.

The London opera house circus is "dandy," but a financial flivver. The circus comes after the opera house has been dark for several weeks. It is handled by Cochran and comes into direct opposition to the similar entertainment at the Olympia.

TAKE YOUR CHOICE.

(Special Cable to VARIETY.)

Paris, Nov. 26.

Tango has been introduced at the American Skating Rink (Rue St. Didier) where Manager Demers has reserved and prepared a portion of the large rink for dancing purposes. Vis-

itors can thus dance or skate to the music, as they prefer.

The tango teas at the Olympia are a big attraction, new dancers being presented each week. The latest tango star is Irene Bordoni.

It is proposed to rearrange the afternoon meetings at the Olympia as a scene in a new revue to be given at this house next January. For one month, wrestling matches, catch-as-catch-can, are given in the evening show on the stage. From Dec. 15 to early in January Otero will appear in the sketch, "La Dominicaine," by Moreau and Quinel.

FORCED ELSIE FAYE TO QUIT.

(Special Cable to VARIETY.)

London, Nov. 26.

Elsie Faye (Elsie Faye and Joe Miller) had to quit at Broadhead house, Manchester, because "What About It," a Percy Honri revue, used one of her numbers, and the orchestra refused to play for her.

It is impossible for any act to play with this revue as they use everything in the way of American songs.

TANGO CRAZE DYING DOWN.

(Special Cable to VARIETY.)

London, Nov. 26.

The Palace is giving smart Tango Teas with George Grossmith, Kitty Mason, Adrienne Storri, Gene Hodgkins, Irene Hammond, with little success for a good show, owing to the apparent finishing of the craze.

PANNING GOOD FOR GARRICK.

(Special Cable to VARIETY.)

London, Nov. 26.

"Le President" was produced at the Garrick under the title, "Who's the Lady," and was unmercifully panned for rawness, but will probably be the only money-maker the Garrick has had for years.

Jean Alwyn is successful in the leading role.

"QUALITY STREET" AGAIN.

(Special Cable to VARIETY.)

London, Nov. 26.

At the Duke of York's, "Quality Street" is having a successful revival.

REVUE FOR COLISEUM.

(Special Cable to VARIETY.)

London, Nov. 26.

The Coliseum will produce a new revue about New Year's. Oswald Stoll's representatives, Messrs. Shelton and Agnew, have just returned from America.

FRAZEE SELLS OUT.

H. H. Frazee has disposed of his interest in "The Madcap Duchess." Buyer and amount remain undisclosed.

APPLAUDED THE MANAGER.

(Special Cable to VARIETY.)

London, Nov. 26.

Grace La Rue lost a good engagement at the Palace this week by walking out on the stage Monday night and informing the audience Manager Butt had refused to permit her to sing a certain song.

Mr. Butt followed her and explained that he could not permit any song to be rendered until he had first heard it. The audience applauded the manager and the program was resumed.

Many West End halls are after Miss La Rue, but Butt refuses to release, which prevents her accepting other offers and making capital of the affair.

NEW OPERA HOUSE FAILS.

(Special Cable to VARIETY.)

Paris, Nov. 26.

The Theatre des Champs Elysees, under the management of Gabriel Astruc, has had to close down, pending new organization. It is probable that a new company may be formed to run the independent opera house.

NEW COMEDY POORLY RECEIVED.

(Special Cable to VARIETY.)

Paris, Nov. 26.

Manager Fernand Samuel produced a new comedy by Alfred Capus, entitled "L'Institut de Beaute," at the Theatre des Varieties, Nov. 21. The society problem met with a poor reception. It is, however, well played by Albert Brasseur, Guy, Mmes. Marcelle Lender, Mistinguett and Marthe Regnier.

Eve Levalliere was listed for a part, but withdrew, and will possibly be seen in Jean Richepin's new comedy, "Le Tango," at the Gymnase later.

SUCCESSFUL REVIVAL.

(Special Cable to VARIETY.)

Paris, Nov. 26.

The Comedie Francaise has taken into its repertoire Henry Bataille's excellent piece, "La Marche Nuptiale," and revived the play Nov. 24.

It is splendidly acted by Grand, Geo. Berr, Mmes. Lara and Pierat. Bataille at first asked Cecile Sorel to hold the leading role, and when she declined tried to introduce Yvonne de Bray to the house of Moliere, but the committee held firm that a member of the troupe should have the part, and Mme. Lara is the lady chosen. The choice is a good one. "La Marche Nuptiale" has not been seen to better advantage.

MODERN "MIKADO."

(Special Cable to VARIETY.)

Berlin, Nov. 26.

A modernized version of "The Mikado," revived at the Theater am Nollendorplatz, is being very well received.

Pallenberg appears as Koko and is scoring a hit.

WAYBURN WORKING HARD.

(Special Cable to VARIETY.)

London, Nov. 26.

The impression here is that Ned Wayburn is making a big effort to regain his lost laurels by putting in some extra hard work. He will rehearse the new Hippodrome production for five weeks.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Dec. 6, Wirth Family (Minneapolis); Dec. 3, Polaire (Lorraine); Nov. 29, Tortajada (Adriatic).

Paris, Nov. 17.

Nov. 8 (For Buenos Aires-Segura Tour), Les Americ, Marascoff Troupe, Dervilloers, Susette di Grazia, Malet Troupe, Tina Ruedo, Havermann, Urania, Teresah.

Nov. 16 (For Buenos Aires-Segura Tour), Lola and Otto Tate, The Gobsons, Alexandre Volbert, Les Zanatos.

"MME. SHERRY" IN LONDON.

(Special Cable to VARIETY.)

London, Nov. 26.

About next Easter, it is reported, "Mme. Sherry" will be seen in a London theatre, but whether under its own original title or another name is not known.

BOUFFES SUB-LET.

(Special Cable to VARIETY.)

Paris, Nov. 26.

Henry Bernstein, as previously arranged, has passed over the management of the Bouffes Parisiens to Quinson, until May.

Nov. 10, Paul Gevaert and G. Berr's clever farce "Un coup de Telephone" was revived, coming from the Renaissance. Max Dearly retains the part he played at the latter house last month. The remainder of the troupe is not so good.

NEW PROGRAM SHOWN.

(Special Cable to VARIETY.)

Paris, Nov. 26.

Louis Beniere and S. Basset, the new managers of the fashionable little Theatre Femina, Champs Elysees, presented their first new program Nov. 22, in the form of a piece of Louis Beniere, "Paraphe 1." The work proved only fair.

A short play, "Petite Madame," by Pierre Veber, completes the bill, nicely acted by Mlle. Barville. "Le Depart pour Cythere," by Georges Clemenceau—former French prime minister—was announced some weeks back, but is not on the present program.

"RACHEL" PRODUCED.

(Special Cable to VARIETY.)

Paris, Nov. 26.

"Rachel," a piece by George Grillet, dealing with the professional career of the famous French actress, was mounted at the Odeon Nov. 23, and went only moderately well.

The descendants of Mme. Rachel had previously served a writ on Antoine, the manager of the Odeon, forbidding him to reproduce on the stage any scenes portraying her private life.

PALLADIUM'S TANGO FLOPS.

(Special Cable to VARIETY.)

London, Nov. 26.

The Palladium presented a Tango Tea revue which did an awful flop.

KNOWLES IN EMPIRE REVUE.

(Special Cable to VARIETY.)

London, Nov. 26.

The Empire Revue includes R. G. Knowles, Albert Lefre, Violet Lloyd.

"GIRLS FROM HAPPYLAND" SHUT BY ORDER COLUMBIA CIRCUIT

Told to "Clean Up" at Gayety, Cincinnati, Billy W. Watson, Principal Comedian, Failed to do so and House is "Dark" for Week. Object Lesson to Other Burlesque Managers. Watson Sues Columbia People for \$50,000, Alleging Libel.

Cincinnati, Nov. 26.

A thrill ran over the managerial spine of the Eastern Burlesque Wheel Tuesday when orders were received here at the new Gayety to close "The Girls from Happyland," with Billy W. Watson, principal comedian.

The Gayety is now "dark" and will remain so until Sunday, when the next attraction comes in.

Last Sunday the "Happyland" show opened. A report was sent to the headquarters of the Columbia Amusement Co. in New York that Mr. Watson had "dirtied up" the performance. As the Gayety lately opened and is making a bid for the Cincinnati women to attend there, Manager Middleton ordered Watson to "cut out the raw stuff." Monday night a burlesque was taken off, with the performance over at 10 o'clock. Tuesday matinee Watson refused to go on, and the theatre was declared closed for the week.

A local paper printed Monday that General Manager Sam Scribner of the Columbia Co. wired Manager Middleton after the Sunday show to "throw Watson out of the theatre."

Watson alleges the Columbia folk gave out statements to the newspapers that have damaged his professional reputation, and he has sued for libel, asking \$50,000, and making Messrs. Middleton and R. K. Hynicka, with the Columbia Amusement Co., defendants.

"The Happyland" company should move to Louisville for next week. It is not known whether Watson will continue with the company. A report says he may go over to the Progressive Burlesque Wheel.

"The Girls from Happyland" belongs to Hurtig & Seamon. The local trouble will have no effect upon its "franchise."

The opinion prevails in New York the Columbia Amusement Co. took its drastic step at Cincinnati with the "Happyland" show as a demonstration to all its managers that orders from headquarters must be obeyed. These include instructions to traveling managers against doing anything offensive upon the stages of the Columbia's theatres.

The "Happyland" episode will have a wholesome effect upon Eastern Burlesque Wheel shows.

There are two "Billy Watsons" on the Columbia Circuit. The other one is of the famous "Beef Trust."

JACK LEVY BACK IN U. B. O.

Jack Levy, the agent, is again booking acts with the United Booking Offices. He started Tuesday, and appeared to confine his labors at securing en-

agements to the Family Department of the agency.

It is some time since Mr. Levy left the U. B. O., where he had booked for several years.

ADELE RITCHIE, THREE-A-DAY.

Elizabeth, N. J., Nov. 26.

Adele Ritchie appeared at Proctor's small time vaudeville theatre here last week, playing three shows daily at her regular big time salary. Proctor's is using a feature act continuously, in opposition to the Hippodrome, also playing vaudeville.

ACTS "WALKING OUT."

Monday of this week was a big day for "walk out" from the local houses by vaudeville acts.

After the matinee at the Palace, the Murray Sisters (Victoria and Marion) left the program, not having been assigned "No. 4" position as originally agreed upon and promised for the night show. The girls appeared "No. 2" in the afternoon not to embarrass the management, Cyril Chadwick and Co. having refused to appear in the spot, at the Palace, they were programmed for.

At Hammerstein's, after Gertrude Vanderbilt and George Moore passed through the "No. 4" position they likewise got cold feet, which brought a complaint of illness from Miss Vanderbilt.

MARIE LLOYD LAYING OFF.

The Orpheum, Brooklyn, lost its headliner after the Monday matinee, of this week, when Marie Lloyd is said to have objected to opening the second part.

Miss Lloyd will also rest next week. She has been advertised for the Alhambra. Her eastern bookings, it is said, will be changed for western time, for which Miss Lloyd was originally engaged, and she is to start westward (if that is acceptable to her) to open week Dec. 8.

If you don't advertise in VARIETY, don't advertise at all.

PAULINE SHOW ENDS.

The Pauline (hypnotist) road show, after a poor getaway, closed in Newport News, Va., Saturday, although Manager Collins decided to try out a few more stands on his own hook. The show lost money at every performance.

LADIES' CLOWN NIGHT.

The Vaudeville Comedy Club is preparing for another of its enjoyable "Ladies Clown Nights," when women will be seen in the audience and upon the stage.

The Ladies Night will be Saturday, Dec. 13. A burlesque entitled "The Girls from the Morgue" is being written by Tommy Gray and Felix Adler, who will prepare and take part in a large portion of the evening's entertainment.

The Comedy Club intended to hold the affair Dec. 6, but in deference to the Minstrel Show announced by the White Rats for that evening, postponed the affair one week.

CROSS AND JOSEPHINE BACK.

At the Palace, New York, next week, Wellington Cross and Lois Josephine will return to vaudeville. They left "Oh, I Say" at the Casino last Saturday, ending their engagement in New York with the Shuberts. During it they have been utilized for three productions.

MRS. HENRY LEE WEDS.

Mrs. Henry Lee was married to Rufus Slocombe Carpenter of New Hampshire, Nov. 17 at the home of her mother in Germantown, Pa. Mr. and Mrs. Carpenter are honeymooning at the former's country home in Canaan, N. H. They will permanently reside in New York.

COMEDY ACT FOR COTHELL.

A comedy sketch, with four people, will propel Herbert Corthell into vaudeville. He is to make his first appearance at Proctor's, Newark, next week.

TORTAJADA GOING HOME.

After playing over here for six weeks at \$500 weekly for the Shuberts, Tortajada is sailing for home this Saturday.

Her appearance at the 44th Street Music Hall was not sufficiently successful to warrant a prolongation of the engagement.

Great Moller Pipe-Orchestra in big new Scollay Square Theatre, Boston. Built under stage, over boxes and in lobby—played from four-manual keyboard in orchestra. C. A. Loeb will design yours. N. Y. and Bkn. Tel.

EVA TANGUAY MARRIES.

Ann Arbor, Mich., Nov. 26.

Eva Tanguay and John Ford were married here Monday night by a Justice of the Peace. The ceremony occurred at 6 o'clock. A large celebration by the members of the Tanguay road show took place after the performance.

Before leaving town Miss Tanguay said: "Sometime ago reports circulated Mr. Ford and myself were engaged. We hardly knew each other then, but this season led to a friendship and perhaps the reports had something to do with it.

"Needless to say I have never been happy until now. Most marriages interfere with business, but this one will help the wife, for Mr. Ford is clever."

John Ford is a well known vaudevillian, who has been traveling with the Tanguay show, doing a Tango dance with Miss Tanguay in it, also presenting an act of his own.

TANGUAY AT MUSIC HALL.

The booking of the Eva Tanguay show for the 44th Street Music Hall was closed this week. Eva and her company will appear there commencing Dec. 8. It is the first of the road shows to appear at the Music Hall, and may be followed by others.

The 44th Street Music Hall would like Weber and Fields and Sam Bernard to produce a skit running about an hour, as a feature attraction, the comedians to appear in the piece. A decision will be reached by them when Mr. Lew Fields, now out with his "All Aboard" show, returns to New York (after the Pittsburgh week, that show laying off then according to present plans for three weeks before reopening in Philadelphia).

The Music Hall is still looking for a manager, and is said to have had Harry Mountford among the applicants. Mr. Mountford was considered for a while. Harry Leonhardt is also reported to have been approached for the position.

There have been various stories the Music Hall would not continue vaudeville much longer, but it is claimed for the management the house will keep to its present policy until a thorough try-out at the present one dollar admission scale has been given it.

Next week "Any Night," the "warm" playlet of the Princess theatre repertoire last season, will be reproduced for the Music Hall. This week "The Suspect" is playing there, replacing Hale and Patterson, dancers. Kara, the juggler, is also on the bill in substitution for Harry Lamole, who was programmed.

U. B. O. MOVING JAN. 1.

January 1 is now the date set for the United Booking Offices and Orpheum Circuit to move their headquarters from the Putnam to the Palace theatre building.

"BLACKLIST" IS OFF.

The Nat Nazarro Co., a vaudeville act that "walked out" at the Palace, Chicago, and was "irrevocably" black-listed by the United Booking Office and Orpheum Circuit, is playing Union Hill this week and goes to the Palace, New York, next Monday



MR. and MRS. JOHN FORD

QUIETLY BUT EFFECTIVELY WHITE RATS ARE WORKING

Much Accomplished in Many States. Great Contract Evil Remedied to a Considerable Extent in New York and Illinois. Reasonable Expectation Within Short While Equitable Contract Will be in Universal Use.

Talk, accompanied by more or less action, from time to time, dealing with the organization of "unions" or "protective associations" to further the best interests of theatrical performers, from chorus girls all the way up to Broadway stars in the "legitimate" often opens the subject as to just what has already been accomplished by amalgamations among men and women who earn a livelihood by entertaining the public. And for the reason that the White Rats Actors' Union of America is generally conceded to be the only organization of this nature which has steadfastly and without faltering kept on with the betterment of the performers' condition as its object, the discussion of the general subject of betterment is narrowed down to a discussion of just what the W. R. A. U. has accomplished.

With a past which has been made quite spectacular through agitations and even strikes, the White Rats may be thought of as having been less militant within the past few years. The uninformed, indeed, might easily be led to believe that their accomplishments have been few and unimportant. A review of what has been done in a very quiet way with the use of methods which are safe and sane from a business standpoint, however, cannot but convince that the organization has made much progress in behalf of the actor—and this conclusion carries with it the conviction that an already existing organization which has proved that it can accomplish things is sufficient to handle a situation which will never be satisfactorily handled until every individual theatrical performer acts in perfect harmony with his brother.

The inability of the theatrical performer selling his services, to secure a contract which is stable, or having secured such a contract, to enforce it, may be said to have constituted the gist of the performer's complaint of his treatment at the hands of the agent or manager ever since performers and managers have been doing business together. To establish the stability of theatrical contracts, therefore, has been one of the big aims of the W. R. A. U. ever since its inception.

The extent to which this stability of contract has been brought about is interesting in view of the light it throws upon the progress which has been made by the organization.

Five or six years ago, when the White Rats organized their legal department and took up the fight on the contract question in a systematic and determined way, few individuals or concerns employing theatrical performers were issuing contracts in which there

was the least suspicion of equity as regards the performer. To-day, in spite of the protests of those who say that conditions have not improved, the manager who issues a contract which is not equitable in almost every one of its provisions is rather the exception than the rule.

This change in the form of contracts used throughout the United States has been brought about by no other influence than that exerted by the White Rats—and many different devices have been used by the W. R. A. U. to bring about the change.

The states of New York and Illinois, in whose metropolises are located the country's two biggest centers of the theatrical business, have been fields in which the White Rats have made their most determined efforts. The New York State Employment Law shows the handiwork of the big actors' organization in the specific provisions in it which provide for the employment of theatrical performers under condi-

how small these claims may have been. It is of record that the White Rats' legal department has been handling on an average of from 1,200 to 1,500 such claims each year and, incidentally, it might be mentioned that the prosecution of these claims has resulted in the payment to members of the organization of thousands of dollars which they would have unquestionably lost without the helpful offices of the W. R. A. U.

The change in conditions as regards theatrical contracts is best shown by the fact that managers these days are glad to advertise that they are issuing "play-or-pay" contracts, many going still further with the statement that the contracts under which they employ their performers are of the form approved by the White Rats and are essentially the White Rat Contract which was drafted and promoted by the W. R. A. U.

In the contracts now in use quite generally throughout the United States, instead of the many clauses which provided the manager with loopholes for escape in the event of his desire to be unfair, and robbed the instruments of their equity, there is but one, namely, the two weeks' cancellation clause, which is considered iniquitous. This clause, moreover, is one which, on the face of it, seems sound and reasonable and works to the great disadvantage of the performer only when the employer uses it in a way which was never intended when it was devised. Where an act well known to the agent or

WHITE RATS NEWS

(The matter on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is vouched for by Will J. Cooke, business manager of that society. VARIETY, in its editorial policy, is not responsible for it.)

tions which are just and equitable. Abuses which still exist in the Empire State are unquestionably the result of the failure on the part of state officials to enforce this law in accordance with its reasonable interpretation and time is automatically correcting these abuses in a manner which leads to the belief that the day is not far distant when a performer's contract issued in New York will have all the stability which can be desired. The Illinois State form of contract, in use by practically every employing concern operating in Chicago and the middle west, is another accomplishment of the W. R. A. U. and its equity and fairness is unquestioned.

A campaign of education waged by the White Rats, mainly through their legal department, has been an important factor in bringing about a more stable contract. Few opportunities to convince managers, performers and the general public that what the actor wants in the way of protection in his business is only right and proper have been overlooked. These opportunities to appeal to the managers have come, for the most part, in the prosecution of claims on behalf of members of the organization, no matter how large or

managers employing it, is given contracts for a number of weeks through a business deal which makes the aggregate time of employment a consideration in the contract for each separate week and is then deprived of a number of weeks' work through the working of the two weeks' clause without compensation to offset what has really been conceded by the performer who expected to work all the time originally contracted for, the working of this provision is manifestly unfair.

The White Rats are not angling for "flies" nor are they given to using "honey" as one of their munitions; therefore, the old saw, "One can catch more flies with honey than with a club," may not be strict in its application to the matter under discussion. Yet what the W. R. A. U. has accomplished within the past couple of years through systematic endeavor along lines devoid of the spectacular, and notably through arbitration and discussion with the employing interests in the theatrical business, would seem to indicate that a continuation of the same methods is more likely to bring about the happier days than would be a return to the "red fire."

If you don't advertise in VARIETY, don't advertise at all.

COMMITTEE

In Charge of

Minstrel Show

At the

White Rats Club

Sat. Eve., Dec. 6

GEO. BOTSFORD

Chairman

JOE MACK
ROBT. L. DAILEY
FRANK GIRARD
MARK HART
WM. ZINNEL
JOHN BIRCH
IRA KESSNER
TUBBY GARRON
HARRY BOTTER
LOUIS PIOTTI
ART ADAIR
JACK VAN EPPS
FELIX ADLER
CHAS. BUCKLEY
DIXON PETERS
JACK McCOWAN
JOHN L. FOSTER
LARRY PHILLIPS
MOONIE LeMAIRE
W. C. MATTHEWS
GEO. KINGSBURY
DAN HARRINGTON
CHAS. BARTHOLOMEW

Above committee meets
Saturday, Nov. 29, at
4 P.M., in the Board of
Directors' Room, at
White Rats Club.

JOS. W. STANDISH
Secretary of Committee

CARELESSLY SIGNING CONTRACTS DANGEROUS FOR THE PLAYERS

White Rats Warn Actors Against "Over Night" Corporations. Advises Them to be Certain, and not to Accept Engagements Unless Fully Satisfied of the Responsibility of the Contracting Person, Firm or Company.

When signing contracts with musical comedies or legitimate productions the player ought to be certain the contract is not with some "over night" corporation. One of the big legitimate firms employs this method of doing business and finds it profitable.

The actor or actress signs in good faith with the "Overnight" Amusement Co., the capital stock of the corporation having never been paid in, the directors being "dummies." The real owners, however, are left in a position to cancel during rehearsal, to offer a cut after the show has had its opening, or to pull any number of other tricks.

If the artist becomes indignant and starts suit for damages, he is informed by his attorney that the Overnight Amusement Co. is a bunk corporation and that, by the time his case is reached in the courts, the corporation will be out of business.

The great decoy used in connection with the corporations is that they have offices within the offices of the concerns by which they are used as a blind.

Another abuse practiced lies in the hurry-up methods employed by man-

REPRESENTATIVES RESIGN.

Chicago, Nov. 22.

Since Nov. 6 the W. R. A. U. offices in this city have been in charge of Will P. Conley, who was sent on from New York to relieve Abner Ali, who had served the organization in Chicago for some time and was asked to resign.

A week after Mr. Conley's arrival here the organization found it necessary to request the resignation of Francis J. Gilmore, who had been rep-

WHITE RATS NEWS

(The matter on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is vouched for by Will J. Cooke, business manager of that society. VARIETY, in its editorial policy, is not responsible for it.)

resenting them in St. Louis, for a reason similar to the one which caused Mr. Ali's withdrawal. Mr. Conley has been delegated to look after the affairs of the organization both in Chicago and St. Louis, replacing both Mr. Ali and Mr. Gilmore.

Mr. Gilmore's defection, it is understood, placed the W. R. A. U. in a most embarrassing position and the order has made a public apology for the treatment given one of its members as the result of the St. Louis representative's actions.

This member, Andre Anderson, had contracted for certain advertising in the organization's official newspaper

and, some weeks ago, when he seemed to be indebted to the W. R. A. U. to the extent of approximately \$100 for advertising in "The Player" and collection letters failed to explain matters, Mr. Anderson's act was attached.

The performer promptly displayed a receipt signed by Mr. Gilmore, the W. R. A. U.'s St. Louis representative, showing that he had paid the money in dispute. This payment was not of record in the organization's New York office and the investigation which followed resulted in Gilmore's being asked to resign.

If you don't advertise in VARIETY, don't advertise at all.

SPECIAL NOTICE

The regular monthly meeting of the **WHITE RATS ACTORS' UNION** of America will be held **TUESDAY, DEC. 2**, in the White Rats Building, Nos. 227-231 West 46th St., New York City, at 11 P. M. sharp.

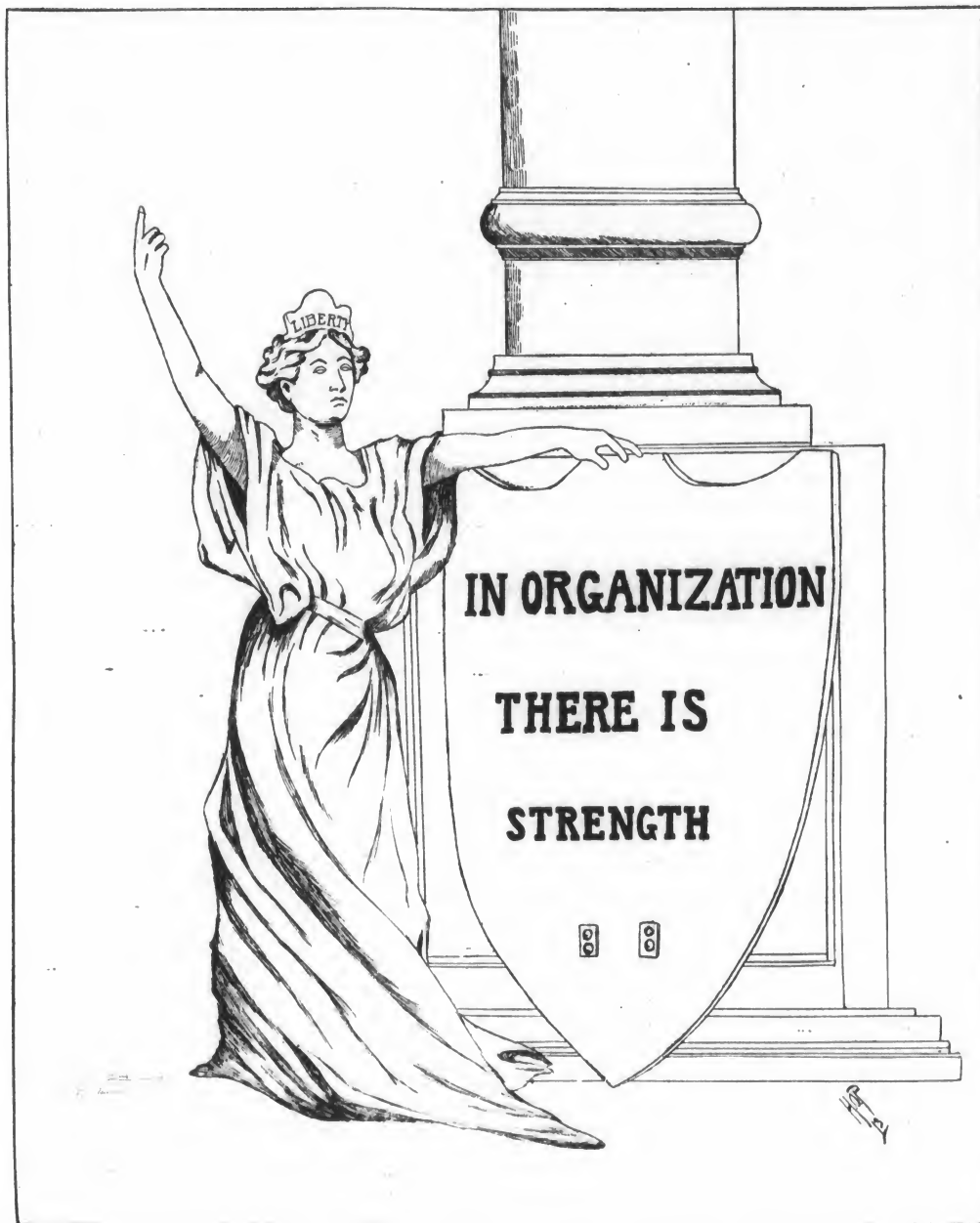
At a special meeting of the **BOARD OF DIRECTORS** of the **WHITE RATS ACTORS' UNION** of America, held for the purpose, in accordance with the by-laws, **CARLETON MACY** was elected a member of the Board of Directors to fill the unexpired term of **FRED HYLANDS**, deceased.

(Signed)

Board of Directors,
Junie McCree, President,
Will J. Cooke, Secretary.

agers through agents, as follows: Agent wires: "You go to Philadelphia next week; other time to follow." Boob-like, the actor goes to Philadelphia, but other time never follows. Manager changes his mind, so agent informs you. Either manager or agent lied, as the other time to follow was never intended. The moral is, "Never accept work under these conditions."

Get your contracts signed and sealed before opening. Don't be stalled with the excuse about contract having to go down to the License Commissioner's office, or that the manager is busy—these excuses are only other means used to fool the performer.



"TIME CLOCK" IN "ASS'N" STARTS CHICAGO LAUGHING

9 O'Clock in the Morning the "Dead Line." Agents and Agentesses Now Known by Numbers. "No 1" 45 Minutes Late at First Try Out. Betting Book on the Average Weekly Result. Prizes for Punctuality.

Chicago, Nov. 26.

At last vaudeville has gone the split week and country store scheme one better, this time sending the laugh over to the agent. The new plan is nothing less than a time clock (the same kind used in large factories all over the world) which took root in the fertile brain of that financial genius, Jacob Elias, official auditor of the Western Vaudeville Managers' Association. The clock, a roulette wheel shaped affair, is backed up by a perfectly good time keeping arrangement of the seven day brand. It sets comfortably just within the agent's entrance. Monday morning after instructions as to the working of the timer had been given the assembled employees, each individual selected his or her number and the joy began.

The first to arrive after the porter was Ethel Robinson, hereafter to be known as No. 28. Miss Robinson's card indicated 8.03 a. m., giving her a hundred per cent in attendance. Her brother, Harry, was the next agent in line (No. 30), registering at 8.25 a. m. At 8.30 Kerry Meagher walked up and his card (No. 8) banged out 8.30 sharp, a model for punctuality. At 8.36 George Van (No. 6) eased in, closely followed by No. 17 in the form of Eddie Hayman. No. 13 was picked by Dick Hoffman, who rang in at 8.43, while Tommy Burchill (No. 4) landed sharp at 8.40 (the first time in seven years). After Tommy registered he gave the clock a cross look and sneaked out for breakfast. Some were rude enough to remark that Burchill stayed up all night to make it, but this is hardly believable since he owns a collection of Big Bens.

Billy Newkirk (No. 15) made the clock at 8.52, with Coney Holmes (No. 20) a minute later. While everyone (excepting Burchill) stood idly around admiring the masterpiece, Jack Elias bobbed in and marked up No. 25 at 8.56. Eddie Hayman (No. 16) was 60 seconds later and little No. 2 in the person of Bert Cortelyou rang the last one before closing time at 8.59, just nosing by the wire a minute early.

No. 1 (C. E. Kohl) was 45 minutes late, thus showing his distaste for the instrument while his brother, Jack, who is also agenting in the "Association" and whose number isn't announced, hadn't made the clock up to press time.

The scheme seems feasible since the boys and girls will now be known by their number, losing their identity during working hours. Eventually, it is hoped, the profession at large will recognize the importance of the move and address all mail to the individual by their numbers, leaving the names out altogether. The cards will be compared weekly or monthly and little parties may be arranged to celebrate the high mark. A few suggested pin

cushion prizes, for the most punctual girl with a 20-minute recess in addition to the luncheon hour as a prize for the lucky boy. This, however, has not yet been decided upon.

Very quietly, a hand book with odds and favorites is being worked on the clock, the booker marking Burchill as the long shot without a possible chance to win. Burchill is in training. Meagher and Elias are the favorites with the balance of the agents running neck and neck with no choice. Weekly results will probably be published.

ROGERS AND KLEIN PLACED.

Monday last Elmer F. Rogers took active charge of the B. F. Keith Palace theatre, New York. William Wood had been the manager there for some time.

In Mr. Rogers' place as manager of the Union Square, Arthur Klein was installed. Rogers managed the Square for two years.

Mr. Wood is to have a "franchise" to become a U. B. O. agent and will be accorded the privileges of the offices. He still retains his interest in a number of road attractions.

RUSSELL SHOW ISN'T PAYING.

The Lillian Russell road show under John Cort's management will come to an end week Jan. 10, when Mr. Cort's contract with Miss Russell for 15 weeks at \$2,500 weekly ends. The agreement carries an optional clause, but unless business with the Russell troupe picks up amazingly between now and then there is little chance of Cort exercising the privilege.

The Russell show started out the first week in October. With one exception it hasn't turned in a profit any week. Just now the company is touring the Wisconsin one-nighters and is headed south.

NIXON A. C., QUILTS VAUDEVILLE.

Atlantic City, Nov. 26.

The Nixon, playing a split week with a five-act vaudeville bill and pictures, booked by Nixon-Nirdlinger, will abandon the specialty portion of its offering next week and become a straight picture house. The reason is poor business. The employees of the house received their notices Monday night.

S.-O. OUT OF DETROIT.

Detroit, Nov. 26.

The Broadway, playing Sullivan-Considine road shows, discontinues the policy this week.

Commencing Monday, Benj. Fay Mills and associates take over the house for a straight picture policy.

Location is the cause of the vaudeville failure.

If you don't advertise in VARIETY, don't advertise at all.

MAIDA DUPREE A SUICIDE.

Philadelphia, Nov. 26.

Maida Dupree, a soubret, was found in a small hotel here Monday night. She died of poison, taken with suicidal intent, the police say.

The dead girl was registered under the name of Betty Daley. In her room jewelry worth about \$2,000 and pawn tickets representing loans of \$1,350 were found.

Maida Dupree has been in vaudeville and burlesque, playing soubret roles in the Wheel shows and attempting a single in small time vaudeville. Last summer she went to London on the speculation she would be successful there, but returned to New York.

Miss Dupree was in the New York late last week, and gave no signs of depression. It is said she was of the original Seymour and Dupree act in vaudeville.

KEITH'S FIRST PARTNER DEAD.

Providence, Nov. 26.

George H. Batcheller, the first partner associated with B. F. Keith in his theatrical enterprises, died here late last week at the age of 84 years.

In 1883 Batcheller was involved in the failure of Cook and Healey. He returned to Boston and joined Keith in the management of the Museum, a little building near the Adams House. Later they took over the Bijou, in the same neighborhood. The partnership lasted two years. While it was in effect Batcheller acquired control of the Westminster theatre, Providence, which he held at his death.

Batcheller started as a circus performer, playing with various circuses as an acrobat and "leaper." He leaves a widow, three daughters and a son (George R. Batcheller, manager of the Gaiety theatre, Boston).

LAFAYETTE IS O. K.

Lafayette, Ind., Nov. 26.

The quarantine resulting from the diphtheria epidemic which closed the local theatres for the past two weeks was lifted this week, the vaudeville and legitimate theatres resuming business again.

SHEA BOOKING PAYTON'S.

Frank A. Keeney's Payton theatre, Newark, when it starts vaudeville Monday, will have its shows booked through Harry A. Shea. Three shows daily will be given, and the program will cost Mr. Keeney about \$1,400 weekly.

The house, playing stock since opening, will oppose with its vaudeville William Fox's and F. F. Proctor's theatres over there.

It is possible Mr. Shea will also book Mr. Keeney's theatre in Bridgeport, Conn., with vaudeville bills.

TRANSFERRED TO CHICAGO.

Seattle, Nov. 26.

The Seattle representative of the Sullivan-Considine Circuit, Maurice J. Burns, has been transferred to the Chicago office of the vaudeville firm. Mr. Burns left here Monday.

Robert J. Gilfillan, his assistant for five years, succeeds him.

LOEW REOPENS MET.

Philadelphia, Nov. 26.

Hostilities were again resumed in the local vaudeville war Monday when F. G. Nixon-Nirdlinger's threatened shot at Marcus Loew missed fire. For a month or more it has been rumored Nirdlinger intended to slip something over on Loew and stop his reopening at the Metropolitan opera house.

As the doors opened for the matinee, Deputy Sheriffs Rahm and Ritter, accompanied by Manager Tom Dougherty of the Nirdlinger office, appeared and presented a foreign attachment for \$11,000, double the claim which Nirdlinger says he has against Loew. The attachment did not interfere with the performances.

George H. Regar, Nirdlinger's manager of the Central Amusement Co., and a stockholder of the company, says the corporation has given Loew two weeks' notice to vacate the Met.

Up to date Nirdlinger has begun 11 legal proceedings. Nine warrants, attachments on World's Series baseball films and this last attachment leave but the move to compel Loew to vacate and then it will be seen whether Nirdlinger's contention has any standing in court.

In the meantime the Loew forces are going ahead with plans for the Chestnut Street opera house opening, scheduled for Dec. 8.

PLAZA GOES TO MOSS & BRILL.

Moss & Brill have taken over the Plaza, New York, and will play the Amalgamated Vaudeville Agency acts. The opening is scheduled for Dec. 2. The Loew-S-C office formerly booked it.

NOT KNOWN ON SMALL TIME.

Boston, Nov. 26.

Florence M. Sanborn who, without her identity being known, has been singing at the Various Washington street small time houses, has just filed a petition for the custody of her child and an allowance of \$50 a week from Robert Wolcott Sanborn, a New York advertising man said to have an income of \$10,000 annually.

Prior to her marriage ten years ago Mrs. Sanborn was noted in amateur theatricals and is the daughter of a retired shoe manufacturer.

MARINELLI'S WINDOW SIGN.

On the windows of the former offices occupied by H. B. Marinelli in the Putnam Building are signs reading: "If you want a good agent, see Marinelli at 1465 Broadway."

The suite is just below that occupied by the United Booking Offices, an agency Marinelli has sued, along with other defendants, for \$3,000,000. The action is said to have become a worry to the U. B. O.

Marinelli sailed Wednesday for France.

RESERVED SEATS AND SMOKING.

Mt. Vernon, N. Y., Nov. 26.

The new F. F. Proctor small time vaudeville theatre opened Monday with six vaudeville acts and pictures. The house seats 2,500 or so. Admission is 10-25, with 50 cents in the boxes.

Reserved seats are sold for the Entresol, where smoking is allowed.

VARIETY

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VARIETY PUBLISHING CO.
Times Square, New York.

SIME SILVERMAN
Proprietor

CHICAGO
Majestic Theatre Bldg.
JOHN J. O'CONNOR

SAN FRANCISCO
Pantages Theatre Bldg.
HARRY BONNELL

LONDON
18 Charing Cross Road
JESSE FREEMAN

PARIS
66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN
69 Strömmerstrasse
E. A. LEVY

ADVERTISEMENTS
Advertising copy for current issue must
reach New York office by Wednesday evening.
Advertisements by mail should be accom-
panied by remittance.

SUBSCRIPTION
Annual \$4
Foreign 5
Single copies, 10 cents

Entered as second-class matter at New York.

Vol. XXXII. November 28, 1913. No. 13

The suspension of "The Player," as a weekly newspaper and the official organ of the White Rats Actors' Union, and Associated Actresses of America, with these affiliated organizations now employing VARIETY as a medium to issue their news to members, probably places VARIETY where it was up to the time "The Player" first appeared—the artist's paper.

At its inception VARIETY announced itself for the artist, and despite the jeers of competitors and others, steadily held to that until the White Rats, under its then management or mismanagement, decided to issue an "organ," announcing that organ ("The Player") as "Owned by the Actor, Run by the Actor, For the Good of the Actor." It amounted to informing VARIETY the actors did not want it for their mouth-piece, at least those actors who were White Rats, and the Rats composed most of the artists.

Variety was willing. It made an editorial statement around the same time that it assumed an independent policy, favoring no one, and as steadfastly adhered to that policy while "The Player" was in existence, as it had devoted itself to the artists before the "official organ" arrived.

Variety has not changed its policy with the discontinuance of "The Player" and the use of this paper by the White Rats. But it is now for the actor in preference to others, and it is for the White Rats of America, because it believes the White Rats of America, as an organization, is the proper body to represent and protect the actor.

The actor in the show business needs an organization. We don't care where he is acting or for whom, he needs to be protected, to have some society of his own, operated for his best interests, that he can appeal to, that he

knows has power to enforce adjustment of unfair treatment, that will prevent managers and agents taking advantage of him—and the only organization in sight now or which has been in view for years is the White Rats.

Variety believes in the White Rats of America as a protective body for the actor, for the protection of the "material thieves" if nothing else. "Stealing stuff," especially in vaudeville and burlesque has grown to an alarming extent since "The Player" entered the field as the representative of the actor, thereby removing VARIETY from that position. In the days before it VARIETY "went after" the "copy acts." But told to mind its own business as far as the actor was concerned (through the publication of "The Player") VARIETY stopped its stripping of an act that had been stolen.

Variety gives notice now though to the "copy acts" in the show business that they may expect to be censured when appearing in New York City or other towns where this paper has experienced reviewers. That this practice has almost grown to be accepted

The White Rats is under different management today than it was when "The Player" was inaugurated. The White Rats is entitled to the support of the whole theatrical profession. Its aims are worthy, its objects are many and all of benefit to the actor. Let the actor support it, every actor, every actress, until the White Rats, in its fairness, wisdom and judgment as between the actor, actress, manager and agent, shall become recognized as the arbitration board of the theatrical world. It should be so and we hope it will be so.

Chas. R. Reno, who has been seriously ill, expects to be outdoors within a week.

Rose King, a leading stock actress, has decided to enter vaudeville in a playlet.

Sim Williams' "12 Georgia Blossoms" (colored) are booked to open at the Coliseum, London, Christmas week.

Virginia Pearson, of the original cast of "Nearly Married," left the show last Saturday.

Irving Engel, treasurer, Teller's Broadway Theatre, Brooklyn, no longer lives in single blessedness. He and Ruth Sollosy, a Brooklyn non-pro, were married Nov. 25.

Marshall Pruitt, musical director of the Hyatt and Lenore Musical Comedy company, and Margaret Krieg, a member of the chorus, were married in Ironton, O., last week.

TOMMY'S TATTLES

By Thomas J. Gray.

President Wilson's daughter had the word "obey" left out of the marriage ceremony. That's nothing, you never see "Fifteen Percent" on a contract, but it goes just the same.

United States Government refused to allow a German scientist to land here because he had a collection of bugs. We have enough in vaudeville.

A manager of a small theatre near Philadelphia cancelled a parody singing comedian because he "wasn't singing the right words to the songs."

A great novelty at a Harlem cabaret, a singer there sings a rag song so you can understand the words.

Winter Talk About Summer Homes.

"Well, if we do say it ourselves, we have the prettiest place down there."

"There's not a bit of water in our cellar."

"I wish you'd come down for a couple of weeks, my wife is some cook."

"I haven't seen a mosquito since I've been there, except at night."

"Yes, my husband painted our house himself."

"We can get everything we want down in the village."

"It's so hard to keep servants, we're too nice to them, I guess."

"You never catch us working during the summer."

"We paid spot cash for our place."

"By next year we expect to grow something in our garden."

"It's better to put your money in a home than to wear a lot of flashy diamonds."

Frankie Siegel says she is singing "If You Don't Want Me, Why Do You Ask My Open time," which we think is pretty good for a "little" girl like Frankie.

A freight train carrying three car loads of stage money was wrecked last week. Two burlesque shows had to lay off a half week each.

The Mexican War looks to us as though they were trying to give an imitation of a Broadway musical comedy.

Do you notice how fat all the ventriloquists are getting since it became the fad to eat while doing their act?

There are only a few magicians now doing the "egg trick." Eggs are so very expensive.

And when a comic sketch is done. They sing a song and close in "one."

NEWSPAPER MEN

Variety is desirous of securing newspaper men throughout the U. S. and Canada, as its correspondents. Space rates will be paid. The usual theatrical paper correspondent is being replaced on Variety by trained newspaper men as rapidly as possible.

Any newspaper man with some knowledge of theatricals who may wish to be attached to Variety's staff, can write direct to Variety, New York.

Variety has discontinued printing weekly reports of shows and theatres from the smaller cities, carrying only some of the biggest towns in the non-pareil with displayed heads. Where a newspaper man is located as correspondent he will not be called upon to furnish anything weekly beyond current news events from his town and territory. This news may come in either by mail or wire as it breaks.

can not be pleaded in extenuation. There are players who pay for their material, who earn their living with it and who have erected a reputation through having sought and found "original material." VARIETY is going to protect them hereafter as it did before, unless some other organization wants to start an "official organ." VARIETY will do what it believes will be best for the actor while the actor is content to have it do so. When the actor wants it otherwise, he may have it as far as VARIETY is concerned.

Variety is printing this week the first instalment of "White Rats News" as furnished it by the organization. The matter is headed "White Rats News," and is the utterance of the White Rats. VARIETY in its editorial policy disclaims responsibility for it. We make this distinction between the "White Rats" news and our regular news department to have it thoroughly understood VARIETY is not, never was and has not become the "organ" of any body, thing or organization. No statement in this paragraph is made for the purpose of evading legal liability. As ever, whatever appears in VARIETY, the publisher of VARIETY is legally responsible for.

Gray and Graham sail Jan. 14 next for another tour of Great Britain.

The Franklin Square theatre, Worcester, Mass., now a Poli stock house, has been rechristened the Grand.

The new Majestic, San Antonio, opened Nov. 24 with vaudeville. The Interstate Amusement Co. books it.

William Fox's Jamaica (L. I.) theatre opened Wednesday evening eight vaudeville acts and pictures.

Herbert Lloyd, the "No Good, Napoleon" globe-trotter, is back in New York.

Viola Breen, Dorothy Brown and Hilda Wright joined Wee & Lambert's show, "Seven Hours in New York," this week.

Maud Hall Macy returns to the Fifth Avenue next week in "The Gray of the Dawn," with David Higgins equally featured in the billing.

Laura Bishop and Howard Powers (former manager of "The Newlyweds") were married in New York Nov. 12.

"SATURDAY NIGHT BUSINESS" OFF; ROAD HOUSE AND DANCES GET 'EM

Perceptible Loss of Patronage at New York Theatres on Best Show Night of Week Traceable to the Dance Craze. Every Floor Accommodating Dancers Packed That Evening. Many With Large Capacities.

"Saturday Night," the biggest evening for attendance at the New York theatres, has fallen off of late. Bad business in the show world all over has been given as the cause, but observers say the real reason is the dance places in and about New York.

On Saturday night every road house with a dancing floor within a radius of 30 miles from Times Square holds capacity. Some of the resorts on the road will accommodate 400 people or more. The same condition applies to dancing places in New York City. Any one of those in the city will be found crowded on Saturday night, as early as 10 o'clock.

The New York Roof, which will hold 1,400 people around the dance floor, usually has 1,000 by 10. Each pays one dollar at the box office before entering, the New York suspending its free list for that evening. Of the attendance 10 per cent. only might have gone to the theatre instead. Young women and men loll about their homes until 9 o'clock or so, then go out for a dance. Healy's, at Columbus avenue and 66th street, which can seat 800 at tables near the dance floor of the restaurant building, has nearly capacity Saturday night as early as 9.30.

The other in-town restaurants with the dance attachment draw as well. It has been estimated there are over 10,000 people (5,000 couples) dancing every Saturday night in city places and around New York. Those who can afford to dance or pay for the refreshments that necessarily go with it are the ones the theatres are missing the last evening of the week. It seems to be settled that dancing has obtained a stronger hold upon the New York public than automobiling ever had, as far as the theatre is concerned with either.

NEW DYNAMITE MILL.

Directors of the newly organized professional women's club, the Gamut, at 142 E. 32 St., N. Y., include Lillian Russell, Beverly Sitgreaves, Elita Proctor Otis, Mary Shaw, Suzanne Westford, Lillian Albertson, Olive Oliver, Pilar Morin, Amelia Bingham, Grace Filkins, Helen Ware, Katherine Brown, Ray Cox, Janet Beecher, Billie Burke and Maggie Cline.

CHANGES IN "18" SHOW.

Philadelphia, Nov. 26.

Three changes have occurred among the principals of "The Passing Show of 1913" at the Lyric.

Blanche Leslie was replaced by (Miss) Lou Bates in the prima donna role, Miss Leslie being too short for it, although receiving favorable mention in the part since assuming it shortly before the show left the Winter Gar-

den. Miss Leslie returned to New York.

Felix Adler left to join "The Queen of the Movies," a new production by Thos. W. Ryley. Johnny Johnson has his part. George Hanlon, who took half of the "mirror work" in the piece, has also quit.

NEW ACT FOR "THE FIGHT."

Boston, Nov. 26.

"The Fight" is going to get a new third act. When Bayard Veiller took a trip over here to make sure there was no trouble from Boston's ubiquitous dramatic censors and morality purists, he saw that the show in its present condition was unsatisfactory and the box office receipts bore his belief out substantially. "The Fight" as it stands is a good little show but savors a trifle of Broadhurst's old money-maker "The Man of the Hour."

WILL TEST INCOME HOLDOUT.

The rights and obligations of managers in retaining "at the source" the one per cent. of actors' salaries under the new income tax law will be tested in a suit brought against the Shuberts by Henry Mortimer, an actor in "Fancy Free" at the 44th Street Music Hall.

When Mortimer received his salary last Saturday the Shuberts had held out the one per cent. The actor declined to accept the reduced amount and brought a suit to recover. He is backed by the Actors' Equity League. Mortimer objects to the retention of the one per cent. because, he declares, he had worked only one week and the managers had no way of knowing whether he would have sufficient employment during the year to bring his income to more than the minimum amount of \$3,000 which is subject to tax.

8 "EXCUSE ME" SHOWS.

Steve King's second company of "Excuse Me," with Dan Clinton playing the former Willis P. Sweatnam role, opens Dec. 6 at Scranton, Pa.

The first company has been so successful that King has decided to send out a third company about the middle of January.

CHORISTER GETS \$80,000.

New Orleans, Nov. 26.

Mrs. Gertrude Fay Rogers, formerly Gertrude Fay of the chorus, has just been awarded \$80,000 by local courts as her share of her late husband's estate. About two years ago, while playing here, she married young Mr. Rogers, a wealthy man about town.

The marriage lasted but a few days, Rogers passing away suddenly. Mrs. Rogers has worn the deepest of mourning since.

"PLEASURE SEEKERS" MOVE.

The Lew Fields-Marcus Loew production of "The Pleasure Seekers" at the Winter Garden will leave there Dec. 13, going on the road. The house will be left "dark" for a week, it is said, when the new Winter Garden show, now in preparation by the Shuberts, will be put on.

"The Pleasure Seekers" has been doing very poor business for the Garden, where any receipts under \$16,000 weekly are not looked upon with favor by the Shuberts. The current attraction is doing around \$10,000, including the Sunday night concert receipts.

Rumor has it Mr. Loew may transfer the "Pleasure Seekers" from the Garden to the Broadway theatre, where the dollar top price is expected to turn the trick in favor of the boxoffice.

Workmen are getting the Broadway ready for its return to the legitimate game, the stage undergoing certain alterations. It is now playing pictures.

BUYS "THE ESCAPE."

Chicago, Nov. 26.

Messrs. Rowland & Clifford have purchased Paul Armstrong's "The Escape" and will organize a company and put the show on the road shortly.

TOM SMITH VERY ILL.

Hamilton, O., Nov. 26.

Tom A. Smith, manager of Smith's theatre, is critically ill at his home in this city. There is but little hope of his recovery.

NEW SHOWS IN BOSTON.

Boston, Nov. 26.

Openings next week will comprise the metropolitan premiere of "Tourandot, Princess of China" at the Shubert (originally staged in Germany by Prof. Reinhardt), Grace George in a new comedy by Avery Hopwood entitled "Miss Jenny O'Jones" and "Damaged Goods" at the Tremont for three weeks.

In stock John Craig will present "The Little Minister."

CHICAGO SEES "THE TRAFFIC."

Chicago, Nov. 26.

"The Traffic," which first saw the light (red light, if you like) in San Francisco, opened at Joe Howard's theatre here Sunday night. A big audience gathered and apparently took the "white slave" drama seriously. The indications are that it will enjoy prosperity in Chicago.

Nana Bryant plays the central figure, that of a girl forced into a life of shame to provide for her invalid sister. The supporting players do. They are from the Pacific Coast.

HAVLIN HOLDS ON.

Cincinnati, Nov. 26.

John Havlin took occasion to deny this week that he had any intention of letting go of the Grand opera house. It was reported Klaw & Erlanger sought to acquire the property.

CALLS ON DICKSON.

Charles Dickson has gone to Chicago, having received a C. Q. D. from Davis Lewis to come on and fix up the book of his piece, "September Morn'."

SHOWS CLOSING.

Detroit, Nov. 26.

It is rumored "The Poor Little Rich Girl," playing in town this week, closes its season in a fortnight and that notice has been given the company.

Week before last the show played to \$204 one night in Buffalo, with correspondingly poor business in other spots.

Columbus, O., Nov. 26.

"The Red Canary" closed here Saturday night. There was some talk the show would reorganize and open at a New York theatre in about a month, but nothing positive is stated. It is said the Liberty, New York, was offered the show, which started in Baltimore and played a few weeks in Chicago. Tom Barnes and Bessie Crawford, of the company, are returning to vaudeville, reopening at the Palace, New York. Tom Barnes was the big hit of "The Red Canary."

Atlantic City, Nov. 26.

William Collier closed his season here Saturday night in "Who's Who." He is rehearsing a new comedy to be shortly presented entitled "A Little Water on the Side."

"What Happened to Mary?" which Sydney Ellis has out under his direction, is bulletined to close Saturday night in Trenton, N. J.

The Al. H. Wilson show, owing to bad business on the road, is coming back to New York for disbandment.

"The Holy City" closed recently in the west, the company doing comparatively no business from its opening stand.

"Maud Muller," which did not do business on the one-nighters and then took up the Stair & Havlin bookings, is closing Saturday night at the Warburton, Yonkers, N. Y.

Cohan & Harris' original company of "Officer 666," owing to unsatisfactory conditions on the road and the expense of traveling, closes at the Majestic, Buffalo, Saturday.

Aborn Brothers' "Chimes of Normandy" ends its road season Saturday in Scranton, Pa.

"The Cat and the Fiddle" has cancelled all its eastern time and the company has returned to Chicago.

Joseph Ferguson has closed his repertoire show, but plans to reopen at holiday time.

When Wee & Lambert close their short road tour of "Kindling" in Savannah Saturday they will pay the transportation of the company back to New York by boat.

"Life's Shop Windows," which has been playing the Stair & Havlin houses, ends its season Saturday in Trenton, N. J.

"Where Is My Wandering Boy?", one-nighter, closes this week. It has been playing eastern territory.

If you don't advertise in VARIETY, don't advertise at all.

CHORUS GIRLS FORM UNION TO ENFORCE MANY REFORMS

Alliance of Merry-Merrys Will Demand Half Pay for Rehearsals and Full Pay For Extra Performances. Members' Names a Secret. White Rats and American Federation Interested in Project.

A union of chorus girls is now a fact. Twenty-five paid initiation fees Nov. 23 and about 50 more propose to do so this week.

The Federation of Labor, with P. F. Duffy, organizer, is behind the latest movement of the chorus girls to get together.

The Chorus People's Alliance is the name of the new organization. Sixty-eight chorus girls and men attended a mass meeting at the Women's Trade Union League quarters, 43 East 22nd street, and voiced complaints of abuses of managers provoking the choristers to mass for protection. Another meeting will be held next Sunday at 4 p. m.

The union will move for half pay for rehearsals, full pay for extra performances and two weeks' notice. Initiation fee is 50c, monthly dues 50c.

Among grievances cited at the organization meeting were that the Shuberts rehearsed "Oh, I say" 13 weeks without pay to choristers, then played two weeks, then closed to rehearse two and one-half weeks more without pay, and then discharged about 25 girls; that John Cort's "The Purple Road" closed abruptly in Brooklyn, with three weeks' salary due choristers, the acting manager sending an assistant for \$10 change in quarters and handing the chorus people a single quarter each for three weeks' work; that two weeks' salary is still due the Cort & Gaites' "Enchantress" chorus people, stranded in Los Angeles; that Lee Morrison still owes choristers for services in "The Romance of Billy Goat Hill," stranded in San Antonio, Tex.; that H. Anderson still owes the closing weeks' salaries of choristers in the Fritz Scheff "Mlle Modiste" Co., stranded in Chicago; that claims of chorus people are still unpaid for the week of the Mizzi Hajos "Her Little Highness" Co., abruptly closed by Werba & Leuscher; that the sponsors of the Eddie Foy, "Over the River" Co. still owe their chorus people; that the Century Opera Co. doesn't pay for the Sunday night shows in which their \$14 and \$16 per week chorus people are ordered to appear; that the Shuberts make their \$12 per week chorus people in the Hippodrome do precisely the same work as the chorus people who receive \$16 weekly for 12 shows.

The White Rats will send an official to next Sunday's meeting. The Rats' Federation of Labor charter permits chorus membership.

The new alliance proposes to keep its members' names secret, to prevent discrimination against them by managers.

TRIAL MARRIAGE PIECE.

New Orleans, Nov. 26.

In her new play, "Young Wisdom,"

produced here, Rachel Crothers has written a comedy around the subject of trial marriage. The author has treated it from the viewpoint of satire.

There are three acts. The first is the living-room of Victoria and Gail Claffenden. Victoria is infatuated with the trial marriage idea. She infuses her sister, Gail, with it. Gail is to be married in the regular way, but at the eleventh hour becomes so taken with the idea impressed on her by her sister, she insists her fiancé elope with her and that they live together "licenseless" until such time as they have grown so enamored of each other they shall fairly screech for a minister. The elopement forms the climax of the opening act.

The second is a farmhouse whither they repair. Many amusing complications ensue as a result of their indiscretion and their unconventional viewpoint. The farmhouse is the summer studio of an artist. Realizing the hopelessness of their condition, the artist drives them home in his motor. Gail likes the artist. She finds in the last act she really loves him, and not the young man with whom she eloped. The young man discovers he did not really care for her as he should have. Meanwhile Victoria has withdrawn her views on trial marriage and as a finale there is a double elopement with a real minister.

"Young Wisdom" is serving as a starring vehicle for Mahel and Edith Taliaferro, who enact the roles of the Claffenden sisters. The supporting company includes Aubrey Beattie, Mabel Bert, Junius Matthews, Hayward Ginn, Richard Sterling, Reagan Hughston, Louis LaBey.

NEW S. & H. SHOWS.

"Maud Muller," which played to some very small houses on the one-nighters, has taken on Stair & Havlin bookings, opening at the Warburton, Yonkers, N. Y., with a week at the Prospect, New York, to follow.

Another new show added to the Stair & Havlin time is "The Arm of the Law," which Wee & Lambert will start out Dec. 4 with a carload of scenery. W. J. Clayton will travel ahead. H. J. Yorkling will be manager.

RALPH KELLARD MARRIED.

Announcement has just been made of the marriage of Rebecca Lee Dorsey (Rebecca Ridgley) and Ralph Kellard, which occurred a year ago. Mrs. Kellard has been playing in her husband's company for two years.

Springfield, Mass., Nov. 26.

Ralph Kellard has negotiated a special contract with S. Z. Poli to play a ten weeks' stock season at the local Poli house.

FAWCETT DOMINATES NEW PLAY.

Atlantic City, Nov. 26.

A. G. Delamater added another "book" play to his list with "The Prodigal Judge" at the Apollo Monday evening, with George Fawcett starred.

The comedy is in three acts and an epilog. It was taken from the novel of the same title by George Middleton. Vaughn Kester wrote the book.

Mr. Delamater has given the play an adequate production, and though the first night's performance was rather ragged, "The Prodigal Judge" should get some money on the road. The popularity of the book may assure this.

Mr. Fawcett gave a finished characterization, lifting the piece far above the plane it would have attained had the role been intrusted in less capable hands.

The play is set in the days when Andrew Jackson held the presidential chair and the action occurs in the south. The Judge, whose memory has been clouded by alcohol, succeeds in breaking up a thieving clan and also making a better citizen of himself. As is the fault of many book plays, there is not enough animation. Mr. Fawcett is the whole play.

WARFIELD MOVING TO CHI.

Chicago, Nov. 26.

Power's is announcing David Warfield in "The Auctioneer," to open Jan. 5.

PERCY MELDON INJURED.

Milwaukee, Nov. 26.

Percy Meldon, stage director of the Shubert theatre stock, is laid up with two broken ribs and a severely bruised body as the result of a fall through an unfastened trap in the Shubert stage last Friday.

GABY'S OWN ROAD SHOW.

Next season a personally conducted road show will be sent out with Gaby Deslys as the star. It will be managed by H. B. Marinelli, who is Gaby's theatrical representative at present. The international agent placed the French woman for her present engagement with the Shuberts, under whose direction she opened a road tour last Monday at the Alvin, Pittsburgh, in "The Little Parisienne."

Gaby has never been accused of running past a dollar. This is her third season over here, and although receiving \$500 a performance, Mlle. Gaby believes that if the Shuberts can still make a profit out of her exhibition of lingerie she should get that much more American money for herself. Hence her determination to hereafter have Mr. Marinelli become her manager as well as representative.

THAW GETTING MONEY.

Detroit, Nov. 26.

There's little doubt but that Evelyn Thaw is doing real business for Morris Gest. This week at the Garrick the girl will attract at least \$16,000, with herself and road show.

Next week the troupe goes to Pittsburgh.

James Madison has completed a new monolog for Arthur Deagon.

If you don't advertise in VARIETY, don't advertise at all.

REASON FOR STICKING.

Boston, Nov. 26.

A half dozen chorus ladies who played at the Tremont, in the Ziegfeld "Follies," liked the city so well they shifted to "The Lady of the Slipper" which will remain at the Colonial until 1914.

Boston is one of the greatest university cities in the world, five colleges being within a five-cent ride.

HOBART FIXING COMEDY.

George V. Hobart is traveling with Fred C. Whitney's "The Innocent Sinner," touching up the comedy, which is in need of repair.

"WHIP'S" BIG FIGURES.

Albany, N. Y., Nov. 26.

Comstock & Gest's "Whip" show got \$16,000 on the one-nighters into here from Buffalo. The latter place was a week stand for the play, which drew in \$19,000 at the Teck.

MANN SELF MANAGED.

The Louis Mann engagement in "Children of Today" at the Harris is under the actor's own management.

NO CALL FOR EDNA.

Edna Wallace Hopper is not to go into vaudeville after all. She says she can't get a job and has even been seeking an engagement in the pictures. She adds that unless something turns up soon she'll go back to Paris.

BRADY'S PLAN OFF.

Chicago, Nov. 26.

The proposed plans of William A. Brady to operate the Ziegfeld theatre here in conjunction with the Princess, New York, has been abandoned.

LA SALLE SHOW REPORT.

Chicago, Nov. 26.

The "Trip to Washington" show is reported closing next week at the La Salle. The piece may take to the road. Notice of closing has not been posted.

OPENING IN ROCHESTER.

"The Arm of the Law," a Wee & Lambert production, opens in Rochester next week, playing Stair & Havlin time.

SUES EXPRESS CO.

Margaret Pitt, a leading woman in stock, who headed the Margaret Pitt Players in Gloversville, N. Y., last season, is suing the American Express Co. for \$2,000 damages, claiming the latter demanded exorbitant charges on her wardrobe trunk shipped from Gloversville to New York and retention of which by the company kept her from accepting an immediate and profitable stock engagement.

The case was heard Tuesday. Miss Pitt, on leaving Gloversville, left instructions with a stage hand to express her trunk to her. When it arrived the C. O. D. charge was \$36.50 when it should have been about \$2. Miss Pitt says she was not indebted to any one in Gloversville and would not pay the charges.

Among the witnesses was Paul Scott, who testified that a stock production required wardrobe and that he had not yet seen any "September Morn'" performances.

FILM FLASHES

Park Commissioner Stover, of New York, has been missing for more than a month. Mayor Kille proposes to enlist the services of the movie in the search. It is proposed to supply 10,000 picture houses with pictures of the lost official to be displayed before the audiences in the hope that some one may recognize the likeness and lead to locating Stover.

Morris Schames, whose picture place at 45 Suffolk street, New York, has a license for 290 persons, admitted 630 at a recent performance. He was fined \$500 in Special Sessions this week. This is the first time the extreme penalty has been imposed.

The World Special Film Corporation has added a new department which will concern itself with the manufacture and sale of poster mountings and frames for display.

William H. Irvine is managing the World Special Film Corporation in Washington, D. C., located at 811 E. street, N. W. Horace Bennett is in charge of the concern's New Orleans branch.

The New Grand, a picture house, opened in Perth Amboy, N. J., last week. It is under the management of William J. McKenna, who also operates a picture theatre in Newark. Seating capacity is 900. McKenna is said to hold the property on a long lease at an annual rental of \$6,000. McKenna said last Saturday's gross receipts (afternoon and night) were nearly \$1,000.

Paul West's slangy "Bill" stories which appear in the Sunday Magazines are to appear in movie form, the Mutual Co. having leased them through Frank Woods' personal efforts. Woods is now connected with the scenario department of the Mutual.

The Operators' Ball, held in New York, Nov. 23, proved a big success. The guest of honor was Ruth Hunt of the Reliance Co.

"A Woman of Sin," a new George Hennessey drama, is announced for an early release by the Reliance.

G. P. Hamilton, president-general manager, Albuquerque Film Co., and his assistant, Buck Connors, late of the Frontier Co., have gone to Los Angeles to produce some Warner pictures at the Crosby Film Plant where the company will work for the present. Milton Farnham has also joined the Hamilton forces.

Paul Scardon is the possessor of a 14-month-old pup which has won several ribbons at Bull Dog Show exhibits.

O. R. Henkel is looking after the coast exhibition of the "Last Days of Pompeii."

Nance O'Neil will very likely join the ranks of legitimate stars doing photoplay. A New York picture concern has made her an offer of \$1,000 a play.

Alex. Lormier, publicity man for the Gaumont Co., has been elected to membership in the Screen Club.

Frank Taylor is organizing a new company which he expects to place in a new studio at once. Taylor is best known as the husband of Marion Leonard, the picture actress.

Our esteemed old friend of dramatic critic days, Frederic Dean, now trailing an M. A. and an LL. B., after his name, is barking for the "How Wild Animals Live" film feature, and doing it gracefully.

B-r-r-r-r! It's come again, the thrill in the desert. It's now called, "The Guerrillas of Algeria." They're in three parts.

A little movie still left for newcomers in the film industry. One of the "second-dollar-and-a-half" show - you - how - to - write - successful-scenarios' bunka, announces a pupil cashed \$18,000 last year, selling movie scripts she'd written. And with the recent restrictions on opium, too.

R. S. M. P.: The General Film Co. isn't a trust, but a company. "We want to perfect a company that would be a means to perfect a film distribution service that would show the other film exchanges the better way to conduct the business." Testimony of Frank L. D. Dyer, President G. F. Co.

Conservative estimates place the number of players of both sexes who haunt the movie studios in and around New York every week seeking engagements at \$5 per day for nine hours' work at \$200 a week. The idea of the trouble we have of getting actors and actresses to work for us. We pay some of them as high as \$600 and \$1,000 per week, and some of the actresses drive to their DAY'S WORK in their own automobiles, with hired chauffeurs." Testimony of Frank L. D. Dyer, President of the General Film Co., in the Government suit to dissolve the G. F. on the claim that it is a trust.

David W. Griffith has as aids in the stage direction of the Reliance, Christy Cabanne, Eugene Ranger, Edgar Lewis, Carl S. Vines, Travers Vale and George Reelin.

William Bitzer, expert camera man, has joined the Reliance. The firm's new scenario department is headed by Frank Woods.

Stanley Walpole, Louise Vale, Thomas Mills and Harry Spinger are in the cast of "A Rough Diamond," released by the Reliance Nov. 26. More and Irene Hiss in "The Reporter's Scoop," released Nov. 23.

The Shubert-Brady Mexican movies will play matinee engagements at the Playhouse for a while. They opened yesterday.

The Universal Pacific Coast Co. has been admitted to the Hollywood, Cal., Board of Trade.

It had to come. Mendel Belis is in the movies in "The Terrors of Russia," a new 3-part feature. Of course an actor plays the martyr hero.

VICTIM OF SIN.

Heading for Broadway via Italy and the 67th street branch of Manhattan's Y. M. C. A., this new chamber of horrors should make a cargo of money for its promoters. One of the it does in movies all the essentials of the Brieux drama, "Damaged Goods," and carrying to the innocent and the informed dramatic tragic consequences of promiscuous sexual relations. Like the Brieux drama, "A Victim of Sin" is "a study of social diseases and heredity," and like its stage prototype its exposures follow the fortunes and misfortunes of a pair of young lovers. The young man in the case celebrates his engagement with a farewell bachelor's dinner, given in a public cafe. The song of youth and heedlessness is in the air, and the patrons of the place including the young man, are listening to the easiest war. A flirtation between the youth and one of the delinquents results in more intimate acquaintance, with the consequence that several weeks after the escapade the young man awakes suddenly to find himself a victim of a disease. Investigation confirming his suspicions, and physicians offering no hope of a reasonably early elimination of the poison, the victim is about to shoot himself. A note from his fiancée stays his hand, and further horror is later added to the sequence of the first misstep. Unlike the Brieux play, the offspring of the pair isn't blessed by marriage. The audience of young men who watched the film clinic in the association's auditorium Nov. 25 fairly shuddered at the closing scene showing the woman in the case frantically shoving into the baby's room the father whose lack of moral restraint had tumbled about the heads of himself, the girl, their mother and their parents. The tragedy. Plans are under way for the presentation of the film at a Times Square playhouse at special matinees to which women as well as men will be admitted.

TRAFFIC IN SOULS

Such a lot of goins' and comins'. The bulk of the scenes of its six parts are in the offices of the International Purity and Reform League, a mask for a band of white slavers, and some of the scenes are fitting in or breaking out of the door of the place. Professionally based on data gathered by the Rockefeller white slave researchers, there's a laugh on the Rockefeller investigators in the play in the personality of the white slaver, a physical counterpart of John D. himself, so striking that it makes the observer sit up and wonder whether the granger of Pocatello Hills really came down to pose for the Universal.

Walter McNamara wrote the piece and George Loane Tuccer staged it. The author started the film as soon as "The Lure" and "The Traffic" filled the theatre atmosphere with controversy. Offered frankly as a melodrama, the production fairly meets the expectations of its title arouses. It shows in moving picture reproduction approximately what newspapers print from day to day of the harter of women.

The love story of a handsome young cop, Burke, and his sweetheart, Mary, a candy shop form, the drama moves on upon which to string successive and varied episodes of the methods of the traders. Trubus, the head of a particular branch of the traffic, is sleek, cool, superficially polished. At the outset of the drama he sees him in his decoy purty league headquarters.

How attractive emigrant girls are spotted and netted, how girls from country towns are lured at railway stations, how some of the cold struggle for liberty after being forcibly detained in traffic houses, and other particulars of the commerce are shown. Anthony Comstock will probably yell murder the first time he sees 'em one particular turkey trotting boy and girl in a cabaret scene. Despite its show form, the drama moves on briskly, concluding with a fine piece of movie acting in a raid by a squad of cops on one of the vice dens, a picture conceit that shows the sides and roof of the resort, photographed obliquely from above. The entrance of the police into the place and the gun fight that ensues between a cadet and the hero cop, in this final part, is quite thrilling, even though both the cop and his quarry pop at each other at least a half dozen times before hitting anything. (UNIVERSAL.) Corb.

FILM CORPORATIONS.

The Eastern Feature Film Co., 224 Tremont street, Boston, has been incorporated under the laws of Massachusetts at \$2,500. The three directors consist of Herman Rifkin, who was manager of the old company, Morris Sandler and J. Friedman. Rifkin is also president of the New York company of the same name at 335 Broadway.

CHURCH PICTURES A GO.

The idea of trying pictures Sunday evenings in the Protestant churches of Greater Boston is meeting with decided favor. Last Sunday The Maverick Congregational Church in East Boston, was packed by the announcement that the five-reel photoplay "From the Manger to the Cross" would be shown.

The evening vesper services of the First Congregational Church, Flushing, Long Island, were held in the Hippodrome of that place Sunday, and consisted of a series of moving pictures showing bible scenes.

Hymns were thrown on the screen between reels and the congregation sang. Rev. Dr. George Drew Egbert, pastor of the church said he was reaching out to interest those who remain away from religious service and attend the movies on Sunday.

WEBER'S GETTING MONEY.

Joe Weber's theatre, at Broadway and 29th street, commenced to get business this week, when a feature film, "Traffic in Souls," was shown there. Monday the receipts reached \$500 and Tuesday exceeded that amount.

The picture was placed in the house by the Universal, on a 50-50 basis with the theatre taking first monies. It runs three times daily.

RELEASED NEXT WEEK (Dec. 1 to Dec. 7, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitaphone.....V	Gaumont.....G	Imp.....I	American.....A
Biograph.....B	G.N.S.F.....G.N.	Gen.....G	Key-See.....Ker
Kalem.....K	Ramo.....R	Bison.....B101	Reliance.....Rel
Lubin.....L	Solax.....Sol	Chrystal.....C	Majestic.....Maj
Pathes.....Pthe	Electec.....Eel	Nestor.....N	Thanhouser.....T
Seaton.....S	F.A. Farnham.....F.A.	Powers.....P	Kay-Bee.....K.B.
Edison.....E	Lewis Pannett.....L.P.	Edclair.....Ed	Broncho.....Br
Essanay.....E.S.A	Gt. Northern.....G.N.	Rex.....R	Domino.....Dom
Kleins.....Kl	Dragon.....D	Frontier.....Fnt	Mutual.....M
Melies.....Mel	Italia.....It	Victor.....Vic	
	G.N.X.X.....G.N.X.X.	Blache Features.....Bl	

NOTE—The subject is in one reel of about 1,000 feet unless otherwise noted.

DEC. 1—MONDAY

MUTUAL F—American Born, drama, 2 reels. A: Not announced, Key: Not announced, Rel.

GENERAL F—How the day was saved, and Bink's Vacation, comedy, split reel. B: South African Whaling Industry, educ., 1 reel. E: Octoroon, drama, 3 reels, special. K: Melita's Sacrifice, drama, 1 reel. L: Pathe's Weekly, No. 72, news. Fr: Cipher Message, drama, 2 reels, special. S: Game of Cards, drama, 1 reel. V.

UNIVERSAL F—Barrier of Bars, drama, 1 reel. Vic: Love vs. Law, drama, 3 reels. I: When Joe Went West, comedy, 1 reel. P.

DEC. 2—TUESDAY

MUTUAL F—Not announced, Maj: Not announced, T: Revelation, drama, 1 reel. K.B. GENERAL F—Venomous Tongues, drama, 2 reels, special. K: Price of Human Lives, drama, 1 reel. E: Autumn Love, drama, 1 reel. S-A: Hazard of Youth, drama, 1 reel. L: Peasant Marriage in Hungary, customs, Eddie Fish of the Mediterranean, zoology, Geyers of New Zealand, drama, split reel, Pthe: Wreck, drama, 3 reels, special. V.

UNIVERSAL F—Under the Black Flag, drama, 3 reels. G.B: That Awful Maid, and Installation Plan Marriage, comedy, split reel. C.

EXCLUSIVE F—Living Doll, drama, 1 reel. G.

DEC. 3—WEDNESDAY

MUTUAL F—Buried Past, drama, 1 reel. Br: Mutual Weekly, No. 49, news: Title not reported, Rel.

GENERAL F—Thrifty Janitor, comedy, 1 reel. E: Kitty's Knight, comedy, 1 reel. S-A: Cave of the War, drama, 2 reels, special. K: Break for Freedom, drama, 1 reel. Pthe: Within the Hour, drama, 1 reel. S: Pair of Predigals, comedy, and Coliseum of Rome, travel, split reel. V.

UNIVERSAL F—Brothers, drama, 1 reel. N: Mike and Jake in the Wild West, comedy. J: When Pierrot Met Pierrette, drama, 2 reels. Edcl: Animated Weekly, No. 91, news. V.

EXCLUSIVE F—Gaumont's Weekly, No. 91, news. G.

DEC. 4—THURSDAY

GENERAL F—Birthday Ring, drama, 1 reel. B: Romance of the Hills, drama, 1 reel,

"STORE SHOW" A LOTTERY?

Jersey City, Nov. 26.

The police of Jersey City are investigating an alleged gambling scheme being used by merchants and motion picture men to boom trade.

Some merchants have been giving buyers at their stores coupons with each purchase allowing the holders to participate in a "drawing" at the motion picture places. The winners are entitled to goods ranging in value from \$1 to \$25. The holders deposit the coupons in boxes when they enter the theatres and on the night of the drawing attend in force to see if they are the lucky ones.

Several merchants and picture theatre owners have been summoned to court. Edelstein & Meisel, who con'ct a theatre at 367 Central avenue, were given a hearing today.

REGULAR SHOW FOR "TALKERS."

The new Edison talkers have taken to the road, long routes being booked up by Joseph Daly for ten shows with more to follow later. The first of the new "talking shows" started last Friday in Altoona, Pa.

The show embraces a monolog by John J. McGraw, the New York baseball manager; a cabaret act by Seymour, Dempsey and Seymour, a 24-minute scene from "Olivette" and a 12-minute military sketch entitled "The Deaf Mute," by Rupert Hughes.

S-A: When Mountain and Valley Meet, drama, 2 reels, special. L: Woman's Mission, com. dr. and Trip to the Famous Picnic Grounds. Arabyama, Japan, scenic, split reel. Mel: Baseball's Peerless Leader, comedy, 2 reels, special. Pthe: Pathe's Weekly, No. 73, news. Pthe: Granddaddy's Boy, drama, 1 reel. S: Swan Girl, drama, 1 reel. V.

MUTUAL F—Devotion, drama, 2 reels. Dora: Not announced, Key: Not announced, Kom.

UNIVERSAL F—Plain Jane, drama, 1 reel. I: Thieves and the Cross, drama, 3 reels. R: Slim and the Boys at Breezy Beach, comedy, Frnt.

EXCLUSIVE F—Oscar, the Hermit, comedy, 1 reel. G.

DEC. 5—FRIDAY

MUTUAL F—Not announced, K.B: Not announced, Fr: Not announced, T.

GENERAL F—Alexias Strategy, drama, 3 reels, special. E: "Pay As You Enter" Man, drama, 2 reels, special. S-A: While Father Telephones, comedy, and Andrew Carnegie's Gift to the World, topical, split reel. K: Some Elopers, comedy, and Interrupted Courtship, comedy, split reel. L: Bear Escape, comedy, 1 reel. E: Northern Hearts, drama, 1 reel. S: Lesson in Jealousy, comedy, 1 reel. V.

UNIVERSAL F—Locked Out at Twelve, comedy, 1 reel. N: Cross Purposes, drama, 1 reel. P: Influence of Sympathy, drama, 2 reels. Vic.

EXCLUSIVE F—Shadow of the Moulin Rouge, 4 reels, drama, special. Sol.

DEC. 6—SATURDAY

MUTUAL F—Divorce Scandal, drama, 1 reel. A: Not announced, Maj: Not announced, Rel.

GENERAL F—In the Elemental World, drama, 1 reel. B: What Shall It Profit a Man?, drama, 1 reel. E: Broncho Billy's Squareness, drama, 1 reel. S-A: Footprint Clue, drama, 1 reel. K: Her Father, drama, 1 reel. L: Col. Heeza Loo in Africa, novelty, and Glimpses of Pond Life, zoology, novelty, and Pthe: Beauty Unadorned, comedy, 3 reels. V. UNIVERSAL F—Pair of Bears, comedy, and Views of Yellowstone Park, scenic, split reel. J: Circuit Rider, drama, 1 reel. Frnt: White Squaw, drama, 2 reels. B101.

EXCLUSIVE F—False News, drama, 4 reels, special. G.

"TEACHERS" AND "SCHOOLS" IN MOVIES UNDER SUSPICION

Government Secret Service Men Know All About Them. Misleading Literature for Ambitious Amateur Authors. The Way They Do It and Promises Made.

The cops are after the wire tappers of the movies. The government's suit against the Motion Picture Patents Co., now on, is lifting the veil on hitherto shadowy warrens of the film game.

Uncle Sam wants the folks who are using the mails to defraud aspiring scenario writers to quit or be "mugged." The secret service agents who have run down the evidence of violations of the Sherman Law against trusts have run across the web of snares set for the innocents throughout the land who wish to "become a writer of moving picture scenarios and earn from \$200 to \$500 per week."

The government agents have the names of the principal pliers of the new way of getting "soft money," have corresponded with the "schools," have their literature, with its misleading statements and guarantees, and will act upon the evidence of wrongdoing and wrong intent as soon as their present labors in the Motion Patents Co. suit are ended.

Scarcely a film trade journal circulates that doesn't carry advertisements of teachers and "schools" offering instruction in scenario writing for a price. Commonly, if the prey doesn't bite at the first price quoted a second batch of circulars will follow, offering the "lessons" at a reduced rate.

Some spaciouly absurd reason will be given for the reduced price. If the "come-on" dodges this trap, further overtures are made as in the green goods game.

These "teachers" and "schools" usually profess a tremendous demand for scenarios by the manufacturers. They quote ridiculous sums as returns for film manuscript. The manufacturers do nothing to discourage the quacks. It suits the producers to keep the public believing they are always open for film plots and that they pay generously for them.

The government agents have discovered that it is as hard to sell a film scenario as it is to book a vaudeville act; that most of the big manufacturers have their own scenarioists; that a big proportion of the players come from the directors and another great percentage from magazine stories that readers for film firms peruse and appropriate or misappropriate.

A scenario school recently advertised that a certain scenario writer had earned \$19,000 in a single year, writing scenarios. One of the investigating secret service men declared to a VARIETY representative that the figures were absolutely correct save for three misleading ciphers.

TEXAS TAKES STAND.

Although Texas is waging relentless war on what it maintains is a flagrant case of "picture trust" and has the Motion Picture Patents Co. paying lawyers to defend certain actions Texas

has begun in court, the Edison talking-picture company has played and is playing Texas territory on a "playing agreement" which in no wise touches on the picture controversy down south.

Texas has barred the "Quo Vadis" film and has its finger pointed at some other specials which the state says are allied with the so-called "picture trust."

By going after the alleged "trust" the Texas agitators say they are helping the movie industry of Texas which is beginning, to assume importance according to their statements.

CONVENTION CALLED.

Portland, Ore., Nov. 26. The movie exhibitors of Portland have issued a call for a convention of state picture men to be held here Dec. 22-23 for the purpose of effecting a permanent state organization.

The exhibitors went on record as being against all fake films and adopted unanimously a resolution to have the secretary notify all exhibitors in Oregon, Washington, Montana and Idaho to beware of "notorious phoney films" which are slipping their way from time to time.

FREE MOVIES HURT.

"And now the free movie shows in public schools are under the ban. The exhibitors of the country are after them. Exhibitors meetings held in 17 cities during the week discussed plans for legislating the free school film out of existence.

The local film men of Harlem and the lower East Side were particularly vehement in decrying the competition. The Moving Picture Exhibitors' Ass'n of Greater N. Y. banged at the target with vocal Krupps last night at their weekly talkfest.

The exhibitors can't see why the government should give the community free films any more than it should give it free shoes, free meat, free eggs, or any commodities upon which "business men try to make a living and pay taxes and high moving picture licenses and rents."

Instances were cited at the meeting where movie houses had to shut down because of the popularity of certain movie lectures. The Board of Education. Everyone at the meeting agreed something to protect the exhibitors against free school movies should be done. No one seemed to know just what could be done.

A committee to confer with aldermen was finally decided upon as a good first step.

The local exhibitors at the same meeting again took up the hope of cutting down the license for 299 capacity houses to \$50, with a \$25 renewal rate. With the new license tax for the 60 capacity houses they had no quarrel.

If you don't advertise in VARIETY, don't advertise at all.

BRENON'S BOY IN "WATCH DOG."

The feature film the Imp director, Herbert Brenon, is now making at Execution Island near New Rochelle, N. Y., has as a principal figure, Mr. Brenon's son, Cyril, seven years old. The boy, a bright little chap, returned with Mr. and Mrs. Brenon from Europe last month.

A novel picture effect was tried for one evening last week while the picture was being prepared. A revolving light was taken at dusk, nearly dark, something not before attempted in picture making. Mr. Brenon asked his camera man to try for it. The result of the experiment is not yet known.

Little Cyril's lack of rehearsals almost resulted in a calamity Monday, when he failed to securely tie the rope of a boat to a tree, as per the scenario. William Shay, leading man of Mr. Brenon's company, was in the boat. A fog was hanging over the Sound. With the current pulling, the rope slipped and Mr. Shay drifted out into the mist. It was three hours before the worried company received word he had landed farther down the Long Island shore. But Little Cyril ate his mince pie as though the rope had been letter perfect.

CELLULOID FILMS ALLOWED.

Paris, Nov. 18. The chief of the Paris police has issued the following circular: "Considering that the use of celluloid moving picture films constitutes a serious danger from fire, and that it is now possible to substitute for them unflammable films; considering, moreover, that it is equitable to grant the managers of moving picture houses sufficient time to permit them obtaining films made of unflammable material, we now declare the use of moving picture films made of celluloid, or any other inflammable material, will be forbidden in all public resorts, this order to take effect on July 1, 1915.

"This delay granted to cinematograph exhibitors in no way affects the precautions framed for the safety of the public in accordance with paragraph VII, Chapter 1, of the Ordinance of the Congress held in 1908."

FOR PICTURES ONLY.

Bridgeport, Nov. 26. The Lyric, with a seating capacity of 1,600, which has been closed since last summer when William Fox discontinued vaudeville and relinquished his lease, will reopen Monday under the management of the Lyric Amusement Co., of New York, Robert S. Marvin, president. It will be devoted exclusively to pictures at 5-10.

W. H. Isham has been retained as local manager. A five-piece orchestra has been installed.

BEILIS IN PICTURES.

The newly formed Weber & Fields-Kinemacolor Producing Co. is angling for Jacob Adler to play Beilis before the camera, for a feature film of that name. Mr. Adler is playing a piece at his theatre of similar title, bearing upon the troubles and trial of the Russia-persecuted Hebrew.

The W. & F.-Kin. Co. will start operations shortly, first turning out the Weber & Fields comedy picture in several reels.

OBITUARY

Kathryn Colon, daughter of Sarah McVicker of "The Strange Woman," died suddenly Nov. 15 from pneumonia at Farmhurst, Del.

William H. Malach, for ten years leader of the orchestra at the Gayety, Pittsburgh, died Nov. 17 in that city of pneumonia. He was 34 years old. His parents, three brothers and a sister survive.

James W. Bingham, the veteran ventriloquist and former manager of the H. C. Miner theatres, also the Westminster, Providence; Lyceum, Boston, and the Gilmore, Springfield, Mass., died Nov. 21 in Somerville, Mass., as the result of a paralytic stroke suffered about a year ago. A widow, known professionally as Belle Vera, three daughters and a son survive. Bingham, aged 62 years, was a charter member of the Boston Elks.

Peres d'Oliveira, formerly a theatrical manager in France, died Nov. 12.

Boston, Nov. 26.

At the height of a theatrical benefit Sunday night at the Tremont theatre for David L. McLaughlin, a vaudeville player, with a reputation as a mimic, and a favorite in burlesque, announcement was made that he had died at the City Hospital from lung trouble just as the main act was ready to go on. \$1,375 was taken in at the box office and with the announcement of the death it was also stated the money which had been intended to defray his expenses to the Adirondacks for treatment would be given to the widow who was left in dire need.

Chicago, Nov. 26.

Lizzie Derious Daly (Mrs. Sam Luck) died at St. Anthony's Hospital, this city, last Sunday morning. The deceased was 45 years of age and a one time very prominent in the theatrical profession.

Anthony Michel, manager of the Orpheum, Jersey City, and the Gayety, Hoboken, is suffering from appendicitis.

E. M. Holland died at his hotel in Cleveland Monday at the age of 65. He was stricken suddenly, but managed to reach his telephone and summon help. The hotel people found him unconscious on the floor. He died in two hours. He was playing in "Years of Discretion," under the management of David Belasco. Mr. Holland was born in 1848 and began to act when he was seven years old. His best-known roles were the title part of "Col. Carter of Cartersville" and Captain Redwood in "Jim, the Penman." He is said to have given the name of "The Little Church Around the Corner" to the Church of the Transfiguration.

Springfield, Mass., Nov. 26.

Zachary T. Damon, father of Mrs. P. F. Shea, and Grace Damon, treasurer for P. F. Shea, died Saturday last at the age of 66 of heart failure. He was well known as one of the partners in Shea and Tucker's circus, an early '90 affair.

IF YOU DON'T ADVERTISE IN

VARIETY

DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (December 1)

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 "B-C" following name (usually Empress) are on the Sullivan-Considine Circuit. Proctor's Circuit houses, where not listed as "Proctor's," are indicated by (pr) following the name.

Agencies booking the houses are noted 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—"L." Lowy, Marcia Lowy Circuit—"I." Interstate Circuit (booking through W. V. A.)—"M. J. M." James C. Matthews (Chicago)—"Fr." Proctor's Circuit (New York)—"P-N." Nixon-Nirdling—Prudential Consolidated Agency (New York)—"J. A." James, Lintick & Schaeffer (Chicago)—"B." Bert Levey (San Francisco)—"W. V. A." Western States Vaudeville Ass'n (San Francisco)—"W." Webster Vaudeville Circuit (Chicago)—"Cox." E. J. Cox (Chicago)—"I." Theatre Booking Corporation (Walter P. Keefe) (Chicago)—"A." J. E. Alos (Montreal).

New York.
HAMMERSTEIN'S
Llanza Carrera Co
Jack Northrup
Herman Lieb Co
J. B. Thornton
Macart & Macart
Raymond & Caverly
Ben Deely Co
Imhof Conn & Coroneo
Max West
S. Keaton
Kitty Flynn
Otto Trio
Webbman
K. J. Caruso
5TH AVE (ubo)
David Blapham
Cyril Chadwick Co
Maud Hall Macy Co
Jostie Heubner
Burnham & Irwin
Sam Barton
Hena Sisters
Henry Lewis
Hugh Lloyd
UNION SQ (ubo)
John & Emma Kay
Dora Pelletier
Mlle Meserieu
Halt Francis
Chas & Ada Latham
Alfredo Marshall
(Others to fill)
ALHAMBRA (ubo)
"Purple Lady"
Bernard Granville
Barry & Wolford
Chris Richards
Kajlyme
Asard Bros
McDevitt Kelly & L
Ota Oryl
(Others to fill)
BROXN (ubo)
Joe Jefferson Co
Ray Cox
"Green Beetle"
Wood & Wyde
4 Bards
Morton & Glass
Love & Wilbur
Bert Erroll
Max West
Deiro
The Castellanos
(Others to fill)
COLONIAL (ubo)
Clerk & Hamilton
Mary Elizabeth
Ray Conlin
"Woman Proposes"
Florence Tempest
Volant
Hanton & Clifton
Adelaide & Hughes
Merla Lo Co
Alcina Troupe
(Others to fill)
PROCTOR'S 125th
Johnny Mangela
Cecile Dunham
Mr. & Mrs. Denver
Wright & Davis
Ricoletto
Clipper 4
Wm Bittner & Co
Chester & Dunrose
Ohrle Gloria
Frank Finley
Great Harrah Co
2d half
Bush & Eadie
Grace Pomroy
Al Link Pro Co
Burns & King
Howe & Edwards
The Norries
Fred V. Peters Co
Glas & Walker
"Coney to North Pole"
Lew W. Olson
Bunne's Terriers
PROCTOR'S 23d
Handy Andy S
Rilou Russell
The Von Shillagba
Selzer Waters
Harry Pines Co
Conrad & Wright
Busse's Terriers
2d half
Van Cella
Lambert W. Perry
Jane Dora Co
Willi Kenny

Florence Opera Co
Brooks & Merks
Indies Chief
PROCTOR'S 58th
Lambert & Perry
J. J. Morrison Co
S. Royle
Bach & Heady
Reddington & Grant
2d half
Bijou Russell
The Von Shillagba
Max West
Herry First Co
Clipper 4
McAlary's Marvels
AMERICAN
(ubo)
Bill Rogers
Bach Bros
Sue Smith
Dancing Kennedys
Sidney Falke
Gorden 4
"4 of a Kind"
Hayes & Aldrich
2 to fill)
Bach Bros
Dancing Kennedys
Sidney Falke
"Mien Liber Schatchen"
McCauley & Conwell
(4 to fill)
SEVENTH AVE
Betelle Rosa
4 Solis Bros
"Tramping Santa"
Dugan & Raymond
Manetti & Sidello
(1 to fill)
Hilda Glyder
"Fun in Board House"
Jack Symonds
LaRose Marguerite
(2 to fill)
GRAND (low)
Hendricks & Lawrence
Fred Hilderbrand
"Fun in Boarding House"
Hilda Glyder
Flying Russella
(2 to fill)
Schroeder & Chappelle
Sodie Ott
"Rage Struck Kids"
Glimmer & Castle
Ward Ray & Ward
(2 to fill)
GRAND (low)
Marie LaVarr
Ward Ray & Ward
Hilda Glyder
Flying Russella
(2 to fill)
Schroeder & Chappelle
Sodie Ott
"Rage Struck Kids"
Glimmer & Castle
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GRAND (low)
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Hilda Glyder
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(2 to fill)
Schroeder & Chappelle
Sodie Ott
"Rage Struck Kids"
Glimmer & Castle
Ward Ray & Ward
(2 to fill)

Brooklyn
BUSHWICK (ubo)
Cecil Lena Co
Fred V. Savers Co
Francis McGinnis Co
"Motorin"
"Porch Party"
Vanderbilt & Moore
Julius Tannen
Giri from Milwaukee
Williams & Segal
Sprague & McNeese
(One to fill)
ORPHEUM (ubo)
Robt. T. Holmes Co
Fridericks Siemens Co
Adele Ritchie
Diamond & Brennan
Ball & West
Linton L. Lawrence
Edwin George
Jack Gardner
Rosen's Dogs
(Others to fill)
BIJOU (low)
Mack & Atkinson
Carnaria & Cleo
Smith Clifford
Louis Bates Co
Jas J. Corbett
LaRose Marguerite
(1 to fill)
Simpson & Dean
Harry Brown Co
Marie LaVarr
Donley Graham & D
Jas J. Corbett
Flying Russella
(1 to fill)
FULTON (low)
Dorothy May
Francesca Redding Co
"Piano Rugs"
Jack Atkins
Lohas & Sterling
(One to fill)
DaArmo
Sue Smith
Henry Norton Co
"Piano Rugs"
Fred Hilderbrand
(1 to fill)
COLUMBIA (low)
Molly Wood Stanford
Aveling & Lloyd
Moore & Elliott
Brooklyn Comedy 4
Nancy
(1 to fill)
2d half
"Snider's Skysight"
Thynder & Buckley
Whalen & LaRose
(2 to fill)
SHUBERT (low)
SmKh & Boyle

Adelphi, Ga.
FORSTHER (ubo)
Orford's Elephants
Ward & Weber
Chas & Fan Van
The Vians
Morton Nicholson
The Dolans
(Others to fill)
SAVOY (ubo)
Jennephine Dunfee
Sisters
Beatrice Ingram Co
Harkina O'Brien & C
Lowell & Esther Drew
Wallace Galvin
Shelvey Boys
Aerial Weavers
Baltimore
MARYLAND (ubo)
Lucy Daly
Heath & Millershill
Berthin Churchhill Co
Morris & Allen
Empire Comedy 4
Max Laube
Icelandic Troupe
Gillette's Animals
Battle Creek, Wm.
BLUO (ubo)
Osake
Norwood & Norwood
Lottie Williams Co
Princeton & Yale
6 Panchon Sisters
2d half
"Passing Parade"
Ray Clev
BIJOU (ubo)
"In Wrong"
Betsey Bobbia
Wendell, Wm.
BRINKMAN (web)
Cody Cody
Mare's Cockatoos
2d half
Stanley & Stuart
Lewis & Zeller
Rayson Harbor,
BELL O H (ubo)
Fleish & L. Rick
Westford & Rock
Shaw & Everett
Gallivari 4
Riffman, Wm.
BARCOCK (ac)
Williams & Warner
Frankie Hume & T
Maurice Freeman Co
Chas Drew Co
Archie Goodall
Birmingham, Ala.
LYRIC (ubo)
Dooley & Bayles

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Billy Van Schanck
Van Schanck
Edridge & Barlow
(Others to fill)
Bismarck, N. D.
ORPHEUM (web)
(6-8)
Delicia Polly
Gruber & Kew
Dave & Percia Martin
Boaton.
KEITH'S (ubo)
Leroy Talma & Bosco
Joe Cook
Bronson & Baldwin
Dainty Marie
(Five to fill)
ORPHEUM (low)
Jin Tenbrooke S
Aduato
Bijou Russell
"Scandal"
Sallie Stambler Bros
Howard Truesdell Co
Hayden & Bertin
4 Koners Bros
2d half
Jack Atkins
Jas Grady Co
Al & Fan Steadman
(3 to fill)
LIBERTY (low)
Linda Orla
(4 to fill)
Dorothy May
"Timely Wakenings"
Irwin & Herzog
Work & Play
(1 to fill)
Albany, N. Y.
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Carl's Dogs
Harold Yates
Schuman 4
Favor Sinclair Co
"Sunshine Girls"
May & Vernon
Marinoff Troupe
2d half
4 Valentines
Hardy
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Cooper & Eshell
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"In Wrong"
Betsey Bobbia
Wendell, Wm.
BRINKMAN (web)
Cody Cody
Mare's Cockatoos
2d half
Stanley & Stuart
Lewis & Zeller
Rayson Harbor,
BELL O H (ubo)
Fleish & L. Rick
Westford & Rock
Shaw & Everett
Gallivari 4
Riffman, Wm.
BARCOCK (ac)
Williams & Warner
Frankie Hume & T
Maurice Freeman Co
Chas Drew Co
Archie Goodall
Birmingham, Ala.
LYRIC (ubo)
Dooley & Bayles

Adelaide Francis
Billy Van Schanck
Van Schanck
Edridge & Barlow
(Others to fill)
Bismarck, N. D.
ORPHEUM (web)
(6-8)
Delicia Polly
Gruber & Kew
Dave & Percia Martin
Boaton.
KEITH'S (ubo)
Leroy Talma & Bosco
Joe Cook
Bronson & Baldwin
Dainty Marie
(Five to fill)
ORPHEUM (low)
Jin Tenbrooke S
Aduato
Bijou Russell
"Scandal"
Sallie Stambler Bros
Howard Truesdell Co
Hayden & Bertin
4 Koners Bros
2d half
Jack Atkins
Jas Grady Co
Al & Fan Steadman
(3 to fill)
LIBERTY (low)
Linda Orla
(4 to fill)
Dorothy May
"Timely Wakenings"
Irwin & Herzog
Work & Play
(1 to fill)
Albany, N. Y.
PROCTOR'S
Carl's Dogs
Harold Yates
Schuman 4
Favor Sinclair Co
"Sunshine Girls"
May & Vernon
Marinoff Troupe
2d half
4 Valentines
Hardy
Dare Devil Frank
Cooper & Eshell
May Winthrop
"Water Cure"
3 Boyds
Albany, Ga.
FORSTHER (ubo)
Orford's Elephants
Ward & Weber
Chas & Fan Van
The Vians
Morton Nicholson
The Dolans
(Others to fill)
SAVOY (ubo)
Jennephine Dunfee
Sisters
Beatrice Ingram Co
Harkina O'Brien & C
Lowell & Esther Drew
Wallace Galvin
Shelvey Boys
Aerial Weavers
Baltimore
MARYLAND (ubo)
Lucy Daly
Heath & Millershill
Berthin Churchhill Co
Morris & Allen
Empire Comedy 4
Max Laube
Icelandic Troupe
Gillette's Animals
Battle Creek, Wm.
BLUO (ubo)
Osake
Norwood & Norwood
Lottie Williams Co
Princeton & Yale
6 Panchon Sisters
2d half
"Passing Parade"
Ray Clev
BIJOU (ubo)
"In Wrong"
Betsey Bobbia
Wendell, Wm.
BRINKMAN (web)
Cody Cody
Mare's Cockatoos
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Stanley & Stuart
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Frankie Hume & T
Maurice Freeman Co
Chas Drew Co
Archie Goodall
Birmingham, Ala.
LYRIC (ubo)
Dooley & Bayles

Adelaide Francis
Billy Van Schanck
Van Schanck
Edridge & Barlow
(Others to fill)
Bismarck, N. D.

- Bebehem, N. J.**
"Stage Struck Kids"
King & King (1 to 5 all)
2d half
Leona Guernsey
"Doc Brown"
(1 to 5 all)
Hot Springs, Ark.
PHINCESS (inter)
Carson Bros
E. Cleve
Victoria 4
Kaiso & Dollin
Burns & Fulton
2d half
Phillips & White
Irene May
Paolo Cremonese Co
Matt Keefe
Francesco & Giori
Hennet.
MAJESTIC (inter)
(Open Sun Mat)
"Trained Nurses"
Brown Harris & B
3 Bohemians
Harris Bolan & H
Gingras
Walsh & Beasley
Harley, Wm.
TEMPLE (ubo)
Duford & Nestor
George Dawn
2d half
Austin & Corbin
Musical McLaren
Indianapolis
KEITH'S (ubo)
Arcadia
Cameron & O'Connor
Sid Baxter
Jack Taylor
Carl Eugene Troupe
Edwin Stevens
Carson & Brown
(Others to fill)
LYRIC (sc)
Spisell Bros & Mack
Gladya Wilbur
Rose Tiffany Co
McMahon & Chappelle
Bounding Gardens
International Falls,
Minn.
EMPRESS (web)
Cowles & Wallace
2d half
Reynolds & Carpenter
UNIQUE (web)
2d half
Link Bros
Jahpening, Mich.
ISHIPENING (ubo)
Musical McLarens
2d half
Duford & Nestor
Kalamazoo, Mich.
MAJESTIC (ubo)
"Passing Parade"
2d half
Osake
Norwood & Norwood
Lottie Williams Co
Pinecon & Taylor
6 Fanchon Sisters
Kannan, City, Kan.
ORPHEUM
Jack Kennedy Co
Barrell & Conway
Mullen & Coggan
Bliss Blinn & Bliss
"Song Birds"
(Others to fill)
EMPRESS (sc)
(Open Sun Mat)
The Nagley
Geo F Hall
"The Tamer"
Erie & King
Dingle & Corcoran
Abern Troupe
Lansing, Mich.
RIJOU (ubo)
"Sunny Side of B'way"
2d half
Dave Banfield
O'Rourke & Atkinson
Las Kennedy Co
8 Loretas
Vittorio & Georgitt
Lawrenceville, Ill.
OPERA HOUSE, III.
(web)
2d half
Lee's Maunkins
That Trio
Grojean & Maurer
Lincoln, Neb.
ORPHEUM
The Langdons
Penison & Goldie
Brown & Newman
La Vler
(Others to fill)
Little Stock, Ark.
MAJESTIC (inter)
Dewitt Young & Sis
Brown & Jackson
Wilson & Keller
Pisano & Bingham
Old Soldier Fiddlers
2d half
Carson Bros
Kaiso & Dollin
Old Soldier Fiddlers
E. Cleve
Burns & Fulton
Los Angeles
ORPHEUM
Kathryn Kinder
James J. Morton
Chip & Marble
Chung Hwa 4
Clara Morton
Conlin Steele & O
- Blank Family**
EMPRSS (sc)
(Open Sun Mat)
W Du Bois
Smith Voth & C
W Lawrence Players
Lowrie & Gardner
Anthony & Reed
"Court by Girls"
PANTAGES (m)
Allsky's Hawaiians
"Matrimonial Contest"
Dorothy Vaughn
Carter & Walters
American Trumpeters
Lansdowne
KEITH'S (ubo)
Milt Collins
McKay & Ardine
Welch, Mealy & B
Consul & Betty
Tuscano Bros
(Others to fill)
Mandan, N. D.
TOPIC (web)
(3-4)
Dave & Keating Martin
Delicia & Polly
Gruber & Kew
Manistee, Mich.
NEW ROYAL (ubo)
Arthur Tyrrell
Flynn & Howard
Carroll & D
2d half
Australian Trillars
Jack Nestor
Dr Volta
Marquette, Mich.
OPERA HOUSE (ubo)
Austin & Corbin
2d half
Nikko Japs
Memphis
ORPHEUM
Moore Littlefield Co
Henshaw & Avery
Martin & Fabhrin
Ranunces
Gilding O'Mearas
Hauul & Abbott
(Others to fill)
Milwaukee
ORPHEUM
(Open Sun Mat)
Oskomou
Petrie & Budd
Santameri
Joe Spisell & Bros
MAJESTIC (orp)
Edward Davis
Bernard Reinold
Hofy's Minstrel
Duffy & Lorens
Buckley & Stridals
8 Du Four Boys
Paul La Croix
(One to fill)
CRYSTAL (ubo)
Wooden Kallion Co
Yerd DeLussel
Lefroy & Lyon
Sullivan & Mason
Riding Crandall
EMPRESS (sc)
(Open Sun Mat)
Girdler's Dogs
O'Brien & Buckley
C B Lawlor & Giris
Rich & Laore
Adas Troupe
Minneapolis
ORPHEUM
Blanche Walsh Co
Redford & Winchester
J C Nugent
Ethel McDonough
Bellicaire & Herman
Frosial
(Others to fill)
MILES (ubo)
Dow & Dow
Leo Filler
Martha Mearns
Hurtado & Legons
Little Hip & Nap
UNIQUE (sc)
(Open Sun Mat)
Ladella Comique
Nelson & Delberg
John R Gordon Co
American Comedy 4
"Day at Circus"
Minot, N. D.
ARCADE (web)
Totito Co
Upton & Ingraham
Curtis & La Van
2d half
Van & Davis
Marie & Bears
(One to fill)
Hennepin, Minn.
ORPHEUM
Avon Comedy 4
"The Girl"
Melville & Higgins
The Jarvies
Tony & Honey
Conway & Leland
Crouch & Welch
The Stanleys
FRANCAIS (loew)
Pongo & Taylor
Benjamin Edwards
Frank Stafford Co
Catherine York
Ssons
Knowles & White
Walter Brower
Levering Troupe
Menominee, Minn.
LYCEUM (web)
Jugling Mathieu
Ward & Clayton
(One to fill)
- 2d half**
Bennett Bros
Dot Betty & Jap
(One to fill)
COMSTOCK (web)
1st half
Ola B Kilwood
Mt. Vernon, N. Y.
PROCTOR'S
Geo & Billy Garden
"Water Cure"
Helen Triz
Dolan & Lyrae
4 Megals
Jack Joyce
2d half
Kershaw & Ivins
Harry Rose
Claire Vincent Co
Mail & Francis
Treat's Seals
Mankewich, Mich.
EMPRESS (ubo)
1st half
Fleche & La Bick
Hilda Orth
Westford & Bock
Shaw & Everett
Dr Volta
Neenawee, Mich.
STAR (ubo)
Hendricks Belle Co
2d half
De Vore & Prum
Newark, N. J.
FRANCIS (ubo)
Ed Morton
Kilda Morris
The Robbins
Geo Allen
Fisher & Green
(Others to fill)
LYRIC (pr)
The Marshall
Budd & Claire
"The Cheat"
King & Burns
3 English Girls
The St Julians
2d half
Great Harrah Co
Chappelle & Moore
"Upst. Atty's Wife"
"Beauty Shop"
Anna Muller
McLinn 3
Newburgh, N. Y.
COHEN O H (loew)
Francis Falke
Paul Rae Co
Al Fran Stedman
Australian Crackers
(1 to 5 all)
2d half
"Winning Widows"
Buckley & Stridals
King & King
(2 to 5 all)
New Haven
POLIS (ubo)
"Spring Girl"
Mr & Mrs Harry
Victoria & Buster
Thurber & Madison
Herbert & Goldsmith
Will & Kemp
(Others to fill)
New Orleans
ORPHEUM
Chas E Evans Co
Booney & Beitz
Casas Rivoli
Kramer & Morton
Helen Schroder
Lora
Diaz Monkeys
New Rochelle, N. Y.
"Winning Widows"
(2 to 5 all)
2d half
"Trapping Santa"
Carnaris & Cleo
(1 to 5 all)
Norfolk, Va.
COLONIAL (ubo)
Herbert Dyer Co
Helen Page Co
Sophile Tucker
6 American Dancers
Cleo Gascoline
(Others to fill)
Oakland, Cal.
ORPHEUM
Effie Beach Yaw
Austin Webb Co
Fest & Dolly
3 Collegians
Gensaro & Bailey
Dupree & Dupree
Musical Cutty
(One to fill)
PANTAGES (m)
5 Piroscams
5 Bragados
Oxford 4
Wilson & La Nore
Bottomley Troupe
Omaha
ORPHEUM
Mayhew & Taylor
Pisangas & Edwards
McLallen & Carson
Delmore & Lee
Elias Ruegger
Coleman's Dogs
(Others to fill)
Ottawa, Can.
DOMINION (ubo)
Francis Stevens Co
Laddie Cliff
Ray & Hilliard
Louis & Dody
Hanson Dean & H
(Others to fill)
- Paterson, N. J.**
EMPIRE (loew)
Beaula's Cockatoo
Jersey Lillian
"As it May Be"
Alice Hanson
"Erin's Isle"
Nana
Morrissey & Hackett
Edwards Bros
Perth Amboy, N. J.
PROCTOR'S
Hans Wagner
Morgan Chester Co
Chappelle & Moore
"Beauty Shop"
2d half
O'Neill Sisters
J J Morrison Co
Boxing Kangaroo
Halston Bros
Olive Irwin
Philadelphia
METROPOLITAN O H
(loew)
Eldora & Co
Sammy Reynolds
Geo Randall Co
Irwin & Herzog
Martha Washington 6
(2 to 5 all)
2d half
Belmonte
Moore & Elliott
4 Solis Bros
"Honor Among Thieves"
(3 to 5 all)
Pittsburgh
KEITH'S (ubo)
Cresay Dayne
"Clownland"
Lockett & Waldron
Jones & Sylvester
Helen Seale
Watson & Santos
John Geiger
Rafayette's Dogs
(Others to fill)
GRAND (ubo)
Ed Hayes Co
Lady from Oklahoma
Burley & Burley
Wm Siro
Florentine Singers
(Others to fill)
Pittsfield, N. J.
PROCTOR'S
4 Reelers
Boxing Kangaroo
Halston Bros
Jane Dars Co
O'Neill Sisters
2d half
Hans Wagner
Whirling Erford
"The Cheat"
Gale 3
King & Kingman
Pittsfield, N. Y.
ORPHEUM
John F Conroy Co
Gallagher & Carlin
Nonette
Bert Levy
Muriel & Francis
Muriel & Whitehouse
Bollinger & Reynolds
EMPRESS (sc)
Martini & Maximilian
Sam Harris
Booney & Beitz
5 Emersons
Louise Mayo
"Bower of Melody"
PANTAGES (m)
"Red Heads"
Jugling Normans
Kathryn Milley
Romero Family
Vincent & Raymond
Pittsfield, N. Y.
KEITH'S (ubo)
"Red Heads"
"Just Half Way"
Cumming & Gladings
Clark & Verdi
2d half
Mori Bros
(Others to fill)
Hegian, Can.
MAJESTIC (web)
La Tell Bros
1st half
Farley & Prescott
Rice Lake, Wis.
LYRIC (web)
1st half
Chick & Tioy
Richmond
LYRIC (ubo)
Geo B Reno Co
Hussey & Lee
Fred Dupres
Goldsmith & Hoppe
Skating Bear
(Others to fill)
Rochester
TEMPLE (ubo)
"Three Tunes"
Dorothy De Schelle
Hazel Weston
Walter Van Brunt
Willie & Hassam
Ryan & Lee
(Others to fill)
PROCTOR'S
King & Kingman
Howe & Scott
Wright & Conrad
Fl "One Opera Co
(One to fill)
2d half
Selzer Waters
Reddington & Grant
(Three to fill)
- FAMILY (loew)**
Dorothy Herman
Possett
Orrin Morris Co
Kenny & Hollis
Babaya
Mackford, Ill.
ORPHEUM (web)
Savoy's Dogs
Ada Carleton
Orrin Morris Co
Barnea & Robinson
Black & White
2d half
Carum & Farnum
Orrin Morris Co
Kenlon Sis & Kerr
Cook & Stevens
"Passenger Wreck"
Savoy's Dogs
ORPHEUM
1st half
(Same bill at at
Stockton this issue)
EMPRESS (sc)
(Open Sun Mat)
Maglin Eddy & Roy
Shaw & Campbell
Cullen Bros
Lester 3
Lewis & Norton
Dunedin Troupe
Savoy's Dogs
Bijou (ubo)
Betts & Robbins
2d half
"In Wrong"
Salem, Mass.
EMPIRE (loew)
Nilren
Herbert & Dennis
9 Krazy Kids
2d half
Harry Cutler
"The Punch"
Cecil Eldred & Carr
Savoy's Dogs
ORPHEUM
Lulu Glavier
Swor & Mack
Andrew Kelly
Warren & Conlin
Ralph Smalley
Kluding's Animals
(Others to fill)
EMPRESS (sc)
(Open Wed Mat)
Gruet & Gruet
O'Brien & Lear
Clayton Drew Players
Clarence Oliver
Snider & Hall
"Cupid's Syndicate"
Sam Antonio
MAJESTIC (inter)
(Others to fill)
The Berrens
Reinh's Girls
Clark & McCullough
"Mayor & Manicure"
Belboy 3
Magley & Bingham
Maximo
San Diego
EMPRESS (sc)
(Open Sun Mat)
"Spirit Paintings"
Belmont & Earl
Pollard
"In 1900"
Wm Cabili
Derkins Circus
"Fighting & Boss"
Joe Whitted
Banjo Jinks
Collette 3
Kelt & De Mont
Provot
Gordon & Day
San Francisco
San ORPHEUM
Mile Dazle
McFarland & Mmo-7
Gould & Ashlyn
Armstrong & Clark
Barnes Palmer Co
John Hazard
2d half
Hyman Meyer
EMPRESS (sc)
Orville & Frank
Leighton
Franco Opera Co
Rosa & Ashton
"5 Boys in Blue"
PANTAGES (m)
(Open Sun Mat)
Lettell & Jeanette
(Others to fill)
Seattle
ORPHEUM
Van & Benumont Sis
Sophie Bernard
Lou Anger
6 Samarins
Corelli & Gillette
The Pounds
Hanson & Hanson
EMPRESS (sc)
Aldro & Mitchell
John Healy
Orville Reeder
Merlin's Dog
Bernard & Lloyd
"Night in Station"
PANTAGES (m)
Bothwell Brown Revue
Musical Spillers
Cole Russell & D
Weston & Young
The La Relles
Savoy's Dogs
ORPHEUM
Leonard & Russell
"Waked Dismen"
Lorraine & Burke
Sutton McIntire & S
Lane & O'Donnell
Georgie
Carl Rosell
- KINGS (craw)**
Proy & Emma Pollock
Kenno Welch & M
Ernest Racket
Imperial 4
Chas Carter Co
SHENANDOA
(craw)
Chas Carter Co
Perry & Emma Pollock
Kenno Welch & M
Ernest Racket
Imperial 4
ACR (craw)
Pool & Foster
Clark's Minstrel
Marjestic Duo
Sammy Shaw
Bell Barcus
CHEROKEE (craw)
Miss Devine
Allen & Allen
Tango Dancers
Atlas Players
MIKADO (craw)
Atlas Co
Casino Co
Weber Family
Johnnie Adams
Marjestic Duo
Lester 3
Webb's Seals
Farlaude & Brown
Weber Family
Hefferman
Bernum & Yaunt
Van Horn & Jackson
MONTGOMERY
(craw)
Lefeur
Cramer & Murray
Engstrom & Knight
Atlas Players
GRAVOIS (craw)
Cyro
Cameron
Casino Co
WASHINGTON
(craw)
Banner Bros
Webb's Seals
Freese Bros
Irene Arnold
Miss Maud
BREMEN (craw)
Bell Barcus
Clark's Minstrel
Kelly Shuster Co
St. Paul
ORPHEUM
W L Abington Co
Geo Dameral Co
Manning Moore & A
Winlow & Stryker
Leo Carrillo
(Others to fill)
GAITY (web)
Ed Wilson & Pinks
Thomas & Ward
Alice Webster
La Don & Viretta
2d half
Van Hoffman & Van
Chick & Tiny
Rilly Hodge
Woodley Patterson
EMPRESS (sc)
(Open Sun Mat)
Barton & Lovers
Katherine Klare
"Fighting & Boss"
Joe Whitted
Banjo Jinks
Schenebady, N. Y.
PROCTOR'S
Redd & Hilton
Taneen & Claxton
The Hurley
Hall & Francis
"Water Cure"
2d half
Carl's Dogs
Kerabaw & Ivas
Barnes Palmer Co
Harold Yates
"Sunshine Girls"
Savoy's Dogs
POLIS (ubo)
Beymour Brown Co
Lillian Shaw
Moore & Young
Alexander Bros
Cabaret 3
The Parhleya
Lettell & Jeanette
(Others to fill)
Seattle
ORPHEUM
Van & Benumont Sis
Sophie Bernard
Lou Anger
6 Samarins
Corelli & Gillette
The Pounds
Hanson & Hanson
EMPRESS (sc)
Aldro & Mitchell
John Healy
Orville Reeder
Merlin's Dog
Bernard & Lloyd
"Night in Station"
PANTAGES (m)
Bothwell Brown Revue
Musical Spillers
Cole Russell & D
Weston & Young
The La Relles
Savoy's Dogs
ORPHEUM
Leonard & Russell
"Waked Dismen"
Lorraine & Burke
Sutton McIntire & S
Lane & O'Donnell
Georgie
Carl Rosell
- See, Canada**
ORPHEUM (ubo)
2d half
Ramon Riglatte
White Models
See, Mich.
STAR (ubo)
Joe De Nuff
"Follies of Cabaret"
Savoy's Dogs Ind.
ORPHEUM (web)
Layne
Helen Gannon
Kennison Sis & Kerr
Catiniano & Denny
"New Leader"
2d half
Bombay Deerfoot
Bogart & Nelson
Melody Mails & Man
Davis
Boganny Troupe
Spokane
ORPHEUM
(Open Sun Mat)
Catherine Countess
Allina Harila
Lew Hawkins
5 Solis
3 Dolis
The Brads
Lena & Wilson
EMPRESS (sc)
(Open Sun Mat)
Herman & Shirley
James McDonald
"Once Upon a Time"
Why? Panser & W
3 Yocarys
PANTAGES (m)
(Open Sun Mat)
Taylor's Lions
Beland Carter Co
Great Arsenes
Hetty Irma
Tony Corsetti 3
Savoy's Dogs Ind.
MAJESTIC (web)
Belmont Mankins
Will Coleman
Edward Mondell Co
Howard Co
Net Carroll Troupe
2d half
Musical Rura
Vanity Fellows
"Easy Money"
Lawrence Crane Co
Chas. Kenna
Stockton, Cal.
ORPHEUM
2d half
S Miller Kent Co
Joe Walsh
Armstrong & Clark
Whitefield & Ireland
Kilato 4
(Others to fill)
Savoy's Dogs Ind.
SAVY (web)
Lewia & Zoller
Link Bros
(One to fill)
2d half
Thomas & Ward
Alice Webster
Matt Belmont
Savoy's Dogs
GRAND (ubo)
Merced
Mr & Mrs McCrory
Herbert Germaine 3
Robt E Keane
(Others to fill)
Savoy's Dogs
LYRIC (ubo)
Walter James
Burton & Lerner
8 Dions
Dedlo's Circus
(Others to fill)
ORPHEUM (sc)
Livingston 3
Brooks & Harris
Brice Duffett Co
Mavo & Allman
"Honey Bunch"
PANTAGES (m)
Howe Northline Co
Pickard's Seals
Lewie & Hens
Blanche Gordon
White Duo
Tocco Woods, Ted.
VARIETIES (web)
Musical Gerald
Case & Rogers
Panto 3
Bernard & Scarth
Aerial Ruffs
2d half
Smith & Pullman
Joe Mace
Chas Bowser Co
Claudius & Scarlet
Dellatelli & Gilsandos
Thief River Falls,
Lolo
(Others to fill)
Lyett (web)
Cooke & Hamilton
2d half
Merall's Cockatoos
"The Girl"
KEITH'S (ubo)
"Neptune's Garden"
McCormack & Wallace
Mme Benson
Bisset & Scott
Van Bros
(Two to fill)
Toronto
SHEA'S (ubo)
Harry Tische Co
Leona Stephens
McMinn & Thomson & C
George Felt
Morgan Bailey & M
La Crandall
Delmore & Lee
Howard's Novelty
- Trouton, N. J.**
BROAD ST (loew)
The Beilmones
Gilmie & Caslie
Snyder & Buckley
Sadie Ott
Kitty Francis Co
2d half
Eldora
Celia Bros
Hurt Lewis Co
The Cleveland
Kitty Francis Co
Troy, N. Y.
PROCTOR'S
Orrin Morris Co
Kershaw & Ivins
Minnie Palmer Co
Hardy
"Conay to North Pole"
2d half
The Hurleys
Hall & Francis
Favor Sinclair Co
Mayo & Vernon
4 Sterling Girls
St. Louis
SHUBERT (ubo)
Sam Mann Co
Merrill & Otto
Bigelow Campbell & R
Craig & Williams
Gormley & Caffrey
Blanche Calvin
(Two to fill)
Vancouver, B. C.
ORPHEUM (sc)
Morandine
Arthur Deary
William & Rich
"Night at Bath"
Mary Dorr
Prince & Lora
PANTAGES (m)
Power's Elephants
Benson & Belle
Otto Bros
Link & Robinson
Dunsmuir & Co
Victoria B. C.
EMPRESS (sc)
Willrich
Monde & Salie
D'Arcy & Williams
Lela Wells
Katie Sandwine
Wahpeton, N. D.
BRAUN (web)
2d half
Musical Wallace
Washington
KEITH'S (ubo)
Gus Edward's Co
Valerie Bergere Co
Doris Wilson Co
Clairmont
Lillian & Walker
Meredith & Snosser
Beaumont & Arnold
Bella Oara
Winnipeg, Man.
ORPHEUM (web)
Markoe Bros
Donovan & Arnold
Caron & Farnum
Irene & Rob Smith
"Aladdin's Lamp"
2d half
Davett & Duvall
Clinton & Rogers
Savoy's Dogs
Barnes & Robinson
Dorrah & Russell
Williston, N. D.
STAR (web)
Marie & Bears
2d half
Totito Co
Winnipeg, Can.
ORPHEUM
Milton Pollock Co
Ruth Dickinson
Sharp & Turk
Fred Linton
Bell Family
(Three to fill)
EMPRESS (sc)
Lug & Harrison
Walsh Lynch Co
Leonard & Louis
Big Jim
Victoria (web)
Austin & Keene
Uahnis Bros
Cooper & Hartman
La Belle Clark & Duke
Winnipeg, Man.
POLIS (web)
Robt Bailey Co
Nevins & Erwood
Tom Stuart
Farber Girls
M. C. Clegg
3 Ernests
Lolo
(Others to fill)
Paris
DR EMPIRE
Louise Thomas
Giselle
Frauquita & Trio
William Brown
Bogart Bros
L. Ramon
Sketch "Four sager
"ie Millon"
ALHAMBRA
(Dec 1-13)
Bowden & Serol
8 Meers
Olympia Deval
Ippinkis's Dogs
H. Prason
W. C. Fields
Bradshaw Bros
Cornalls & Eddie
Decarusso Duo
Renee de Baug

NEW ACTS NEXT WEEK

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

Liana Carrera and Co., Hammerstein's.
Olio Trio, Hammerstein's.
Nina Barbour, Palace.
John and Emma Ray, Union Sq.
Charles and Ada Latham, Union Sq.
Alfredo Marshall, Union Sq.
Cyril Chadwick and Co., Fifth Ave.

Robert Dore.
Baritone.
14 Mins.; One.
Palace.

The Palace is not aiding Robert Dore with a proper stage setting, so Mr. Dore Monday night had to depend altogether upon himself, and his accompanist, Vincenzo De Crescenzo. For a grand opera singer appearing alone to be forced into "one," along with a concert grand piano, upon his vaudeville debut wasn't much of an exhibition of showmanship, even if it did assist in the running of a bill that held overmuch song. And to place Mr. Dore "No. 3" was equally an error. The story about this vaudeville entry is that Mr. Dore grew peeved at rehearsals at the Metropolitan opera house, donned his hat and coat, and sought vaudeville bookings which he obtained. It is quite likely Mr. Dore will receive more bookings. He is entitled to them. Once in a vaudeville season a straight single in the male division comes on the variety stage, who can hold it down. Dore can. He's a good looking fellow with a real voice, a lyric baritone, not one of those wishy washy things vaudeville has been fooled with so often, a voice that can drive a hole through a ceiling because of a high range that has no melody in it. Mr. Dore sings easily, and displays superb control, doing it all without one of those operatic beards that looks like a disguise. This singer is clean shaven and looks human. His voice is as pleasant as his appearance, and that's saying a lot for a vaudeville voice. When you can bunk 'em in vaudeville as easily and as openly as Olga Petrova is doing on the same program, Robert Dore, with his straightforward singing, should be a riot all the time. He did well enough at the Palace, and can not miss becoming well liked, but Mr. Dore may yet perhaps discover the usual vaudeville patrons must be humbugged some; they have been humbugged so often it is almost impossible for a New York vaudeville audience to appreciate the real thing. Mr. Dore's first was from "Punchinello," his second, "I'll Be Single All My Life," a catchy song as rendered by him, with the "Pagliacci" prolog (in Italian) third, and in response to an insistent demand for an encore, he gave the Toreador number from "Carmen" (in English). Mr. De Crescenzo, programmed as a composer, discreetly accompanied. For vaudeville he may be used as a model by the many others who believe they are the biggest part of the act—but, then, this is high brow stuff anyway. Still a little high brow in vaudeville wouldn't hurt it.

Sime.

Eva Davenport and Co. (4).
"The Ceiling Walker" (Comedy).
23 Mins.; Five (Parlor).
Fifth Avenue.

"Vaudeville Debut of 300 Pounds of Solid Fun" is the program's descriptive line for Eva Davenport, the musical comedy comedienne, at the Fifth Avenue this week in a comedy skit by Edgar Allan Woolf. Miss Davenport has a sort of Mrs. Malaprop role. She was a "ceiling walker" in the side show of a circus, and married a tattooed man. Her daughter, grown up, secretly weds the son of another side show freak, who since leaving the circus acquired wealth and position. This is not developed until near the finale. The daughter meanwhile is in fear her circus mother will not meet the approval of her husband's "swell" parents. The mother's appearance with her fancy weight, clothes and talk, and the disclosures of a bogus count who has won the favor of the week-old bride, form the basis of an unlikely tale that wholly falls upon Miss Davenport to carry. She does it well enough for a new act, but will likely strengthen this piece through business inserted by herself, and perhaps dialog as well. Miss Davenport is funny, and employs her avoirdupois for further comedy. A "laughing song" sung by the star was composed by Frank Tours. In this act appears the line, "1492 Columbus" as a telephone call. It may be Mr. Woolf's. However, it has been heard before upon the stage. Katherine Blair, George Kling, John Wray and Jean Eyrington are programmed as members of the supporting company.

Sime.

Two Kerns.
Acrobats.
7 Mins.; One.
American.

Man and woman in rustic garb talk about being shown up as the Rubes their dress belies at a county fair. They get busy with acrobatics which for a man-woman frameup are worth watching. The woman does some nifty work in the hand-to-hand and shoulder-to-shoulder routine. The talk doesn't amount to much, but the acrobatics will get the result. A splendid act for the big small time.

Mark.

Al. Von Tilzer's "Honey Girls" (9).
Musical Tabloid.
27 Mins.; Full Stage. (Special Sets.)
Hammerstein's.

The "new edition" of the "Honey Girls" is nothing but a good-sized section or composite of all the ancient and contemporaneous burlesque shows. There are six "girls," a miniature soubrette, and a team of men, dancers, one acting as comedian, the other doing straight. The "numbers" are all published songs, the girls' harmonizing is sour, there is the usual plot of looking for an heiress with two moles, the "undressing gag" in illuminated bathing houses, the telephoning for "ice water for Miss Fish," and so on. The three principals, Bettie DuVal and McBride and Cavanaugh, are good enough, but there is nothing in the presentment to warrant anything but featuring on the three-a-day circuits.

John.

If you don't advertise in VARIETY,
don't advertise at all.

Bryant Cheebert's Manchurian Troupe
of Acrobats (5).
10 Mins.; Full Stage.
Palace.

The five Chinese acrobats, appearing at the Palace this week for the first time in New York, do considerable ground tumbling, but the act has for reliance the lifting by pulley of two of the Chinamen hanging by their queues. For this the hair is heavily grown and matted. Braided together at the end with a loop, the queue is attached to a hook dropped from the flies, and the two men are drawn up, held suspended in the air in this manner, while a third Chinaman does some small acrobatics as he clings to them. The sight suggests calamities, such as the hair tearing away, but the performers do not appear perturbed and the knowledge they must have done this often removes any apprehension. It's an odd picture, such as might be imagined of inhuman treatment of the Chinese in the dark days of the Empire. But it makes a novelty of what would otherwise be termed a conventional acrobatic turn, were it not that the acrobats are Chinese. This country is not accustomed to yellow-skinned performers, and audiences interestingly watch anything of Oriental display. The five men simultaneously juggle plates at the end of sticks, as is also done in the Ching Ling Foo act, and for a finish, after the queue exhibit, they close with an Arab-like acrobatic demonstration. The turn is unusual enough to be continually in demand.

Sime.

The Great Maurice.
Palming and Tricks.
15 Mins.; One.
44th Street Music Hall.

The Great Maurice is a Frenchman, evidently new to our shores. He talks rapidly and depends upon his broken English accent for comedy. Maurice has a pleasing manner and does some clever tricks. His work is fast; that is what gets his stuff over. Maurice is some rapid speaker and his accent is so foreign one can hardly understand what he says, but it is amusing. He does several good card tricks, some seen before. Maurice uses two male assistants for the finish, when he does a trying trick that would be helped by passing the rings to the audience.

Plain Mary.

Claude Gillingwater and Co.
"A Rich Man's Wife" (Comedy).
45 Mins.; Full Stage (Interior).
Proctor's, Perth Amboy, N. J.

Claude Gillingwater comes forward with another of those Thank-God-it-was-only-a-dream! sketches. In "A Rich Man's Wife," he is Bruce Benton, a wealthy broker, who neglects his wife and gives himself to absorption in business. The stage picture shows him falling asleep and dreaming that the wife is faithless, only to wake with the resolve he will be a better husband at the expense of business. Ten minutes must be chopped, after that the more the better. The action needs quickening. Mr. Gillingwater is supported by Edith Lyle. *M. A. Brom.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"Rachel" (Mme. Kalich)—Knickerbocker (Dec. 1).
"Children of To-Day" (Louis Mann)—Harris (Dec. 1).

Wallace McCutcheon and Vera Maxwell.

Dancing.
13 Mins.; Full Stage.
Hammerstein's.

There isn't very much to describe in the vaudeville premiere of the dancing team of Wallace McCutcheon and Vera Maxwell. Cards on the side announce the dances respectively as Tango, Brazilian Maxixe, Viennese Hesitation Waltz, One Step and finally the Turkey Trot. Just before the last number, Wallie made a brief speech saying it was a shame to be occupying the whole stage when there were so many others in the audience who might like to trot; they were all welcome—anybody. Three dress-suited and evening-gowned couples, carefully planted down front in aisle seats, responded. At "the corner," so close to the New York Roof, the team should have some draw. They make a dandy-looking couple and would be sure fire on a dancing floor. Miss Maxwell, with her looks, will be a big draw in any restaurant, where this couple will probably eventually land. Mr. McCutcheon always possessed "class." There is not enough fire in the act's present routine for vaudeville. Vaudeville wants the Tommy and all action. Whirl her around again, Bill. Show 'em how you handled Maggie at Amsterdam Hall. If you can't give them that, stick to the ballroom floors.

John.

Bickel and Watson.
Musical Absurdities.
18 Mins.; Four (Interior).
Union Square.

It's been twelve years since Bickel and Watson cavorted about the vaudeville stage. In the interim they have been in productions. The comedians were a laughing riot at the Union Square Monday night. They haven't changed their style of act much although there's a new opening, some new "bits" and some merry patter in "one" which sounds new anyway. At the start, George Bickel and his violin, Harry Watson and a battered trombone, and a conglomeration of dilapidated horns appear simultaneously from a side door with a third party, pompous of front and frenzied of speech throwing the musicians out with the lament their music was the worst ever. Bickel, as the florid, bespectacled German music leader, calls his sputtering, mincemeat German into play and proceeds to lead the orchestra with Watson sliding the trom. It's funny business the way Bickel and Watson do it. The finish comes with the reed-brass instrumental duets with amusing comment by Bickel in "one." Bickel and Watson start slowly, but once under way rush for a comedy cleanup.

Mark.

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don't advertise at all.

Kitty Francis and Co. (14).
"Mrs. O'Malley's Reception" (Comedy)
24 Mins.; 5 (One) 19 (Full Stage).
American.

Kitty Francis is an Irish comedienne who has gone the limit in putting on a girl act that is stronger on wardrobe than anything else. In addition to the bevy of young women who appear in "one" doing a suffragette number, they reappear in the full stage setting as "society types" in evening togs, each girl dressed differently, but in new gowns that cost real money. Incidental to the modish display Miss Francis works up the comedy interest as the uncouth Irish woman who would break into society. Her confusion of the "swell" names, announced by a colored servant in knee breeches, her accompanying remarks and her antics in exaggerated attire as the reception progresses caused considerable laughter at the American. The idea is not wholly dissimilar to the "Washerwoman Duchess," although going to a different comedy finish. Miss Francis works hard. Her girls are of the "show girl" type and the dozen do acceptable work. A few song numbers are thrown in for good measure. The Suff. number at the opening was the best received. It's very catchy. A cotillion is the closer with a crack the whip exit that was put over for laughs. There's a man in the act, but he's only a filler. This goes for his size too. As the son who prompts his mother, he invites the suffragettes to his mother's reception, having answered the invitations supposedly written to the 400 leaders. The act has fun and a wardrobe display that can not be denied by the "big small time." *Mark.*

Christine Nielsen.
Songs.
Fifth Avenue.

From Broadway to Broadway, with the difference between musical comedy and vaudeville is the Christine Nielsen debut at the Fifth Avenue this week. Miss Nielsen is a soprano, well known and often heard in musical pieces. Barring an indistinct enunciation, Miss Nielsen is singing as she has been in other sections of Broadway, and what her name is worth to a vaudeville house may be figured as the salary for the act. *Star.*

Earl and Neil.
Singing, Dancing, Talk.
15 Mins.; One.

Boy in evening dress does song and some neat stepping. Argument with house leader, who retires and partner from audience volunteers. This eventuates into a quarrel, with boy pulling off the "new leader's" toupe. Probably much more might be realized on the routine if the boy was billed as a single, making the audience plant a "surprise"; also having the tailor revise the cut of the youth's trousers, making them a little tighter all the way down and thereby enhancing their neatness during the dance steps. "The boy is clever" and may some day develop into a George M. Cohan imitator. Meantime, with the change in the billing and the trousers he can go through nicely a tour of the three-a-day houses. *Jolo.*

Will J. Ward and "Matinee Girls"
(11).
29 Mins.; One (4); Full Stage (25)
(Special Set and Drops).
Fifth Avenue.

It can't be done, this attempt to put over a musical comedy that has but one principal. Of the other ten people, eight are chorus girls and the other two dancing boys, the latter not important enough to even have their names programed. Will J. Ward is the single principal, a singing juvenile. Could he hold up an act like this alone, Mr. Ward would not be in vaudeville. Gus Edwards presents it. There's nothing to the turn because there is no one there. The chorus girls are called upon to give "imitations," of Julia Sanderson, Frank Tinney, Ina Claire and Laurette Taylor. Not a bad idea, since it seemed certain the act would have something that had been previously tested, but there's no one there. You can't build anything successfully without experienced people, and Mr. Edwards isn't going to fool anybody with this act that is merely 29 dreary minutes. *Star.*

Zylette.
Doll Pantomime.
12 Mins.; Three (Palace Interior).
Union Square.

Zylette is the busiest bit of femininity seen at the Union Square in a long time. The opening, four minutes in "one," permits a tall man of foreign appearance (Frederic Melville) to make a brief announcement that a reel of pictures will lead up to Zylette's appearance. The movie display shows Zylette as a mechanical doll being sold by the inventor in his work shop to the man who did the announcing. After the picture Zylette does some clever work as the "doll" and then goes into character songs and dances. In succession she does German, Spanish and Russian types in costume, changing for each back of a transparent curtain upstage. The songs and dances serve to show the girl's versatility but it's her doll pantomime which shines. She is a late arrival for an act of this calibre and if the bigger houses don't fancy it, the popular houses can use Zylette to advantage. The act has been carefully arranged, although the movie part seems unnecessary. *Mark.*

"Stage Land."
"Bare Stage Act."
22 Mins.; Full Stage.
Grand (Nov. 23).

It's rehearsal time, and nobody shows up but the stage director. He calls for volunteers. The scrubwoman proves a pianist, while from various parts of the house "plants" make known their stage ambitions. The stage director has his trials and tribulations with the outfit, six girls and a youthful "cissy" somewhat overdone. Considerable clatter. None of the voices stands out and none of the girls shows anything in the dancing line. Much play for comedy of a type much worn in both the big and little houses. Idea too old and hackneyed for the bigger houses. *Mark.*

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DeLeon and Davies.
Songs and Dances.
15 Mins.; One.
Union Square.

Youthful pair relying chiefly on songs. Neither has any voice to speak of, but the team works hard and dresses well and that's helpful. Their double dancing is ordinary with the man showing the greater agility. The piece de resistance is a "proposal song" in which the young man shows how some of our best little lovers here and abroad might do it. It held the team in favor at the Union Square Monday night. Act acceptable for the big small time. *Mark.*

Brooks and Bowen.
Talk, Piano, Singing, Dancing.
19 Mins.; One.

Bronx O. H. (Nov. 23).
 Genuine, unpretentious, male "darky" team—excellent types and good performers. They prattle along as a pair of "slouchy coons," sing, step, and one plays the ivory keys to the extent of inciting riot in a small time bill. *Jolo.*

Bernard and Harrington.
Comedy Sketch.
15 Mins.; Three (Interior; Special).
Grand (Nov. 23).

The old, old story of jealousy amid newlywed environment. Couple married nine weeks and return home from a theatre wrangling with each other. After repeated outbursts of temper, the pair embrace and all seems settled when a tiny little word renews hostilities. A note from "Pearl," a male friend of hubby's at the Imperial, is the last straw. Husband has friend call wifey and deluge her with sweet words so hubby can call his wife to terms. Wife finally learns the trick and also admits that "Pearl" is a man and not a woman. Fireside bliss and curtain. Considerable fun in the skit, and some of the repartee is right up to the minute. The parts are well played, although at times the hubby becomes rather stagey with dramatic speeches. Acceptable offering for the pop houses. *Mark.*

Johnson and Rogers.
Colored Comedians.
12 Mins.; One.
Grand (Nov. 23).

Johnson and Rogers had a bad spot on the Grand bill Sunday but worked like beavers to get over. They sing and dance and exchange a little sidewalk patter, including some imaginary "ghost" visions by one. They certainly pound the stage hard with their shoes. These men wear wigs, white gloves and show plain evidence of burnt cork on their faces. Helps some in making many believe they are white face workers blacked up. Pop houses. *Mark.*

Musical Shirleys (3).
Instrumental.
11 Mins.; Full Stage.
Bronx O. H. (Nov. 23).

Aided by a couple of "flats" in the way of special scenery and some electrical effects, two men and a woman, the former in Colonial costume, play cornets, cello, clarinet, saxophones, etc. Nice small timers. *Jolo.*

O'Brien and Brooks.
Crossfire, Instrumental.
14 Mins.; One.
Bronx O. H. (Nov. 23).

First nine minutes occupied with "sidewalk conversation" as Italians. Excellent talk, good dialects and make-up, but deficient as actors. Piano is then wheeled out and one plays single-stringed violin made of a soap box, accompanied on piano by other. Strange to say, this old-fashioned stunt was their biggest applause-getter at the Bronx opera house on Sunday. Careful attention to the patter and its proper delivery, leading up to an original exit, with the abandonment of the instrumentation, should lead the way clearly for the team to the two-a-day. *Jolo.*

Alexander.
Oil Painting.
11 Mins.; Full Stage.
Bronx O. H. (Nov. 23).

Man, opens with whistling off stage. Then appears in white flannel and rapidly does two paintings in oil, accompanied by facetious patter. Could readily (and probably often does) work in "one." Opening turn for big small time. *Jolo.*

King and Lavelle.
Singing and Talk.
15 Mins.; Two (Special Drop).
Bronx O. H. (Nov. 23).

Man and woman dressed as "bush-whackers." He sings, while cracking bull whip, woman also trying it once. She does three English character types, both then changing to costumes and make-up alleged to be genuine reproductions of Australian Maoris, for song and dance. Small novelty turn for the three-a-day. *Jolo.*

Five Dunbars.
Comedy Skit.
15 Mins.; Full Stage (12); One (3).
Bronx O. H. (Nov. 23).

Three men, two women and a soda water counter. "If you sneeze twice the attendant puts booze into your drink." This and several other bits culled from the burlesque field, in the way of songs, etc., and the size of the aggregation (five people), make a flash for the three-a-day. *Jolo.*

Bob Jefferies.
Singing Monologist.
14 Mins.; One.
Grand (Nov. 23).

Bob Jefferies showed up late on a long bill at the Grand Sunday and cleaned up. The "score" was made on original references to the acts preceding him set to music. Following this, Jefferies sang about different persons in the audience. In doing the "folk singling" out front Jefferies is bound to be compared with Harry Breen, but the former works his stuff along a broader line and with more of an accompaniment than the latter. *Mark.*

Kelly and Fern.
Songs and Piano.
12 Mins.; One.
Grand (Nov. 23).

A man and woman act of the parlor category. Mostly straight songs with a little dance to follow the closing number. *Mark.*

ALL FOR THE LADIES

About Women—Mostly

By PLAIN MARY



Louise Dickinson (Schooler and Dickinson) (5th Avenue) is showing some pretty clothes. She makes three changes. The last is most effective. It is a gown of white net embroidered with rhinestones. A hat is also worn. Fannie Usher (Claude and Fannie Usher) looks very childish and sweet in a little girl's dress of brown velvet with a sash of old rose silk. A large ribbon bow on the hair matches the sash. Christine Neilsen is wearing a handsome gown of black velvet with draperies of black tulle. Bird Millman is cute in a pink silk and chiffon dress trimmed with white fur. Eva Davenport looks funny in her lampshade gown. Katherine Blair (Miss Davenport's Company) wears a becoming gown of deep pink crepe de chene. The bodice and short wired skirt is of cream lace. (All at the Fifth Avenue).

The mother of the Melnotte Twins returned to New York last week, after traveling over the western circuits with her daughters, who were one of the season's biggest hits out that way, from reports I have seen. The girls traveled southward for the Inter State and their mother thought she would prefer the sights of New York to those of Dixieland. The Melnotte Twins are now about the leading "sister act" of vaudeville. They will play eastward after finishing the southern time. Outside of the show business Pearl and Coral Melnotte are two of the nicest girls I know, and I always predicted they would reach the top.

Ray Cox (Palace) looked well in a white satin gown. The skirt was open in front. Over it was a crinolin tunic of white lace, edged with pink rosebuds. A drapery of green tulle was very effective. Miss Cox also wore a striking gown of coral, purple and gold. It was becoming. A white cloth suit was worn for the aeroplane number. Ethel Dooly (Jed and Ethel Dooly, Palace) appeared neat in a panniere gown of white satin and blue velvet. She afterwards changed to a soubrette dress of cerise silk over white underskirts. Esther Van Eyttinge wore a lovely evening gown of white satin and crystal. (Robert J. Haine's sketch).

Louise Langdon (Byron and Langdon) looks well in a gown of emerald green brocade silk, with a cap of gold lace and fur. Dorothy Toye wore an odd looking gown. The skirt was black and white brocade satin, with a white velvet Russian blouse trimmed with white fur (44th St. Music Hall).

\$1,000 saved up this season by a poor old vaudeville performer, passed from his pockets to those of an acrobat, the poor old performer's wife acting as the transfer agent. The wife made no secrecy of her attachment for the acrobat, who was travelling a week ahead

of the bill her husband was in. She told friends her husband was old and her nature called for affection, which the acrobat stood ready to furnish. The \$1,000 helped some maybe. The wife left her husband (who is only "poor" as that expression is used) and joined her tumbling lover. After a month of "affection" the acrobat grew ungentlemanly, he "beat her up" and she returned to the show behind (without the \$1,000). The husband consoled her and told her she could again travel with the act.

Tommy Gray—I refuse to use any of the stuff you gave me. Some of your Scandal is unfit for publication, and the Comedy (?) in it was awful. I know, you want me to lose my job so I can't get back at you anymore. As a suggestion Tommy, for "Tommy's Tattles," why not print in your column that notice you received in Waterbury when you thought you were an actor? What did it say? I can't remember, something about hanging the City

vaudeville tour. Eileen Van Biene is in the cast. During the third act she had the attention of all the women through wearing a pink charmeuse gown with a wide sash of black velvet. Haidee Wright also wore several pretty costumes. A blue silk and chiffon was the most becoming to her.

A hasty marriage, as far as anyone knows, took place Tuesday evening, when Mrs. Peck, the society directress of the Jardin de Paris, subdirected over to Hoboken, where she and Harry Messenger became man and wife. Later in the evening they were on the roof dancing, that being Mr. Messenger's profession.

Mae West (Hammerstein's) is attractive in a flashy purple velvet gown. Over it was a cerise chiffon coat with a hat to match. Her last costume was a sort of Harem, of silver cloth. Vera Maxwell wore a white chiffon dancing frock trimmed with rhinestones. A heavier slip could have been worn beneath the dress.

A couple of vaudevillians who are married, have the wrong opinion of each other, from my personal observation. The wife says her husband is crazy about her, and taking advantage

company (New York) is well satisfied with herself, according to her own statement. A part was that she wouldn't care if there were not another woman in the world. The same leading woman recently had a quarrel with her best beau. Speaking about it she said she couldn't afford to allow it to worry her as it might cause wrinkles, and her face was her fortune. While greatly liking male society this young woman of the films manages to get along without it.

Two "single acts" played the same vaudeville house in New York the other week. The girl received her regular salary, but the other, a musician, "cut" his weekly pay \$50 in order to be on the same program with his lady love. That's going some in these days of uncertain routes. The man single also gave warning to those about that he would brook no interference in his Cupid pursuit. Which reminds me of a letter I received a few days ago from a comedian playing in the west. It said "Will you please print I am going to marry Miss Blank. Do me this favor as it will keep the other actors away from my girl."

Every little booking agent has a single of his own (Acknowledgment to "Every Little Movement" that goes with it).

ANY GIRL WITH A COMPLAINT

against any man in theatricals for insulting her, while looking for an engagement, may send me the particulars. If, after investigation, I find the facts to be as represented, I will print them, mentioning the man's name if the case warrants, but withholding, upon request, the name of the woman.

Whoever wishes to may write me in the strictest confidence and it will be observed.

I am authorized to make this proposal public in this way through the desire of Variety to afford protection to professional women who must carry on their own business affairs. "All for the Ladies" for this purpose is open to any woman in the profession, from principals to chorus girls, or "extras" in pictures.

It will be a waste of time to write me for "revenge" or "personal spite." Investigation will be made of each letter. Only the genuine ones will receive any attention.

Address any complaint to me, care Variety, New York.

PLAIN MARY.

Hall flag at half mast while you were in town to let the people know there was an actor dying twice daily at the theatre?

The choristers of Al Von Tilzer's "Honey Girls" (Hammerstein's) are billed as "Broadway Beauties." After looking them over, they are anything but that. The costumes don't look any better than the girls. Bettie De Val (same act) has a pretty figure. She displays it at the finish of the turn in a pink silk bathing suit. Charlotte Launder (Edward Abeles Co.) is pretty in a pink crepe-de-chine negligee.

Ethel Barrymore, in "Tante" (Empire), is wearing some lovely gowns. She seems to favor velvet. Every dress worn by her at the matinee Saturday was of that material. The most effective was an Old Rose trimmed with rich fur. Another was a white and gold brocade. In the final act Miss Barrymore had on an elaborate coat of ermine. "Tante" is a likeable play, and Miss Barrymore is distinguishing herself in it after a wearisome

of it, was not adverse to a little leeway now and then in the one-time safe belief hubby who worked late would remain in ignorance. Hubby may have worked late and remained ignorant, but he had his side diversions, too. After hearing his wife's expression of his regard for her, I was surprised one evening recently to see Hubby doing all the latest twists and turns of the Turkey Trot at one of the dancing places, with a pretty blonde keeping time with him. From an invitation extended to me to join the party Hubby was thinking of every place around New York just then excepting his home. I had to wonder where wife was at the moment and if her opinion of Hubby's affections had undergone any change. It leads me to remark that if a woman or a man marries anyone who has seen anything of the world, he or she might remember that after as well as before the ceremony and not try to put something over, if they want to hold on to the other half of the family.

A leading lady in a stock picture

The Lambs Club has a comparatively new member whose name was posted for admission in the absence of an older member, on tour at the time. Had the older member, who is a prominent character actor, been in town, the candidate's name may have been withdrawn, as there would have been a strong likelihood of a black-balling. The new member is an author who has been charged with some raw plagiarism. Some years ago the actor became the innocent victim of the author's absorption of other people's writings. On the return of the player from his road tour the playwright's sponsor at the Lambs approached him and sought to effect a reconciliation between writer and actor, but without avail. Not only the actor did not wish to renew the friendship, but he set out to secure additional proofs of the new member's penchant for annexing other people's writings, which he placed before the proposer, daring him to seek verification of the charges.

The "afternoon teas" around New York attract many women who like the idea of being taught the tango by a professional. The other afternoon when a male instructor gave pretty attention to a West Side matron in the mazes of the high school effect in stepping, she was much elated until receiving through the mails the next morning a bill for \$25.

Frank Holly, of the Holly Arms, Hewlett, L. I., is some fancy dancer. One must show some speed when dancing with him. Mr. Holly is wearing nifty shirts these days. One (my favorite) is a blue silk with a finely tucked front, something akin to a Tuxedo dress shirt (white).

If you don't advertise in VARIETY, don't advertise at all.

HIGH JINKS

Chicago, Nov. 26.

With a splendid theme, cleverly woven around some of the prettiest melodies that ever felt the touch of a lead sheet, "High Jinks" would make an ideal attraction for Broadway, if its sponsor, Arthur Hammerstein, would back up the authors' efforts with some semblance of a regular production. And unless he does it instantly, it looks safe to predict a short season for the musical jollity, for nowadays a musical show must be there in all departments.

First of all, with all due respect to the Hammerstein reputation, "High Jinks" hasn't enough girls in the troupe to keep the stage alive, the ensemble numbers and finales giving the outfit a short-casted appearance that pulls away from the general good impression otherwise scored.

"High Jinks" gives Elizabeth Murray an added shove toward the legitimate fame castle, for Elizabeth alone and unaided pulled the show away from the monotonous point on several occasions. Incidentally, when one hears her warble a few character numbers away from the stereotyped popular music brand, it's rather hard to classify her with the general line of character singers in either branch of the profession for Miss Murray, whether it be a celtic or coon ditty, usually lives every line of the song. Aside from handling the song hit of the show "All Aboard for Dixie" she displayed some unexpected talent in her comedy role giving a natural blend to a sort of semi-hick character that calls for a distinct type. To be brief, the show is practically all Murray in both book and number division, except for an occasional bit here and there in which the various other principals participate. The company has not a regular sized chorus which interfered with the staging of numbers.

Tom Lewis who shares the billing with Miss Murray pulled the majority of laughs, but unfortunately was handicapped through lack of opportunities. His part could be elaborated without any danger to the book. Robert Pitkin was in evidence from start to finish playing a semi-comic role, that of a nerve specialist, with Snitz Edwards on the other end. Burrell Barbaretto kept things going with a juvenile section while Emlie Lea tore off a big hit with an acrobatic dance that came near clouding up the show for awhile. Miss Lea aside from this carried through one of the principal female roles excellently and with big results. William Ricciardi did a Frenchman with a short winded dialect, the part running away from his abilities. Ada Mead shared honors with the others in her own division as did Marion Garson.

The numbers, each and every one are right up to snuff, one in particular bearing the title of the show for its name, leaving behind a good idea of a big hit. It was very ingeniously inserted in each act here and there and at the finish was used for a chaser. "Butterfly McCann" and "I'm through with Roaming Romeo," both led by

THE MISLEADING LADY.

If you want bully good entertainment go and see the "Misleading Lady" at the Fulton. True, a number of lapses are tedious. True, also, that much of it has been culled from various sources; for instance, the story itself appeared in brief fiction form in a magazine not so long ago. Then there is an effect of an automobile approaching, fashioned after one used by David Belasco in a rather recent production. Brought into requisition also is the hiding of one of the characters in a box, employed by the same authors in their "Ghost Breaker" play and used after Mr. Dickey had carefully watched a rather similar bit of stage business in an act playing on the same bill with said Dickey for one or two weeks when that author was in vaudeville.

At a country home party a wager is made a young woman cannot succeed in worming a proposal of marriage out of a sterling man of nearly middle age. She wins the wager, but the man is hurt. Then the woman tries to apologize. She is engaged to another man. The hurt man, in a scene, tells her she has no heart and when he refuses to see things her way she tells him he's a primitive man and should seek out a woman, knock her on the head with a stone hatchet and carry her off. His auto is at the door. He throws his coat over her head, seizes her and carries her off to his hut in the Adirondacks.

There is thus created a series of melodramatic situations, plentifully and ingeniously interspersed with surprising comedy and farcical situations. For instance, hiding in the hut is an escaped lunatic, harmless, who thinks he is Napoleon. The quantity of farce derived from this character, excellently played by Frank Sylvester, is almost incredible.

The hero is played by Lewis S. Stone, a manly, flesh-and-blood chap, who gives constant indication of hidden strength. Inez Buck as "the woman," started slowly, as did the play—beg pardon, entertainment—but in the last two of the three acts fully redeemed herself. The only other character of any consequence was the man to whom "the woman" was engaged, consistently portrayed by Robert Cain. There was a New York reporter in the piece, one of those stage reporters.

Some day, let us hope, Charles Goddard and Paul Dickey will write a play not suggested by short stories and devoid of bits of stage business not culled from vaudeville and other plays.

Jolo.

Miss Murray were also in the hit division, likewise "Is This Love At Last," by Miss Garson and "Sammy Sang The Marseillaise," led by Elaine Hammerstein. A march number was the best staged.

The show is given in three scenes all laid in Paris. The theme has to do with a concoction of complications running the gamut from love to duels with the ultimate adjustment. "High Jinks" carries all the essentials except a production. With some more women and some more clothes, Arthur Hammerstein can bid for Broadway.

Wynn.

GRUMPY

For his fourth week at Wallack's Cyril Maude and his London Playhouse Company offer "Grumpy," a comedy-drama by Horace Hodges and T. Wigney Percyval, which was instantly hailed as the best thing he has done so far on his American tour. Certainly his portrayal of the ancient lawyer, irascible and tender, senile and shrewdly brilliant by turns was pure delight.

The play is rather old fashioned in a mildly melodramatic way, but slight as the story is, it is skilfully handled. There are several moments of real dramatic force, an occasional effective surprise and a good deal of well devised suspense. At all times the playing of the English actor lends dignity and conviction to the play, even when the unfolding of the story calls upon the auditor for the exercise of a good deal of imagination.

From Mr. Maude down to the mute butler whose shadowy part was as casual as such roles usually are, the cast was flawless. Margery Maude made a charming heroine. Montagu Love was the urbane diamond thief and Lennox Pawle gave a capital characterization in a minor "bit." John Harwood's contribution was Ruddock, the self-effecting valet of the ancient lawyer, a capital piece of quiet restrained acting.

The play is shown for the first time in America. It is a decidedly novel conception. The unfolding of an interesting detective story divides interest with the development of Mr. Maude's exquisite character study of a very human and lovable personage. The love interest is subordinated, if not neglected, for during the second and third acts, the lovers (the old man's nephew and granddaughter) are left far in the background, while the old lawyer pursues with the wit of a combined Lupin and Sherlock Holmes, the thief who robbed his nephew of a diamond worth \$450,000, and finally lets him recover the jewel and brings the lovers together.

This dramatic material is built up with a wealth of incident and more than one thrill, beginning with the robbery in the first act, when there is a spirited fight on the darkened stage and ending with a splendidly managed bit of suspense in the last act, when for several minutes the success of Grumpy's campaign trembles in the balance, depending upon the discovery of an important bit of evidence which lies unnoticed under the noses of both the old lawyer and the diamond thief. Here the audience was at tip-toe of expectancy.

Only two scenes are shown—Grumpy's home in the country and the diamond thief's rooms in London. Both are effective in a simple way and do much to support the illusion.

"Grumpy" is a fine bit of stage presentation in which there is no breach of good taste and not a jarring note of the sensationalism which is rampant on the American stage just now.

Rush.

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PROGRESSIVE GIRLS

If the statement that "The Progressive Girls" show made the Gotham audience laugh last Friday night is satisfactory to the management of the production and Progressive Wheel, then this O. T. Crawford organization featuring Jack Reid and Ella Reid Gilbert should not be taken critically.

The laughs mostly came through Mr. Reid in Irish, in the first part. There he had cross fire talk with David C. Broderick, as another Hibernian, and later, when Miss Gilbert appeared as his suffragette wife, the pair did some rough work that brought howls from the audience. Miss Gilbert gave Mr. Reid a pretty severe shaking up, when he dared resent her wifely instructions. Incidentally the couple had Tim McMahon's gag about using the wrong word when proposing.

In the burlesque Reid did a dope, Broderick got in the action there as a Swede and Harry Carr continued being a Hebrew. When Mr. Reid, in his Irish character, is mentioned, that about sums up the principals. His "dope" was not at all bad, but it called for a "straight" opposite. Carr as the Hebrew did not help Reid nor the show at any time.

Then there were Larry Willing and James Bentley as "The Kentucky Duo" in the olio, besides being programed as principals. A Bonham Bell and Willis Hall also made up a two-man act for the vaudeville section. They sang songs like the other two, excepting one of the latter team did an extem. song, catching Tommy Gray in an upper box, and Tommy worked to him.

An "Aeroplane Girl" appeared in the person of Etta Joerns, who sat at the head of the long crank and distributed her garters profusely among the men below. "The Bathing Girls," made up of the 18 choristers, opened the very light olio.

The girls are called "The Missouri Beauty Chorus," quite aptly named. They were made to sing the chorus of "The Rose that Lives in Dreamland" three times. It's a ballad almost bad enough to have Will Rossiter's name attached as publisher. And to repeat it for three encores that were not called for suggested a music publisher supplied the garland of roses "production" end. The Progressive shows this season are running quite similar in several bits of "production." This roses garland thing has been shown by several companies.

The numbers did not amount to a great deal. Miss Gilbert led "That Baseball Rag" in a ball player's uniform. She was the "Giants," probably made plural purposely. Some hand-me stuff in this, through the names of the different nines.

In the second part, all the comedians excepting Mr. Reid got mixed up in a horse race, and after three times repeated "Farewell" was pulled as the winner. No wonder Mr. Reid dodged the old boy.

"The Progressive Girls" may slip along. If it can continue to make them laugh, it may be all right, but confidentially the show has nothing but Jack Reid to it.

Stine.

GIRLS FROM STARLAND

I. H. Herk "presents" Hough & Adams' latest musical entertainment at the Columbia theatre this week. "The Girls from Starland" is a worthy attempt gone wrong. What is designed as an "advanced burlesque" show works out as a pale, mild near-musical comedy. The Monday night audience wouldn't have it. They began to trail out of the theatre about 10 o'clock and from that to 10.45 there was a constant movement toward the exits. From the start of the show until the 10 o'clock exodus there were periods when the house displayed restlessness. These demonstrations of dissatisfaction occurred mainly during long periods of straight dialog, devoid of comedy and introduced to further the unwieldy plot of the two-act piece.

The comedy is practically nil except during the first scene of the second act, a bare stage affair in which is shown a rehearsal and part of the performance of a comic opera. Charles Horn, the principal comedian of the organization, had some extremely funny moments in this scene, but the laughs ran for Sweeney during the rest of the performance.

It must be this lack of laughing material that swamps the show, for in all other particulars it is unusually well equipped with the essentials of a burlesque entertainment. Its principal women are comely, well dressed and sing agreeably. The dressing and scenic production aid in the presentation of bright pictures, and the score of chorus girls are far and away above the average for appearance and gingery willingness.

But that sort of humor which is associated with burlesque is altogether absent. "The Girls from Starland" would seem to prove conclusively that whatever else the Wheel producer may fall down in, he must mark his offering as distinctively burlesque if he would get a hearing.

Several of the numbers were staged with extraordinary skill. "Marie, Marie, Tarantelle," by Katherine McConnell, was worked up splendidly, as was also "If You Don't Want Me," by Billie Hill and Harry Stanley. Both were introduced appropriately with a situation to back them. Miss Hill and Miss McConnell have capital voices and plenty of appearance. Miss Hill is an unusually graceful leading woman and wore a brilliant succession of striking gowns.

There isn't a dialect comedian in the show, if you except a bit in which Otto Koerner masquerades as a German actor during the bare stage scene. At other times he is semi-straight in character and dress. Charles Horn plays a part similarly classified, while Harry Stanley was a juvenile of the straightest sort. The three comedians who with semi-straight roles can deliver comedy robust enough to amuse a burlesque audience do not live.

It is enough to indicate the sort of show it was, to say that in the first act there were 22 minutes between 8.35 and 8.57 when there was neither comedy bit nor number involving the chorus. Much of this time was devoted to dialog between Billie Hill and Harry Stanley.

Rush.

PALACE

(Estimated Cost of Show, \$3,800.)

"Singles" spread all over the bill at the Palace this week. Robert Dore (New Acts) was the first to appear. In the second half a couple happened together, Olga Petrova and Ralph Herz, who had their programed positions reversed, Miss Petrova first appearing. Mr. Herz did not suffer. He did "If the Wife Calls it Black," "Noble Name of Art" and the "Dan McGrew" recitation. "Poor Blind Joe" was also in Mr. Herz's repertoire, but this was placing too much slow material early. "Joe" was in character, and Herz got it over, just as he did with the much vaudeville murdered McGrew.

There is as much contrast between Mr. Herz and Miss Petrova as players as there is in their mood and actual work. To get the "Parrot" bit over, Miss Petrova must say, "Go to hell" three times. In a "scene dramatic" reading, Miss Petrova did a bit of faking that would have been silly to anyone but a vaudeville regular. She faked tears and then faked heavy emotion, recovering from the tense finale with great difficulty. It was the funniest thing on the program, but the house fell for it. If this sort of stuff is what has been responsible for Petrova reaching the top line, almost everybody should try vaudeville. The girl doesn't seem to have anything real about her, including her faked accent, but she looks well and certainly can fool 'em.

Another turn on the program doing little of their own amounting to anything is Jed and Ethel Dooley, closing the show. The only thing of the many this couple try that got over was Mr. Dooley's copy of Will Rogers' talk, lariat throwing, handling of the lariat, and even the same line Mr. Rogers uses, "Well, you see what I am trying to do, anyway." Dooley also has an imitation of Fred Stone, a la Rogers. Dooley, though, uses some "gags" that may belong to him. If Mr. Rogers hasn't consented to this, it is pretty raw "copy" work, for without it the Dooleys would not have an act. They try for too much, from poor singing to fair dancing and very ordinary bicycle riding.

Ceballos and Desmond, "No. 2," should drop their singing as well. They seem to be dancers only, of the sort the Ceballos started. This couple is still doing the finishing dance of that turn, having the brother Ceballos in the new formation. They replaced the Murray Sisters, who left the bill after the matinee through the position assigned them. Hanlon and Clifton opened the show with their different manner of presenting an acrobatic turn.

Robert T. Haines gave "The Man in the Dark," which still calls for a change in the cast, when Mr. Haines would have a nice piece of property in it. Ray Cox sang several songs, a couple new, the best being "Walk, Walk, Walk," with a well-written lyric. Miss Cox makes up well and dresses to keep around the front in the present race of "clothes" among the women singles. Eis and French held over, opening the second part. They "took a chance" Monday night and went through "The Dance of Fortune" about in the way they first did it at Hammerstein's. Bryant Cheebert's Manchurian Acrobats

(New Acts), closed the first part. They should have been closing the show instead of the Dooleys.

If Elmer Rogers is to have the handling of the Palace shows hereafter, something may be looked for. It's a long time since the booking office gave Rogers anything regular in the way of a bill. He did wonders with nothing at the Square.

Time.

HAMMERSTEIN'S

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

It's really time to call a halt. At Hammerstein's this week, there are three distinct repetitions of published songs on the bill, and three women, in as many acts, while dancing, let their hair fall down. It can readily be understood why none of the three doing the same song should wish to relinquish the possible little income from the publisher, but there is certainly no money in resorting to the hair-dropping-piece of business, which, at best, is no longer a novelty.

A program of 12 acts was reduced to eleven, after the Monday matinee through the dropping out of Vanderbilt and Moore, one reporting "ill" (position, "No. 4"). Anthony and Dogs (New Acts) opened, succeeded by a woman who rendered a song in approved picture-house fashion, even to the flashing of the chorus, inviting the audience to join in. And at Hammerstein's!

Miller and Lyle have a new opening with "coon sidewalk conversation" and finish with the boxing dance. They went very well and deserved it. The Edward Abeles-Charlotte Lander domestic comedy, "He Tried to be Nice," was appreciated. Eddie Foy and his family of seven kids do an act that has the waving of the American flag beaten. The arguing with the smallest one and the kissing of them all, followed by calling out Mamma Foy for a bow, is absolutely sure fire.

Mae West now has a red carpet rolled out. She loses much by occasionally overstepping the line between facetiousness and freshness. When she learns to draw the line she will have made a marked stride in the right direction. Wallace McCutcheon and Vera Maxwell (New Acts), in modern cabaret stepping, preceded the intermission.

Al. Von Tilzer's Honey Girls (New Acts) opened the second section of the program. Bernard Granville, in his second week, landed on his dancing and brought forth the first big round of applause of the evening. For a rather classy turn that aims high for versatility, Granville should alter the conventional "business" of walking toward the left entrance during the vamp preceding each song.

Edmund Hayes and Co. in "The Piano Movers" have a new man as the pantomimic comedian. He's very good. One line in the skit—"Put on your hat, you're half naked"—dates from the old Weber & Fields Music Hall and was originally used by Peter F. Dailey in converse with Charles Bigelow.

After a stage wait at 11.10 Yvette offered a series of published songs on her violin and was the third woman to drop her hair. Another stage wait preceded the closing turn, Two Lucifers, comedy acrobats.

Jolo.

44TH STREET.

The show at the Music Hall is somewhat better this week, but that did not improve the business much. Monday matinee the house was half empty and most of the acts worked in a listless manner. That was to be expected, for there is not much encouragement from empty seats.

Walter C. Kelly told many new stories and as usual was the big favorite. He made everybody forget about bare chairs, and you could picture yourself in a little dingy court room listening to Judge Kelly passing sentence upon the dark people of the south.

Hedges Brothers and Jacobson were warmly received. These boys are among the classiest entertainers in the business. They do not resort to dirty make-ups, etc., to get over—they do it on merit. The trio opened with a medley of foreign songs, and afterward sang three lively numbers. They closed in "one," two of the boys introducing some "Tommy" dancing while the third played a saxophone. Dorothy Toye, "the girl with the double voice," sang two operatic selections, one soprano, the other tenor.

The Ward Brothers worked hard and got results with their English (?) talk. They do go to extremes with their jokes (at the expense of the English) and the suspicion they have never seen England is aroused. However, they make the audience laugh and that is what counts. "Bertie" has some shrill laugh. It must have taken years of practice to get that. Frank Byron and Louise Langdon presented "The Dude Detective," and did very well.

The Millefiori Trio were just ahead of Miss Toye with their selections from grand opera also. That made too much of a good thing. One act singing opera is plenty for any vaudeville bill.

Kara, European juggler, was very clever. He juggles everything in sight, even to his assistant. "The Suspect," a one-act sketch, is well played. William Harrigan as Tim Casey was excellent. Wayne Arey did well as Inspector Reynolds.

Mado Minty in the "Spider Dance" was on second this week. Miss Minty is assigned an earlier position each week. If she stays much longer she will be on before the overture. This is her fifth week at the Music Hall. The Japanese Wrestlers closed the show. The Great Maurice (New Acts).

Plain Mary.

BOBBY MATTHEWS STOPS ACT.

Chicago, Nov. 26.

Ash and Shaw have apparently reached the end of their rope with "A Night In Chinatown" the former offering of Matthews and Ashley, having lost their entire "Association" route through the efforts of Bobby Matthews who claims sole ownership of the vehicle.

The team were playing under the direction of Herbert Ashley, but when Matthews established his ownership, they offered to continue under his direction. Matthews refused to allow the vehicle to be played under any circumstances.

If you don't advertise in VARIETY, don't advertise at all.

FIFTH AVENUE.

The Fifth Avenue program is dragging along this week, with very little life or action to it. Two or three long acts bring this result. A shifting about of the program after the opening did not appear to benefit the arrangement. In the centre came Bird Millman, on the wire, and she showed some speed, but the performance immediately drifted back. It was eleven when Ashley and Canfield appeared, with LeRoy, Wilson and Tom billed after them, to close the show. The Two Clips opened, with Dorothy Brenner, as a single, coming "No. 2."

The next act, Will J. Ward and His "Matinee Girls" (New Acts), gave the performance a bad wallop, and it never recovered from it. The Ward act is a transparent flash with nothing behind it, besides a silly encore bit that seemed badly rehearsed.

Smith, Cook and Brandon made them laugh. Messrs. Smith and Cook work well, while Miss Brandon helps the picture along, also inserting some slight toe dancing. The turn stretched itself out to an encore that should be dropped, with perhaps the matter of it placed earlier. The Fifth Avenuers took to the comedy of the turn, based on the old Smith and Cook act that looks from its revival as though it is immortal.

The sketch of the bill was "The Straight Path," played by Claud and Fanny Usher. It's a comedy drama, with Miss Usher taking care of the majority of each end. The piece is along the usual Ushers' line of work, the transition from comedy to pathos being nicely made, but in this instance when that happens, the skit starts backwards, going to a finish that needs revision. In the fun department the playlet is there.

Another turn that needs bracing up is Rinaldo. Although the first of all the rag violinists, Rinaldo is not keeping pace with the times. He drags the turn with a couple of slow selections that can not overcome the rag finale. Rinaldo might remember his imitators have covered the vaudeville field pretty thoroughly. He could better go to rag and stick to rag, also clean up on his dressing. The evening clothes boys have spoiled that for him as well.

Music and singing were furnished by Schooler and Dickinson, the young man using the busiest prop now in vaudeville, a piano. He plays well, makes his hair look funny so you will know he is a musician off and on, and wears an Eton suit, as though he were still a kiddie. The girl sings, not "difficult and charming selections" as the program states, but still she sings. Many others are doing it so why not she?

Christine Nielsen also sings. She's under New Acts. Eva Davenport and Co. are there too.

The Mrs. Pankhurst lecture matinee at the Eltinge theatre Tuesday held a top heavy crowd. The orchestra seats sold for \$3 each, with the boxes at \$100. A. H. Woods donated the theatre. Arrangements had been made to have the English militant pose for the movies, but the deal was called off when she demanded \$1,000.

AMERICAN ROOF

Have you missed the new program at the American? It's printed on regular paper and has more ads than heretofore. The house was nice and warm, but the business was bad Tuesday. The matter of folks on hand occasionally. It wasn't bad for a pop show, but the act seem to strike its proper place. Perhaps the big reason was the audience.

The show started with Rossler's dogs, who gave fair satisfaction. Milt Arnsman made the best impression with his ballad at the close. The bill got some impetus with George Leonard's old man comedy in "The Maid and the Meddler." This act is away from the usual run of pop house turns and fills in very acceptably almost anywhere.

Viola Duval vocalized with the classics and did nicely everything considered. Her voice is high, and Miss Duval does not get the best results with her low notes. She will improve as she goes along. Kitty Francis and Co. (New Acts) closed the first part.

The Two Kerns (New Acts) started the second half.

Some interest was attached to the appearance of Zelaya, a pianist, who for some reason was not the hit expected, doing very little. Edith Clifford put over her Yiddish songs in her usual manner next to closing. The last turn was an exhibition by the Australian Whip Crackers, which held interest.

UNION SQUARE

Managers may come and managers may go at the Union Square, but business continues in the same old rut. Arthur Klein, now managing, was in and out the place Monday night and apparently did his best to keep the house from closing altogether.

The show wasn't anything to speak of and there was not much to attract. It contained too much comedy and not enough spice or divertisement. Fully half of the bill was of the pop house standard, but fortunately several acts saved it.

Bickel and Watson (New Acts) return to the two a day via the Union Square. They carried the show Monday night.

The Ramsdall Trio opened quietly. Brooks and Bowen (New Acts) got over. Barney Fagan and Henrietta Byron did well. They have some jokes of ancient vintage. DeLeon and Davies (New Acts) repeated a joke Fagan had just offered. Zylette (New Acts) was a novelty in a way.

Herron and Gaylor (Bertie and Bonnie) have a new setting for their black-face finish. Instead of retiring to the dressing room to end their quarrel they now beat it to a Pullman sleeper. The interior setting is complete and helps the act immensely. Wood and Wyde did not make the impression desired, the spot militating against them. The act could stand some judicious chopping. Bickel and Watson were followed by Imhoff, Conn and Corene in their lengthy comedy sketch. The act would have a chance any other place but closing and following Bickel and Watson. The "Surgeon Louder" skit runs too long for comfort.

SHANLEY'S CABARET

Tommy Shanley has the best Cabaret show in town and he knows how to run it. It is at Shanley's restaurant, Broadway and 43d street. Out of 20 acts he gets 28 turns. Some of the acts do a single, then double with one or two others to form a duo or trio. The show runs through without any waits over 30 seconds.

There seems to be competition in clothes between the women. They are dressing better than formerly. Last year the Mezzanette Trio (operatic singers) worked in fancy costume, reminding one of foreign acrobats. Now they are spruced up in evening clothes a great improvement.

The most popular fellow at Shanley's is Eddie Sheehan, who also runs the show. He is a clean-cut young man with a pleasing personality. This is his third season at Shanley's, and that speaks for itself, doesn't it? Mr. Sheehan works with Helen Loomis, and later with Reilly and Halley (Sheehan, Jim Reilly and Bill Halley). Bill Halley is another nice looking boy, who sings in a loud voice with very little music to it. But he has red hair.

Steffie Berke plays the violin with eye-rolling accompaniment. It is about the single sign of life she shows during her act. Miss Berge looks well in a gown of burnt orange with a green girle.

Miss Loomis does a single, also a double act with Mr. Sheehan. She is wearing a becoming gown of blue charmeuse over which is a white lace crinolin, edged with fur. Hewitt and Ford have a very good turn for any Cabaret. Miss Ford is a cute little girl and works well with the Teddy Bear. Mr. Hewitt is a very clever bear. The skin used by him is the most natural-looking covering imaginable. Hartman and Veady do a routine of Tommy dancing that gets over. Anderson and Lyon have a sort of classical dance and finish with a Tango.

The Chinese Dancers have cut out the singing, and are dancing only. The girl does a single later on. Mrs. Call, a straight singer, does not start any excitement in the show. Anna Dimilita, harpist, plays a couple of numbers and does well. She is very popular through her unusual beauty and looks pretty in a yellow chiffon gown.

The Cabaret must be hurting theatre business. People who would go to

theatres in the evening seem to prefer the Cabaret. They take their time over dinner and watch the show, then perhaps go to some other restaurant.

Shanley's, like many of the restaurants, starts the supper show at a time that will carry it past the theatre hour. Many who drop in to eat intending to see a show, remain to watch the entire Cabaret, I believe. Because it is so comfortable in the restaurant, everyone feels good or should, and it's a nice place to be around.

A team at the College Inn, New York, last week used one of Walter C. Kelly's best jokes.

Carlton Terrace, at Broadway and 100th street, has a nice funeral cabaret show.

The Hamilton theatre, at Broadway and 145th street, is to have a dance hall on the top floor. Moss & Brill, managers of the theatre, are going to operate it.

Healy's, at 66th street, started afternoon dances this week.

The Savoy, Chicago, which has been run as a cafe and Cabaret for some time, is being remodeled and will henceforth be run as a dance hall exclusively. Tom Chamales, who has Morse's Gardens on the North Side, is one of the proprietors.

Jack Mason has been approached by several of the feminine dancers to complete a couple, for the ball room display. Mr. Mason is thinking it over.

Spokane, Nov. 26.

Cabaret singers must not drink with patrons nor mix with diners, according to an ordinance placed before the city council by D. C. Coates, commissioner of public safety. The performers must remain upon the stage or platform. Suggestive songs or dialogue must not be used. The new rules are understood to be aimed at the Silver Grill, the St. Germain and Davenport's.

Dave Roth (Pearl and Roth) was hurt Tuesday afternoon during the performance at the Fifth avenue and the act dropped out of the bill for the remainder of the week.

If you don't advertise in VARIETY, don't advertise at all.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
In Charge

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

PALACE MUSIC HALL (Mort H. Singer, mgr.; agents, Orpheum).—Three acts featured, and one of those a hold-over from last week. Mr. and Mrs. Vernon Castle went so far in their initial week as dancers that an overflow performance had to be given late Saturday afternoon, following the regular matinee, and they were retained for a second week. They changed their program slightly, using the Argentine tango, as a beginner, and following this with the hesitation waltz and the one-step. They went very big Monday afternoon. Rube Marquard and Blossom Seeley were also featured heavily in the billing, and they deserved it, for they proved among the most popular of those who had places in the program. Early in the bill Amelia Stone and Armand Kalis offered a rather gay little affair called "Mon Desire." This was called

an offer-bouffe in one act on the program, and it was capitalised and sung by small but capable company. The thing opened rather slowly, and there was much hard work done in the way of getting laughs, but by and by the lines improved and the players were rewarded with quite an ovation at the finale. Mrs. Albert Gallatin Wheeler, who was seen here last season as Claudia Carlstedt in "The Whirl of Society," had third place in the bill. She sang numerous songs and wore some very fetching gowns. She received a salvo of applause when she appeared in tights in her closing number. She appeared to get over nicely. Buckley's animals opened the program. The act was interesting. Devine and Williams followed with their comedy stuff. George Schindler was on in "It" with his mouth organs. He did not receive any too much attention and was not a huge success.

TALKS TO THE PROFESSION

By OTTO HENRY HARRAS

Oscar Leon, the voice specialist, who is at present paying a good deal of attention to the vaudeville profession, stated to the writer on the subject of "voice-trials" from a very practical point of view.

"Voice trials," he said, "are of more importance than most teachers and students imagine. It is not as serious a problem to take up the study of voice after an artist has used it on the stage for years, as it seems, if handled properly. The numerous artists I have seen in vaudeville have good voices, but don't know how to use them. The majority of them could be righted with probably from six to twelve lessons."

Be convinced.

Mr. Leon will give gratuitous hearings to the profession, Mondays at 5 P. M. Appointments for "voice-trials" by letter only.

OSCAR LEON

AEOLIAN HALL

West 42nd Street
Near 5th Avenue

NEW YORK CITY

The Three Alex, novelty equilibrista, closed. They passed very well with some showy stunts. REED.

GT. NORTHERN HIP (Fred Eberta, mgr.; agent, E. J. Cox).—Rather fair bill on the day shift. John Higgins had opening spot and he did his high and long jumping to good advantage. Signs, followed by impersonations and songs and did rather well. Her act had the merit of novelty, at least. In third spot the Talist Brothers offered some sensational feats as equilibrista. They were received with close attention and were heartily applauded. Manning & Ford, two young men who sang and danced and told a few old jokes and some new ones, got by nicely. When they brought on a little white dog which did some astonishing tricks they were a riot and they were one of the big hits of the entertainment. The Six Cecilian Maids played divers musical instruments and sang some songs. They did not make a sensational hit although they passed. Earnest and Robinson kidded each other and the audience and made considerable fun. They sang a few songs and delivered some jokes that elicited much laughter. The Duttons closed with their riding act. The riding made a show appearance and fared very well as to attention and applause. The early Monday morning audience was large. REED.

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—Rather a decided contrast between last week's and this week's Majestic bill, although for several numbers it looked as though the current layout would be just a click to the season's booby prize captured by the aggregation that left town last Sunday eve. There are exactly two big hits on this week's bill, one a dramatic hit, the other comedy. Owen McDivney, returning to the town where he first introduced "Bill Sykes" to America, took down a hand at both ends of his show. The Majestic crowd, or at least what is left from last season's patronage, gave him a warm welcome, although at times offering a stray remark that led one to believe them skeptical as to McDivney's changes. Ed Howard and Co., in "Those Were the Happy Days," faced a tough proposition, coming on behind the act which was out any billing or mention on the program. The lower floor began to thin out when the indicator announced the finish of Fritzli Scheff's turn, but those who remained for Howard, who came on with a "no" announcement, decided him the laughing hit of the bill and recorded it in the applause column without any question. Miss Scheff offered practically the same repertoire she carried at the Palace, New York, introducing a new pianist, Stanley Olmstead by name. Olmstead displayed a visible trace of nervousness, but it didn't detract from the performance. It does seem, though, that Miss Scheff could be persuaded to make at least one extra change during Olmstead's solo. The Gene Muller Trio of hoopsters opened, failing because of the slim crowd present at the time. Hilda Hawthorne suffered from the performance. She could stand a better spot. Conly and Webb, a few years back one of vaudeville's best novelties, seems to have hit that inevitable tobgogan, the turn running slow and draggy at times, while the finish looks weak in comparison to the early scene. They started slowly, but recovered sufficiently to get away without a chill. Those Four Entertainers, the typical Cabaret quartet, should consult a song doctor. At least three of their numbers have run the gamut, two having reached the burdy-gurdy long since. They didn't wake anyone up. Freeman and Dunham were a safe hit with a neat song and patter turn in one before a specious patter. They made a nifty appearance and show good judgment in the selection of their material. Gordon and Rica closed to the usual walk-out. WYNN.

HALSTED EMPRESS (Harry Mitchell, mgr.; agent, E. C. Charles B. Lawlor and his daughters were down for headline honors this week, and the audience Sunday afternoon, while not so generous in proportions as they might have been, receives these three singers with many manifestations of interest. They are appearing in their familiar skit called "On the Sidewalks of New York," and they are giving it with as much attention to detail as they did when they were appearing in the "Loop" houses. The Adams troupe of aerial gymnasts shared headline honors. Their act went big in closing spot. William J. O'Brien and Agnes Buckley got over well with their travesty stunts, and Albert Leonard found considerable favor with his eccentric dances. Earl Girdleir opened with his acrobatic dogs and Aubri Rich and Ted Lenore passed fairly well with songs and patter. Baker & O'Neill were not a decided hit with their songs and jokes. This act was on as an extra, but did not make good to any great extent. REED.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—"High Jinks" opened Sunday. AUDITORIUM (Bernard Ulrich, mgr.).—"Chicago Grand Opera Co. in repertoire opened Monday.

BLACKSTONE (Augustus Pitou, Jr., mgr.).—Company headed by Martha Hedman presenting "The Younger Generation" and "Half an Hour."

COHAN'S G. O. H. (Harry Ridings, mgr.).—"The Beauty Shop," doing banner business of the town.

CORT (U. J. Hermann, mgr.).—"A Modern Girl," strong play with big emotional moments. Worth seeing.

FINE ARTS (Alfred Perry, mgr.).—Repertoire company in short play. GARRICK (John J. Garrity, mgr.).—William Hodge in "The Road to Happiness," keeping up such good gait it will probably remain until March.

HOWARDS (Frank O. Peera, mgr.).—"The Traffic," a play from Pacific Coast, opened Sunday.

ILLINOIS (Will J. Davis, mgr.).—"Oh, Oh, Delphine," moderate box office takings.

IMPERIAL (Kilmt & Gassolo, mgrs.).—"Where the Trail Divides." LA SALLE (Harry Askin, mgr.).—"A Trip to Washington," doing well. Extra matinee performance of "Packety-Packety House" drawing big. LITTLE THEATRE (Maurice Browne, mgr.).—Repertoire company. NATIONAL (John J. Barrett, mgr.).—"The Common Law." OLYMPIC (George C. Warren, mgr.).—"Way Down East," popular. POWERS (Harry J. Power, mgr.).—"A Good Little Devil," finding favor. PRINCESS (Frank Phelps, mgr.).—Keane still a magnet in "Roman." STUDEBAKER (Sam Lederer, mgr.).—"The Firefly," busy. VICTORIA (Alfred Spink, mgr.).—"Lut and Jeff in Panama."

Pictures are being shown at the Ziegfeld theatre.

Will L. Wilkins is in town doing the publicity work for "High Jinks."

Charles J. Stine, a vaudeville performer, has filed a petition in bankruptcy.

Ward Baker, the violinist, received an offer last week to join the Eva Tanguay show.

Jack Lait's "Help Wanted" will be the attraction at the Cort, beginning Dec. 22.

"Seven Keys to Baldpate" will be produced in Chicago at Cohan's some time in February.

Aubrey Stauffer has been made manager of "The Warning," for Messrs. Rowland & Clifford.

A rumor is that "Potash and Perlmutter" will be seen at the Olympic later in the season.

Pawlava will dance at the Auditorium Dec. 7 and 14. She will have a large company with her.

Walter Wilson, formerly manager of the Forster Music Co., is now managing the Joe Morris Music Co.

Eva Mull and her "Big Beauty Show" was the attraction at the Englewood theatre, where Progressive burlesque is on tap.

The foyer of the Garrick has been converted into a writing room for women Christmas shoppers and will be so used until the holiday.

"Womankind; Three Aspects" is the title of a play now in preparation for the Little theatre, which is housed in the Fine Arts building.

Carroll, Keating and Deyer, who appeared at the Kodak last week, will play the Butterfield time, opening next week at Benton Harbor.

Will J. Davis, Sr., who has been sick and has been spending a few weeks on his farm near Crown Point, Ind., is back at his desk at the Illinois theatre.

John Rafferty, a well-known newspaper man of the west, is in town looking after the publicity for "The Traffic," now current at Joe Howard's theatre.

Leona Sherwin, and Rebs and Parquet, with the "Three Lloyds" show, will appear in the midnight Cabaret performances at the American Music Hall.

"Press Cuttings," by George Bernard Shaw, was such a success with the new repertoire company at the Fine Arts theatre that it had to be put into the bill again this week.

Kathryn Rowe Palmer, in the original cast of "The Girl at the Gate," has been engaged to play her former role in the piece when it is put on at the Gaiety in San Francisco.

The Buffalo Bill Boy Scouts, who hiked from Denver to Chicago, have been playing some of the smaller houses in Chicago the past week or so. Harry Asher is manager.

E. J. Dolan, who has been doing advance work for "Quo Vadis" pictures, was in town last week for a short rest. He will go out to do the press agenting for "The Last Days of Pompeii."

W. F. Dugan, who is offering a violin single specialty, now calls his act "Inspirito Violino." He recites verses about persons in his audiences. He appeared at the Lexington last week.

Announcements from the American Music Hall are to the effect that Sam Bernard will not appear there later in the season in tabloid versions of his former musical comedy successes.

Considerable leniency has been shown since the change of heads of the office of factory inspector, and children who are well cared for are now allowed to appear on the stage without molestation.

The midnight Cabaret performances at the American Music Hall are becoming very popular and are largely attended. The dancing floor is also largely patronized between acts and after the shows.

Charles Mast, who has been stage director at the La Salle, has gone to San Francisco to act in a like capacity at the Gaiety. Ben Jerome, who is doing the same theatre, where he will be musical director.

A. J. Downs, who was doorman at the Majestic for a number of years and is widely

known in the theatrical profession has returned to Chicago after being employed as a traveling salesman for some months.

Johnny Fogarty, who formerly played comic roles at the La Salle in the days when Harry Askin and Mort Singer had the house, has been provided with a role in "A Trip to Washington." He is seen as one of the wild weststers who furnish a good share of the fun of the piece.

Harry Askin and Frederick Donaghey offered "Packety-Packety House" at the La Salle Opera House Friday, Saturday and Sunday last week at special performances for children. The play was such a success that additional performances will be given for the next few weeks. The play attracted a big army of children from 4 to 14 years.

SAN FRANCISCO

By HARRY BONNELL

VARIETY'S

SAN FRANCISCO OFFICE

PANTAUER THEATRE BLDG.

Phone, Douglas 3213

Dec. 7 is announced unofficially as the date for the opening of "The Girl at the Gate" for the Gaiety.

Joseph A. Rush is piloting "A Girl of the Underworld" over the one-night stands in this territory.

The Princess, Fresno, Cal., has gone over to the stock company column. The new policy was inaugurated Nov. 23.

As a result of an epidemic of infantile paralysis in Eureka, Cal., the schools have closed down, and that town is not now on the Coast theatrical map.

John Morrissey, formerly manager of the local Orpheum, is reported to have been lately granted the "movie" show concession at the Panama-Pacific Exposition.

Gladys Wilcox, ingenue of the "Stop Thief" company here at the Columbia theatre, is reported to be the chief beneficiary named in the will of a wealthy deceased aunt in West Virginia.

Playwright Eugene Walters departed from here last week for the east. His negotiations for a tour of Australia with a company of players in a repertoire of his successes are still hanging fire.

It appears to be practically settled that Will Philbrick is to remain here when the "Candy Shop" decamps a few weeks hence and will cavort in his old part in "The Girl at the Gate," the next Gaiety offering.

Business is reported to have been generally at a low ebb on the one-night stands throughout this state as a direct result of the plentiful supply of rain, which is greater than at this time in previous seasons.

As a result of the recent condemnation of the Globe picture theatre in the Mission district, this city, was temporarily closed by the police Nov. 15, and is likely to remain indefinitely in the dark column.

The State Labor Bureau has been appealed to by the members of the Acme or Striff stock company, a "Lynchburg" organization that is reported to have been stranded recently in Lincoln, Cal.

The Light Opera Four, under the personal direction of Elmer Robert, Western agent of the Western States Vaudeville Association, are scheduled to sail from here early next month for Honolulu.

Quite a bunch of members from the "Candy Shop" company here at the Gaiety theatre journeyed to Niles, Cal., Nov. 21, and played a game of baseball with the Essanay Film company. Nine "Movie" pictures of the players in action were taken during the progress of the contest.

According to statistics recently compiled and announced here, San Francisco leads the cities of this country in the number of hotels. At present there is reported a total of 2,037 hotels, furnished apartment houses and rooming houses in a population of a trifle more than half a million.

According to recent advices from the Philippine Islands, the Government has recently granted the Oriental Theatrical Co. a choice site in Manila upon which it is agreed to erect a playhouse, building to cost approximately \$100,000. The lease grant is for 90 years, 1,500 is the proposed capacity.

Lloyd Osbourne, author and playwright, has been forced here by Katherine D. Osbourne. They were married April 12, 1896, in Honolulu. The complaint charged desertion in October, 1901. There are two sons, aged 13 and 10 years respectively. Mrs. Osbourne has been a resident of this city for the last six years.

J. D. Williams, the ex-moving picture magnate of Australia, is reported to be negotiating with Tom Waters of the "Candy Shop" company for a prospective tour of Australia a few months hence in a revised version of "The Mayor of Loughlan." The version in which Waters was at one time starred by Nixon & Zimmerman of Philadelphia.

Hugh J. Ward, one of the three governing directors of the J. C. Williamson Australian

D. W. GRIFFITH

Producer of all great Biograph successes, revolutionizing Motion Picture drama and founding the modern technique of the art

Included in the innovations which he introduced and which are now generally followed by the most advanced producers are: The large or close-up figures, distant views as represented in *Ramona*, the "switchback," sustained suspense, the "fade out," and restrained in expression, raising motion picture acting to the higher plane which has won for it recognition as a genuine art.

For two years from the Summer of 1908, Mr. Griffith personally directed all Biograph motion pictures. Thereafter as general director he superintended all Biograph productions and directed the more **important** features until Oct. 1, 1913.

Among the motion pictures which he produced and which have contributed to make American production famous the world over are the following:

Adventures of Dolly
The Redman and the Child
For Love of Gold
Behind the Scenes
After Many Years
Taming of the Shrew
The Song of the Shirt
Money Mad
The Reckoning
Edgar Allan Poe
The Curtain Pole
A Fool's Revenge
Mr. and Mrs. Jones Comedy Series
The Voice of the Violin
The Drunkard's Reformation
A Baby's Shoe
The Jilt
The Resurrection
The Cricket on the Hearth
What Drink Did
The Violin Maker of Cremona
The Lonely Villa
Was Justice Served
The Necklace
The Country Doctor
The Cardinal's Conspiracy
The Renunciation
Sweet and Twenty
The Slave
A Strange Meeting
The Mended Lute
With Her Card
The Indian Runner's Romance
The Mills of the Gods
The Sealed Room
1776, or the Hessian Renegade
Comata, the Sioux

The Broken Locket
In Old Kentucky
Leather Stocking
Pippa Passes
Fools of Fate
The Little Teacher
The Expiation
In the Watches of the Night
Lines of White on a Sullen Sea
The Light That Came
Two Women and a Man
The Open Gate
The Mountaineer's Honor
The Redman's View
A Corner in Wheat
To Save Her Soul
The Dancing Girl of Butte
On the Reef
The Honor of His Family
The Cloister's Touch
One Night and Then
His Last Burglary
The Newlyweds
The Thread of Destiny
In Old California
The Twisted Trail
Gold Is Not All
An Unchanging Sea
Love Among the Roses
The Two Brothers
Ramona
A Child of the Ghetto
On the Border States
The Face in the Window
A Call to Arms
The House With the Closed Shutters

The Sorrows of the Unfaithful
Wilful Peggy
Rose of Salem Town
Examination Day at School
The Broken Doll
Waiter No. 5
The Song of the Wildwood Flute
The Golden Supper
Greaser's Gauntlet
The Muggsy Series
The Two Paths
His Trust
His Trust Fulfilled
Three Sisters
Fisher Folks
The Barbarian
A Decree of Destiny
Was He a Coward?
The Lonedale Operator
Madame Rex
His Mother's Scarf
The Sunbeam
How She Triumphed
A Smile of a Child
Enoch Arden, Part 1
Enoch Arden, Part 2
Fighting Blood
Bobby, the Coward
The Last Drop of Water
The Sorrowful Example
Swords and Hearts
The Revenue Man and the Girl
The Making of a Man
The Long Road
The Miser's Heart
The Battle
A Tale of the Wilderness

The Failure
The Eternal Mother
A Blot in the 'Scutcheon
Billy's Stratagem
The Mender of Nets
Iola's Promise
The Female of the Species
One Is Business, the Other Crime
The Lesser Evil
The Old Actor
A Lodging for the Night
A String of Pearls
A Beast at Bay
Home Folks
Man's Genesis
The Sands of Dee
A Pueblo Legend
Two Daughters of Eve
So Near, Yet So Far
A Feud in the Kentucky Hills
The One She Loved
The Painted Lady
The Musketeers of Pig Alley
Brutality
The New York Hat
The God Within
Three Friends
The Telephone Lady and the Girl
Oil and Water
The Sheriff's Baby
A Little Tease
The House of Darkness
The Yaqui Cur
Death's Marathon
The Mothering Heart
The Reformers
Two Men on the Desert

Also two, three and four real features not yet released for exhibition in America, including *Judith of Bethulia*, *The Massacre*, *The Battle of Elderbush Gulch*, and *Wars of the Primal Tribes*.

ALBERT H. T. BANZHAF, Counsellor-at-Law,
Personal Representative

HA! HA!

They Can't Follow Us

ROCKWELL and WOOD

Rather than accept a different position on the bill, walked out the second day at the Indiana, Chicago. Manager said: "You are killing my feature."



"Two Noble Nuts Navigating

on the Ocean of Nonsense"

BOOKED SOLID till June 8th as a feature act by

MARIE JAMES

theatres, came in here recently on the Sonoma from Sydney and has since departed for the east via Los Angeles. From New York City he will take passage from London, whither he goes, so it is reported, in quest of new productions for the Williamson circuit.

Listed as Abraham Chaplin and an unemployed actor, there is an inmate of the City Prison here who is being held by the authorities to await trial on a charge of disorderly conduct Nov. 15, when he is alleged to have made serious threats against the management

of a local clothing store. Chaplin is said to have been penniless and hungry when arrested and at first was taken to the Detention Hospital for examination as to his sanity. The prisoner claims to hail from Cleveland.

The one biggest surprise of the season here in theatrical circles was the announcement last week of the Tivoli Opera House being leased to the Turner & Dahnen company for pictures. "Doc" W. H. Leahy, the recognized owner of the house, avers that San Franciscans have evidenced by their persistent in-

clination not to patronize the Tivoli operatic offerings that this sort of entertainment is not generally wanted. Picture admission scale will be 10-20. Mr. Leahy announces he is going east shortly.

Dick Willbur, the Coast stock impresario, registers a stout denial of the recently published report that he has been playing either "Alias Jimmy Valentine" and "The Witching Hour" under other titles. He admits having done "Way Down East" some time ago and took it off on the receipt of a warning wire

from W. A. Brady. He admits further that play piracy has been practiced indiscriminately all over the Coast and does not deny that he has occasionally been an offender, but not against the rightful owners of "Jimmy Valentine" and "Witching Hour" scripts. Willbur is operating rotation stock in a bunch of "burgs" adjacent to Fresno and Stockton, Cal.

San Francisco is to shortly have an Irish theatre, according to the lately announced plans of the Celtic element of the local population. Seumas O'Brien, credited with being one of the best known contemporary Hibernian playwrights, is here and ostensibly, so it is said, to assist in the proposed local Irish theatre movement. On Dec. 10, the first Irish singers' festival is to be held here in the Knights of Columbus auditorium, and on that occasion the Irish players are planning to present a one-act tragedy by O'Brien entitled "Maelchi, Desmond." Another play by this author, "The Triumph of Failure," is a Thanksgiving offering here by the Dramatic Club of St. Dominic's. These are the American premieres of both compositions.

The Sutherland Players, whose piracy of material used in their vaudeville vehicle, "Fickle Cleopatra," was alleged in the news and advertising columns of VARIETY a couple of weeks ago by Clayton and Drew, have since been trying, through the medium of the State Labor Bureau, to compel Bert Levey to play them as per contracted agreement. Aside from an infringement warning personally from the copyright owners of "Othello Outdone," Levey declares that the playing agreement between him and the Sutherlands is abrogated by virtue of several instances of inexcusable bad deportment on the part of one of the leading members of the act, Richard Anderson. So far as the Levey circuit is concerned, the act appears to have concluded its present engagement.

LOS ANGELES

By JACK JOSEPHS.

ORPHEUM (Clarence Drown, mgr.).—17. Lulu Glaser, second week; Swart & Mack and Klutzing's Animals, success; Hassard Short's "Dance Reveries," featured, fairly well received; Mack & Orth, hit; Andrew Kelly, good; Four Athletes, fine; Rosalind Coghlan, fair.

EMPRESS (Dean Worley, mgr.).—"Cupid's Syndicate," very good; Gruett & Gruett moved up to second after Monday matinee; Clarence Oliver, next to closing spot; Clayton & Drew Players, well liked; O'Brien & Lear, good; Snyder & Hailo, fair.

PANTAGES (Carl Walker, mgr.).—Bothwell Browne, spectacular; Armstrong & Dale, success; Two Lowes, liked; The Terrible Terry, very good; Gene & Arthur, fair; Santucci, big hit.

MAJESTIC (Oliver Morosco Co., mgr.).—17. "The Chocolate Soldier," 24, Alice Lloyd. MOROSCO (Oliver Morosco Co., mgr.).—Special engagement Kitty Gordon, in "Alma,

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BURBANK (Oliver Morocco Co., mgrs.).—"The Quaker Girl," fourth and last week. Stock production (house Co.), capacity.

AUDITORIUM (L. E. Behrmer, mgr.).—19-22 Mme. Schuman-Heink. Current, Western Met. Grand Opera Co.

CENTURY (A. & M. Loewen, mgrs.).—Burlesque stock.

Tom Kelly, now touring for Pantages, has engaged Bill Dalley to act as his business representative; they expect to go east.

The Lyceum theatre, recently taken over by Quinn Brothers, opens Nov. 23. It has a seating capacity of 1,600 and will show movies at five cents.

Louis Jacobs Musical Comedy Co. broke all records for attendance at Phoenix, playing to over \$3,000 last week at 10-20-30.

Reese Gardner, in the "Quaker Girl" at the Burbank, leave for San Francisco next week to begin rehearsals there with the Gaiety Co.

Martin & Suzanne, a clever pair of Tango dancers, are an added attraction at the Bristol Cafe.

PHILADELPHIA

By GEORGE M. YOUNG.

METROPOLITAN (Gene Meyers, mgr.; agent, Loew).—Despite the attempt to stop Loew's show, vaudeville was resumed here to the biggest matinee of the season. There was lots of paper in the audience, as free tickets had been given out at the closing three weeks ago, for the first matinee when the house reopened and there were plenty who came to see if the show was really going on. Manager Meyers said of the 2,700 people in the house the greater part of them were paid admissions and the statement did not show \$50 difference from the usual Monday matinee. It was a well balanced bill. Despite the nervousness of the Arlon Four, who opened the show, after the Spanish Goldies were compelled to hold over until their baggage arrived, the quartet got things going and put across some good rag time harmony. Those boys are pretty classy and showed it by having a new repertoire. A big four-reel film, taking 55 minutes, followed. Frank Rae and his company in "Bottle 6-4-9" had the right spot. Rae was at his best and got to the Philly folks. Estelle Rose showed something new in the way of a

singing comedienne. Her Yiddish dialect was fine. She received the best applause on the bill Monday matinee. Bloom's Invisible Band caught the popular fancy, too. The novelty of the hidden musicians took well, but their best effort was "The March of the Presidents." Cogan and Cox, in their trampolines act, also pleased, and Rice, Elmer and Tom, in comedy trapeze work, closed a bill that made everybody go home satisfied that they had their money's worth.

KEITH'S—"Beauty is Only Skin Deep," the new W. A. Brady playlet, is the headline feature at Keith's this week. Mr. Brady has not struggled hard to produce this sketch. Jean Adair and Ada Curry, however, lend to the little play all that there is in it and by hard work and natural cleverness, get the most out of a book that is good and bad in spots. Margaret Hoffman, the "other woman" in the case, is splendid. The rest of the top-heavy bill is not entirely new. Ed. F. Reynard's "A Morning in Hicksville," while a good ventriloquist act, has been here only recently, and despite the cleverness of Reynard in taking seventeen parts, most of the audience had seen the show before. Daniels and Conrad, a violinist and pianist with a speed mania, allowed to good advantage. After they were through, the show lagged again, and John and Winnie Hennings came on with their old-time burlesque stunt. The Empire Comedy Four got over and James Kelly as the only "straight" man in the bunch, got the best of it. Kelly is a natural comedian. He can always get a laugh. Minnie Allen surprised the Keith patrons with some of her risque kisses. In her skirt in which she shows how the girls of all nations osculate, her monolog was suggestive in the extreme and some of the Normal school girls who always attend the matinee blushed when Minnie told how the French girls kiss. Very likely Miss Allen did not mean to go so far, but the lack of warmth in the audience impelled her to put across something racy, and she did it with a vengeance. After her act Manager Jordan went back stage. She was probably advised to tone that particular kiss down. Of the dumb acts, Azard Brothers appeared once again in feats of strength, while again and again and still once again Mr. Jordan foisted upon a long suffering (continuing) street clientele the Hanses Ben Ali troupe of Arab tumblers. The act is good, but, oh, how old! At the Penn four weeks ago, then at the Nixon, then the Orpheum, now back again at Chestnut street.

BROADWAY—Much interest centered about the Rev. Alexander Irvine at this new theatre

this week and the consensus of opinion after a day of surprises was that the Rev. Irvine must have a strong pull with somebody at the U. B. O. to ever get on with his playlet, "The Rector of St. Jude's." There is too much book and too little acting in the sketch. There is little question but that Irvine has selected "The Lost Paradise" as the prototype for his play. The rest of the show was better. This house must do something pretty quick or they will never get going right. The Alhambra has got them on the run and the contrast in the independent bookings and Keith's is certainly too great. La Graciosa, a posing girl, Harry Breen, a "nut" comedian, Innes and Ryan and Billy Hall made up the rest of the bill. The bill is not strong enough to carry the house to prosperity.

NIXON-GRAND—The first test of how much the reopening of the Metropolitan would affect the Grand showed that the matinee attendance fell off about half. The crowd was down at Loew's show. In the evening they came back and Nirdlinger had a good house for his early evening show. The Keith show this week is the same kind of warmed over acts that have been played at every house Keith books in this city. Some of the patrons grumbled because they had seen Edwards' "Yankee Doodle Scouts" at the Liberty less than a month ago. Frank Mayne assumed seven roles in the headline feature, "The Third Degree." Mayne is clever and the play is a thriller of the meller-drammer type. The Kauffman Brothers, two of the best black-face comedians on the Keith time, got the bulk of the evening's applause. Borden and Shannon, in popular song hits, also were well liked, while Lew Brice and Lillian Gonne showed some new dances with their songs that were bright spots on a bill that has not much freshness to commend it. Herbert Dyer's company in "A Laugh a Second" had lots of work to do. There is much comedy in their work, and as acrobats they are second to but few.

BOSTON

By J. GOOLITZ.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville and pictures.

LOEW'S ST. JAMES (B. Frank, mgr.; agent, Loew).—Vaudeville and pictures.

NATIONAL (George Haley, mgr.; agent, U. B. O.).—Vaudeville and pictures. Business breaking house records.

HOLLIS (Charles J. Rich, mgr.).—Nazimova in "Bella Donna." Opened this week

without opposition. Fine business. Another week at least.

COLONIAL (Charles J. Rich, mgr.).—Montgomery, Stone and Elsie Janis in "The Lady of the Blipper." Biggest business in town.

PARK (Charles J. Rich, mgr.).—"Stop Thief." Second week. Business not overwhelming, but will probably pick up.

TREMONT (John B. Schoefel, mgr.).—"The Fight." Last of its two weeks. Poor business.

PLYMOUTH (Fred Wright, mgr.).—"The Broad Highway." Premiere this week of this dramatization of Jeffery Farnol's novel. Produced by Henry Jewett Players. Outcome dubious.

HOSTON (A. L. Levering, mgr.).—"The Whip." Doing an enormous business at a low price. Will probably remain through December.

SHUBERT (E. D. Smith, mgr.).—Al Jolson in last week of "Honeymoon Express." Business dropping off.

MAJESTIC (E. D. Smith, mgr.).—"Bought and Paid For." Last week. Business small, but bolstered up by heavy advertising.

CASTLE SQUARE (John Craig, res. mgr.).—Stock, "The Traveling Salesman." Big business.

HOWARD (George E. Lothrop, mgr.).—"The Girls from the Folies." Capacity.

GRAND OPERA (George E. Lothrop, mgr.).—Hunch Haid and her Own Show. Business in this house picking up fast with many women patrons due to special evenings.

GAILETY (George T. Batcheller, mgr.).—Fifth anniversary of new house. "Star and Garter" Company.

CASINO (Charles Waldron, mgr.).—Mollie Williams Company.

John Craig's annual Shakespearean production will be "A Midsummer Night's Dream," with stage settings especially designed by Livingston Platt. The leads will be played by John Craig and William P. Carliston, who will take the roles of Lysander and Demetrius.

Three picture operators recorded the "setting" of the new 900-ton railroad bridge installed last Sunday on North Beacon street. It was a record job for speed.

Robert Hilliard will come to the park in "The Argyle Case" after the close of the run of "Stop Thief."

William Brady's production of "Little Women" will be shown at the Maltese within a month, probably just before Christmas.

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The Saturday night celebration of the Harvard-Yale game brought around an interesting and successful box office experiment at the Colonial and the Shubert, which were chosen by Harvard and Yale, respectively, as the scene of their exuberance. Herrick, Boston's biggest and most reputable ticket agent, was entrusted with the entire house in both cases. Prices were shot up to \$3, and with Herrick's fee, made the total cost of every orchestra seat \$3.50. Admissions at the Colonial were \$2 and at the Shubert \$1.50. "The Lady of the Slipper" and "The Honeymoon Express" being respectively the attractions. The idea of the scheme was that the box offices could not prevent tickets falling into the hands of the speculators, while Herrick and his various hotel agencies were able, because of the nature of their clientele to ascertain the identity of purchasers. The Harvard and Yale celebration committees were in favor of this method and it worked successfully. Probably 100 tickets for orchestra seats in both houses were obtained, however, by the speculators, and on the sidewalk they obtained \$5 flat for every piece of pasteboard they laid hands on. Manager Rich of the Colonial and Manager Smith of the Shubert said to-day that their main object in the scheme, however, was to eliminate the hoodlum element, both by the additional price and by the Herrick distribution. There is no question but what the roughhouse which has hitherto marked the bi-annual celebration in Boston was conspicuous because of its absence, and because of the success along these lines the scheme will probably be adopted permanently.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Cecil Dean, assisted by Cleo Mayfield and Jas. Billings, classy offering, scoring nicely; May Wirth & Family, sensational; Baby Helen, solid hit; Dunn & Nelson, good; Beaumont & Arnold, hit; Gallardo, good; Field Bros., well liked; Holmen Bros., clever.

NIXON (Harry Brown, mgr.; agent, N. N.).—Jane Heaton & Co., headlined; Lawrence & Lawrence; Boyer & Marks; Capt. Stanley Lewis; Fostina; Cole & Ward; pictures (first half).

APOLLO (Fred E. Moore, mgr.).—"The Prodigal Judge," premiere, 24-26; "Peg O' My Heart," 27-29.

Walter Grookett, business manager of the Million Dollar Pier, was tendered a birthday dinner at Innelli's Hotel last Thursday night by the pier employees. Walter Creighton, the press agent, started things.

The last four days at the Apollo next week (3-6) will see the opening of a new play, entitled "We Are Seven," billed as a "whimsical comedy." Eleanor Gates, who wrote "The Poor Little Rich Girl," is the author and Arthur Hopkins is the producer, the piece being staged by W. H. Gilmore, William Raymond, Harrison Fowler, W. H. Gilmore, Richard Barbee, William Morran, Russ Whytal, Edna Eisler, Bessie Barriscale, Jane Peyton, Florence Gerald, James Powers, Chas. Varner, Jos. Henley, Norman Roberts, William Cummings, Emmett Bradley, Chas. Douglas, Harry James and James Wood are in the cast.

The first two days of next week at the Apollo, George Arliss will appear in "Disraeli."

NEW ORLEANS.

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Current program below average. Mack & Williams, ordinary; Wheeler & Wilson, saved by final dance; Homer Miles Co., good; Demarest & Shabot, lack finish; Nichols Sisters, always entertaining; Australian Boy Scouts, small time calibre; Frank Keenan, admirable interpretation of conventional sketch.

FRENCH O. H. (M. Affre, mgr.).—French Opera Co. in "Les Petite Michu," "Il Trovatore" and "Thais." CRESCENT (T. C. Campbell, mgr.).—Al H. Wilson, in "A Rolling Stone." DAUPHINE (H. Greenwall, mgr.).—Emma Bunting Stock Co. in "The Girl from Out Yonder."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Stock Co. in "The Two Orphans." HIPPODROME (Lew Rose, mgr.).—Bell & Bell; Woods Musical Trio; Claude Frohmann; Three Sullivans; Edith Sinclair; Wilbert & Eary.

LAFAYETTE (H. C. Fourton, mgr.).—Francesco & Girile; Weathus & Boyd; Irene May; Matt Keefe; Paolo Cremonese Co.

"Tango Week" at the Lafayette. The audience is invited to "Tango" upon the stage with Francesco and Girile.

Sol Myers, the Greenwall's Belasco that was, is coaxing Barry Milton back to burlesque.

Harry Thomas, formerly a holy showman, who gave stereopticon entertainments at churches, and who graduated into a free lance newspaperman, is now a surgeon at the local charity hospital.

The Gertrude Hoffmann show plays the Greenwall for three days, commencing Dec. 7. The Mexican war pictures of the Shuberts and William A. Brady are at the theatre this week.

The Kline people, presenting "The Last Days of Pompeii," are engaged in a "Pompeian" war with the Pasquill firm in the south, where each is now trying to outwit the other in the matter of initial presentation. The Kline company has about a dozen men in this section. Frank T. Kintzind is directing them.

May Irwin is at the Tulane next week. The Crescent has "Butterfly on the Wheel" underlined.

"Fine Feathers" played to over \$12,000 at the Tulane last week. "The White Slave" did nearly \$4,500.

ST. LOUIS

By O. R. CARSON and W. J. DILL.

OLYMPIC (Walter Sanford, mgr.).—"With in the Law," scored great success at initial appearance.

SHUBERT (Melville Stoltz, mgr.).—McIntyre & Heath, in "The Ham Tree," drew packed house.

AMERICAN (H. R. Wallace, mgr.).—"Madame X," featuring Eugene Blair, well received.

PRINCESS (Arthur Fishell, mgr.).—"The Isle of Ginger," novelty comedy, received warm applause.

STANDARD (Leo Reichenbach, mgr.).—"The Honeymoon Girls," with Phil Ott, entertained well with comedy.

GAYETY (Chas. Walters, mgr.).—"Sunshine Girls," talented cast and chorus, scored heavily.

COLUMBIA (H. D. Buckley, mgr.).—Marie Dressler, headlined; Mrs. Louisa James & Co., excellent; Ramona, phenomenal; Duffy & Lorenz, hit; Phila & Co., scored heavily;

Brent Hayes, above average; Martin & Fabrin, delightful; Paul La Croix, interested.

EXPRESS (C. B. Heb, mgr.).—Joe Baggan's Lunatic Bakers, headlined; Burke & Le Van, very entertaining; Edward Esmonde & Co., dramatic playlet; Parisian Trio, scored; Flying Buds, artistic.

HIPPODROME (Frank Talbot, mgr.).—"A Jolly Mix-Up," headlined; The Flying Kars clever; Rodrigues, good; Palakita & Bra, good; Four Baldwins, entertaining; Electrical Venus, thrilling; Manne & Bell, applause; Homer Hobson & Co., interesting.

GRAND (Harry R. Wallace, mgr.).—"A Bachelor's Dream," headlined; Minstrel Four,

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FARGO, N. D.

Gulrin Troupe, clever; Monarch Comedy Four,
very good; Long, Green & Chapman, enter-
tained; Mlle. Armita & Baker, good; Flak
McDonough, laughable; Ruth Powell, fine; El-
wood Snow & Co., pleased.

VICTORIA (Geo. Schaeffer, mgr.; agent,
Sun).—Bridon's European. Novelty. Very
good; Five McNutts, clever; Donita & Co., en-
tertained; Fred Werner, good; Millard Trio,
well received; Leon Parla, pleased; Dream
Walts, hit.



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Soule Blending Powders, 6 shades, 1/2 lb. cans	25
Cold Cream, 1/2 & 1/4 lb. cans	75-80
Soule Cold Cream, 1/2 & 1/4 lb. cans	75-80
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Youthful Tint Liquid, all colors (Liquid make-up), 8-oz. cans	65
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SHERIDAN SQUARE (F. H. Tooker, mgr.;
agent, U. B. O.).—"Motoring," well received;
Klein, Abe & Nicholson, laughable; Howard &
Field's Dining Car. Minstrels, entertained;
Olyns & Gassels, good; Hilton & Hewitt,
very good; Walter Brazil, clever; Kalma &
Co., fine.

LIBERTY (J. H. McCarron, mgr.).—"Pic-
tures."

NIXON (Thos. Kirk, mgr.).—"Follies." 1.

ALVIN (J. P. Reynolds, mgr.).—"Gaby Des-
lye in 'The Little Parisienne.'" 11, Evelyn

NEBBIT Thaw.

LYCUM (C. R. Wilson, mgr.).—"The Lit-
tlest Rebel." 1, "The Cost of Living."

GAYETY (Henry Kurtzman, mgr.).—"Cracker Jacks."

DUQUESNE (Harry Davis, mgr.).—"Stock,
The Witching Hour." 1, "The Three Twins."

PITT (Geo. Whitbeck, mgr.).—"Stock," "Mrs.
Wiggs of Cabbage Patch."

EMPIRE (A. A. McTigue, mgr.; agent, L.
C. McLaughlin).—24-26, Alfred & Evans, Mel

reced; Jack Edward, good; Castelfat &
Hall Co., laughable; Jules Levy Family, clever;

The Campbells, entertained.

MILWAUKEE

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent,
Orph.).—Irene Franklin, big luminary, re-
ceived highly flattering reception at the open-
ing matinee of a generous-sized Thanksgiving
week bill, the audience clamoring for and
receiving a number of her old song hits after
she had presented the newer ones. There
were flowers, of course, and she tore away
with difficulty. Vinie Daly, featured next,
landed heavily with her operatic work in her
first appearance in that line. Will Rogers,
the cowboy, in text to clowning, and following
Miss Franklin, went as big as ever. Hans
Roberts & Co., in "A Daddy by Express," re-
gistered easily in "D." and Tony Hunting and
Corrine Francis did likewise in following. Miss
Daly, who had fourth spot. Vera Berliner,
violinist, was well treated, and Fiddler and
Shelton also received their share. Les Yost,
sculptors in colored clay, put their unusual
act over fine in opening. Areena, Spanish
dancer, preceded the closing pictures.

CRYSTAL (William Gray, mgr.; agent, T.
B. C.).—Little Hip and Napoleon the Great,
headlining, go big; Leo Pillier, violinist, good;
Pie Operatic Trio, fine; Gray & Peters, excel-
lent; Vernon & Co., score.

EMPRESS (William Raynor, mgr.; agent,
S-C).—Excellent quality and variety bill,
headlined by "A Day at the Circus," in clos-
ing position, good; Four Ladella Comique
speedy acrobatics, big hand; Ned Nestor &
Bess Delberg, "In Love," gem of its kind and
best turn of the week; John R. Gordon & Co.,
"White Would You Do," gets the laughs;
American Comedy Four, excellent reception.

Upshot of the effort to create a moving pic-
ture censorship board is the submission of un-
censored films by picture theatre managers to a
representative but unofficial committee on
which they will be represented, and their
pledge to abide by the committee's decision.
Commercial, social, legal, civic and educa-
tional organizations will be identified with the
committee.

Beginning Nov. 30, continuous vaudeville
will be offered at the Baze, which is to be
renamed the Orpheum, by the Baze Amuse-
ment enterprises. Six acts will be booked in

weekly through the Theatre Booking Cor-
poration, Chicago, three to play the first half
of the day and the other three for the last half.
Four reels of films will be offered in addition.
The house is comparatively new, first running
as the New Star with Western Wheel shows.

Irene Franklin and Burt Green are making
their last vaudeville appearance for some time,
the Milwaukee engagement being the closing
before going to San Francisco for their en-
gagement in a revised version of "The Girl
at the Gate."

ATLANTA

By R. H. McCRAW.

FORSYTH (Jake Wells, mgr.; agent, U. B.
O.).—Nick's Roller Skating Girls, featured,
clever act; Francis Dooley & Corrine Sales,
big reception; Albert Perry & Co., good; Three
Xylos novel; Lal Mon Kum, hit; Harry La-
more & Co., laughs; Williams & Wolfus, please.

ATLANTA (Homer George, mgr.).—May Ir-
win, "Widow by Proxy," big business, 25-26;
Rose Stahl, "Maggie Pepper," 27-29; "Ben
Hur," week 1.

LYRIC (Jake Wells, mgr.).—"The Bache-
lor's Baby," competent company, splendid
business; "The White Slave," week 1.

BLIQU (Jane Wells, mgr.).—Jewell Kelley
Co., in "Cowboy's Girl."

COLUMBIA (Frank Hammond, mgr.).—
Charlie Gramlich's Burlesquers.

DUTCH MILL (B. Tassell, mgr.).—Burles-
que and vaudeville.

Camilla, Ga., has just completed a municipal
theatre. Camilla is a town of 2,500 and will
try to book stock and road troupes.

Charles Hodkins has added the Orpheum,
Mobile, and the Hippodrome, New Orleans, to
his circuit.

The Liberty, Savannah, has been opened as
a stock musical comedy house under the
management of the Columbia Theatre Co. of
Atlanta.

C. W. Rex, New York manager of the
Wells' Circuit, is in charge of the Bljou, the
Keith house, in Savannah, temporarily.

Complaints that the burlesque theatres here
were exceeding the speed limit took the chief
of police and his censor to the Columbia and
Dutch Mill, but they gave both places an
official O. K. Burlesque is more or less of an
experiment in Atlanta at this time, having
fallen under the ban several years ago, when
Al Reeves gave the town an extra merry
merry.

BUFFALO

By E. P. THAYER.

STAR (P. C. Cornell, mgr.).—"The New
Henrietta," featuring the four stars: Crane,
Fairbanks, Ames & Bingham and Patricia Col-
linge, attracted ultra-fashionable audience.
1-2, Joseph F. Sheehan; 4-6, John Drew.

SHEA'S (Henry J. Carr, mgr.; agent, U. B.
O.).—Rehearsal Mon. 10).—A Crandall, agile;
McMahon Diamond & Clemence, novelty;
Harry Tighe & Collegians, sparkling; Leona
Stephens, exquisite; George Felix & Barry
Girls, scored; Howard's Animals, well trained;
Morgan, Bailey & Morgan, excellent; Delmore
& Lee, thrilling.

TECK (John R. Oishe, mgr.).—"Fanny's
First Play," heartily endorsed by severely
critical audience. Week 1, Julia Dean in "Her
Own Money."

HOTEL PERRIN

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in every room. Rooms extra large and com-
fortable. Free electric bus to and from depot.
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Steam Heat, Hot Water.
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Within three minutes' walk of all theatres.
Large kitchen with cooking privileges.

SAM JOHNSON, Mgr.

ACADEMY (C. S. Schlesinger, mgr.; agent,
Loew; rehearsal Monday 10).—Goldie Moore,
applause; Moffat Clara Trio, graceful; Olivetti
Tribadours, appreciated; The Braminos,
beat; Mickel & Miller, well received; Wm.
Morris & Co., feature; Pete Baker, local
favorite; Pango & Leo, comical.

MAJESTIC (John Laughlin, mgr.).—"OM-
cer 666," produced many laughs. Every avail-
able seat taken. 1, Herman Timberg in "De-
vay's Troubles."

LYRIC (H. Marcus, mgr.; agent, Loew;
rehearsal Mon. 10).—Sanson, artistic; Holly
Holla, pleased; Stain's Circus did nicely;
Mark Woolly, funny; Milo & Dancers, spec-
tacular; Marvello, exceptional; Aerial Bar-
bours, sensational.

ORIOLE (John Neff, mgr.; agents, Mc-
Mahon & Dee; rehearsal 10).—Tiania Midg-
ley, scored heavily; Jenny Carlen, clever;
Business satisfactory.

FILLMORE (Geo. Roeling, mgr.; agent, Mc-
Mahon & Dee; rehearsal Mon. 6).—Boyd &
Holland's Musical Comedy Co., packed house.

GARDEN (W. F. Graham, mgr.).—Taylor's
"Tango Girls," local boys, Boyd & Veola, drew
crowd.

AMHERST (Sol Sverdlhoff, mgr.; agent, Mc-
Mahon & Dee; rehearsal Mon. 6).—Dainty
Joanet, good; Daisy Reed, went big; Frank
Gates, clever. All pleased large house.

LAFAYETTE (C. M. Bagg, mgr.).—Harry
Hastings "Big Show," good drawing card.

CASINO (Rudersich Bros., mgrs.; agents,
McMahon & Dee; rehearsal Mon. and Thurs

days, 10).

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theatre. Camilla is a town of 2,500 and will
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Suite, Parlor, Bedroom & Bath, \$3 and up.
By the week, \$6.00 and \$14 and up.

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6).—Jess & Dell (held over); Daly & Reno, big hit.

CLAZA (Stoklin, Michaela & Rosings, mgrs.; agents, McMahon & Dee; rehearsal Mon. 4).—Maxwell, Shaw & Tierney; The Peerless Minstrels & Blake & Harvard, to excellent business.

COLONIAL (Robt. Lowry, mgr.; agents, McMahon & Dee; rehearsal 1).—Ed. & Rolla White, laughs; McDams & Spike, clever; Large and pleased audience.

CLEVELAND
By WALTER D. HOLCOMB.

MILES (Frank Rayman, mgr.).—Lottie Mayer and Diving Girl, headline; English Pony Ballet, feature; Eleanor Fish & Eleanor Morrison, clever singing & piano act; Phil Latoka, hit; Joseph Spisell & Co., good; Tom & Stacia Moore, entertain.

PRISCILLA (Proctor E. Bea, mgr.).—Johnson & Dug, good; Robisch & Childress, good; Harry Thorne & Co., familiar; Viscchi Bros., good; "Traveling Maids," headline; Weston & Keith, very good; Lamb's Marionette, featured.

EMPIRE (Geo. A. Chenet, mgr.).—May Howard & Gira, also the Cleveland Boy, Pat Stromberg.

STAH (Drew & Campbell, mgrs.).—Billy Watson's "Big Show."

PROSPECT (J. W. Lyons, mgr.).—Thurs-ton.

COLONIAL (R. H. McLaughlin, mgr.).—Julia Dean in "Her Own Money," first half; Pavlova, last half.

OPERA HOUSE (Geo. Gardner, mgr.).—"Years of Discretion."

CLEVELAND.—Holden Stock Co., "Hearts of Oak."

DUCHESSE.—Percy Haswell Stock Co., "The Eastest Way."

GORDON SQUARE.—Kate Foster & Co.; The Rake-Off; Frank Bardon; Four Holy Girls; De La Geneta.

KNICKERBOCKER.—Pictures.

The Miles will have Elbert Hubbard as a feature next week. The Priscilla Dr. Cook.

DENVER
By ED. M. JACKSON.

BROADWAY (Peter McCourt, mgr.).—Alice Lloyd show, 17-19, with matinee daily, pleased big houses.

Hotel Plymouth

38th Street (Between Broadway and 8th Ave.), N. Y. City
New Fireproof Building. A Stone's Throw from Broadway

Single room \$1.00 \$1.25 or \$1.50 with private bath
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RATES: \$4.00 to \$8.00 per week, single.
\$8.00 to \$10.00 per week, double.
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TABOR GRAND (Peter McCourt, mgr.).—"Bought and Paid For." Well staged and acted to well filled houses.

EMPIRE (Geo. A. Boyer, mgr.; agent, S-C).—Week 17, Lee Bros., dancers, good; Medlin, Feiber & Townes, did well; Pringle & Allen, well acted playlet. "When Women Rule," laughs; Early & Byall, applauded; Karno's London comedians, well received.

PANTAGES (Nat Darling, mgr.).—Week 22, Hathaway & Mack, opened, scored nicely; Connelly Sisters, several bows, nicely gownned. Ralph Cummings & Co., did well; Allen & Lewis, entertaining.

BAKER (Mrs. Harry Ward, mgr.).—Week 22, Nettle Ward Musical Comedy Co. in "At Palm Beach," pleased good houses nightly.

AUDITORIUM.—Carillo's Italian Band.

ZOO (Hammer & Bonilla, mgrs.).—Selle-Floto Menagerie, featuring Capt. Ricardo's Lions & Tigers. Act well liked.

The opening of the new Denham theatre, Nov. 8 by the Eva Lang Stock Co. marked an event of unusual importance in the Denver amusement field. The theatre (at 18th and California streets) was originally built for the Shuberts at a cost of \$600,000, but for some unknown reason the lease fell to Woodward & Homan, prominent theatrically in Omaha and Kansas City. The Denham is one of the finest theatres in the west. Miss Lang moved her company from Omaha, and from the opening night installed herself into the favor of the Denverites by her clever acting in the opening bill, "The Widow's Might." Mr. Woodward has surrounded her with an exceptionally clever company, and packed houses have greeted them nightly since the opening. Besides Miss Lang are Wm. Warren, director; Carl Anthony, David Herblin, Evelyn Booth, Duncan Harris, Baker Moore, Belle Theodore, Adele Bradford, Clara Hutton, Pierre Watkins, Clinton Tustin, Jack Garrett, Frank Demithorne.

DETROIT
By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Lee & Ryan, "Three Beautiful Types"; "More Sinned Against Than Usual"; Brothers Bowman; Willis & Haman; Walter Van Brunt; "Cookology," one of the best 10-20-30 bills ever seen in Detroit.

BROADWAY (J. M. Ward, mgr.; S-C; rehearsal Sun. 10).—Last week of vaudeville. Dec. 1, pictures.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—John & Ella Galvin,

big; Downs & Gomes, excellent; Golden & Hughes, good; Walter & Lou Hale, fair; Hans Bros., pleased; Cathryn Chaloner & Co., good sketch.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Raakin Russian Troupe, good; Joe. Flynn, very good; Webb & Burns, very good; Florence Wilson, fair; Del Monico Upella Down, comedy sketch; Dan Deimar, good; Clinton & Jerome, good; Cox Family Quintet, excellent.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Covene Troupe, very good; Thompson & Carter, pleased; McCree & LaPort, comedy gymnasts; Payne & Lee, good dancers; Coleman & Mexias, clever; Amsdia, well liked; The Brinkleya, good; DeVerne & Van, good.

COLUMBIA (Eddie Murphy, mgr.; agent, Sun.).—Ryan & Smith, good; Satchellor, Adams & Vert Co., good; James Skelly, fair; Ito Japanese, clever; Orrin & McKenzie, good; Melbourne McDowell & Co., headlined; Shorty Edwards, laughs; Zara Carmen Trio, excellent.

LIBERTY (Howard O. Pierce, mgr.).—Feature film, "The Port of Doom"; Adolph Wohl, good; De Steffano Bros., good.

GARRICK (Richard H. Lawrence, mgr.).—Evelyn Nesbit, enormous business. Manager Lawrence predicts show will do around \$14,000. Matinees are given daily.

DETROIT (Harry Parent, mgr.).—Chauncey Olcott opened fair house.

LYCEUM (A. E. Warner, mgr.).—"Rebecca of Sunnybrook Farm."

GAYTEL (William Roche, mgr.).—"Ballad of Beauty Show."

CADILLAC (Sam Levey, mgr.).—"The Dandy Gira."

AVENUE (Frank Drew, mgr.).—Holden Players.

WASHINGTON (Frank Witbeck, mgr.; agent, Wm. Morris).—"Bachelors and Benedicts," first play by new company, well received by large Monday night audience.

INDIANAPOLIS
By C. J. CALLAHAN.

SHUBERT-MURAT (W. E. Mick, mgr.).—24-26, Sothen and Marlowe in Shakespearean repertoire. Good business.

ENGLISH (A. F. Miller, mgr.).—"The Garden of Allah," excellent company, well received.

LYCEUM (Phil Brown, mgr.).—"One Day," well liked.

GAYETY (G. H. Miller, mgr.).—Blanche Bryan & Associate Players, including Morris B. Streeter, in permanent stock, opened 34 to an indefinite engagement. First stock the Columbia Amusement Co. has ever had in this city.

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CHICAGO
(175 rooms)
Special Rates to Artists.

FAMILY (H. Harmon, mgr.).—Ous Rapier Musical Comedy Co. Capacity.

LYRIC (H. K. Burton, mgr.; agent, Doyle).—Rush Ling Toy; Lotta Gladstone; Leander & Mack; Bowen & Bowen; George Barnes; Bonnet's Troupe.

COLONIAL (Ed Daly, mgr.).—Jack Lorraine & Co.; Sandor Bros.; Mayne & Mayne; Panden Sisters.

COLUMBIA (G. H. Miller, mgr.).—"Columbia Burlesques," good show.

MAJESTIC (J. E. Sullivan, mgr.).—"Robinson Crusoe Gira," excellent.

MINNEAPOLIS
By G. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—Week 17, Ous Skinner in "Kismet," excellent business. Walker Whitehead in "The Typhoon," week 22. Margaret Anglin in Shakespearean repertoire, week Nov. 30. Charlotte Walker, in "Trail of Lonesome Pine," Dec. 7-10. Mme. Lipsin, 11; Pavlova, 12-13.

SHUBERT (A. G. Bainbridge, Jr.).—Week 17, Bainbridge Stock Co. in "Our Wives," Company includes Averill Harris, Jane Tyrrell, Louise Farum, Frances McLeod, Mary Elglove, Lynn Stirling, Theodore Doucet, George Connor, Pete Raymond. Good business. "Over Night" current.

ORPHEUM (G. A. Raymond, mgr.).—Week 17, George Damorel, pleased; "Rube" Dickinson, hit; Fred Lindsay, Sue Milton Pollock & Co., pleased; Martin Johnson's Travels, good; Georgeite, fair; Mario & Duffy, good.

UNIQUE (Jack Elliott, mgr.; S-C).—Week 17, "Big Jim," dancing bear, fair; Leonard & Louie, clever; Luigi De Oro, good; Burke & Harrison, fair; Ich, Lynch & Co., good. Excellent business.

MILES (W. F. Gallagher, mgr.; agent, Walter Kuefe).—Week 17, Annie Abbot, success; Vernon, good; Pia Opera Troupe, fine; Grey & Peters, very good; Billy K. Wells, fair.

Emma Dunn left "The Governor's Lady" here with the performance of the Metropolitan Nov. 22. Her place will be filled for the remainder of the season by Catharine Proctor, a Bolosac actress. Miss Dunn expects to rejoin the company in May for a Boston engagement.

Willard Webster, a Minneapolis boy, played in "Kismet," at the Metropolitan. He appeared as the Caliph.

MONTREAL
By N. W. SHANNON.

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—National Opera Co. of Canada, week 17, the attendance fair.

M. STEIN'S MAKE-UP

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ADONIS "The Act Beautiful"

Unusual success at Wintergarten, Berlin, Month October

PROGRAM OCT. 1st

No. 1. ADONIS

- " 2. "English Roses"
- " 3. Jack Joyce Co.
- " 4. Adler and Arline
- " 5. Muriel Hudson
- " 6. Vasco
- " 7. Pause
- " 8. Chas. T. Aldrich
- " 9. Johnson and Dean Sextett
- " 10. Henriette de Serris Co.
- " 11. "General" Edward LaVine
- " 12. Meissner Porzellan Co.

PROGRAM OCT. 2d to 15th

No. 1. Jack Joyce Co.

- " 2. "English Roses"
- " 3. Vasco
- " 4. Muriel Hudson
- " 5. ADONIS
- " 6. Pause
- " 7. Chas. T. Aldrich
- " 8. Johnson and Dean Sextett
- " 9. Henriette de Serris Co.
- " 10. "General" Edward LaVine
- " 11. Adler and Arline
- " 12. Meissner Porzellan Co.

PROGRAM OCT. 16th to 30th

No. 1. Jack Joyce Co.

- " 2. "English Roses"
- " 3. Grete Freund
- " 4. Vasco
- " 5. Henriette de Serris Co.
- " 6. Pause
- " 7. Chas. T. Aldrich
- " 8. Perle Barti
- " 9. "General" Edward LaVine
- " 10. Adler and Arline
- " 11. Johnson and Dean Sextett
- " 12. ADONIS
- " 13. Meissner Porzellan Co.

H. B. MARINELLI said: "Adonis received more genuine applause than I have ever heard at the Wintergarten for an act of his kind.

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PRINCESS (A. Wright, mgr.).—"The Glad Eye," Dec. 1. "Honey Moon Express."
ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—Louise Galloway & Co., many laughs; Will Oakland, immense; The Gardiner Trio, take well; Hufford & Chain, went well; H. M. Laseil & Co., good; Hanlon, Dean & Hanlon, very nice; The Randall, opener, good.

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Albert Donnelly; The McCarveys; B. Kelly Forrest; Neilson's Aerial Ballet; Brooklyn Harmony Four; The Violin Beauties; Kenny & Hollis; Elele Kramor Trio.
STARLAND (Handford, mgr.; agent, Griffin).—John & Elva Grieves; Herbert Page; Princess Juanita; Chas. Quinton; Ten Minstrel Maids; Daisy Primrose.

LUNE ROUSSE (Capraditi, mgr.; agent, Griffin).—Welda & Serano; Billy Goldie; Shannon Duo.
EMPIRE (Stern, mgr.; agent, Griffin).—Miss Dumond; Great Newman; Bert Lindsay.
MIDWAY (Oliver McBrien, mgr.; agent, Griffin).—Al. H. Fox & Co.; Dale Tennessee; Joe Kelley; Lou Sutton.

LIBERTY (Geo. Geiran, mgr.; agent, Griffin).—Ross Stock Co.
NATIONAL (Bourget, mgr.; agent, Griffin).—Jess & Dell; Sutton & Mack; Nora Fuller.

BELLVUE (Picard, mgr.; agent, Griffin).—Wagner & Rhoades; Fletcher; May Owens; Wallace, Woods & Wallace.

STAR (Robt. Price, mgr.; agent, Griffin).—Wire Jumping Race; Hugh Curtin; Great Felton; Musical Elliott.

FAMILY (Morrice West, mgr.; agent, Aloz).—Hap Handy & Co.; Tom Kuma; Elidebrandt & DeLong; Hahn & Owen; Eva Thompson; Cederick Lindsay; Hunter's Twin Peeling Dogs; Chas. Macie; Mas-Andora.

SCALA (L. Heg, mgr.; agent, Aloz).—Rice Comedy Stock Co.
NAPOLEON PALACE (Booldary, mgr.; agent, Aloz).—Jack Connolly; Mullane & Edson; Katherine Stowell; Lindsay & Curtis.

NEW GRAND (Mr. Hill, mgr.; agent, Aloz).—Ida St. Claire.
KING EDWARD (Lawana, mgr.; agent, Aloz).—Three Italian Sereaders.

PORTLAND, O.E.

By F. D. RICHARDSON.

ORPHEUM (Frank Comberry, mgr.; agent, direct).—Week 17, Dupree & Dupree, fast openers; Hyman & Meyer, got little; Austin Webb & Co., held attention; John E. Hazzard, hit; Marie McFarland & Madame's scored; Gould & Ashlyn, did well; Two Carltons, closed.

EMPERESS (H.W. Pierons, mgr.; S-C).—Week 18, 5 Veterans in Blue, feature; "Behind the Footlights," scored; Ross & Ashton, hit column; Orville & Frank, aerialists; Kelso & Leighton, good; Franconia Opera Co., pleased; pictures closed.

PANTAGES (J. Johnson, mgr.; agent, direct).—Week 17, "Ape of Paris," pantomime act with Mlle. M. Amato feature; "Kidnaping of Bianco," good; Belas & Baker, hit;

Josephine Bards, applause; Laura Ordway, big favorite; Frances Le Maire, good; Fantagescope.
LYRIC (Dan Flood, mgr.).—Keating & Flood Burlesque Co. in "Lost and Found," to good business.

BAKER (Geo. L. Baker, mgr.).—Baker Players in "The Grain of Dust." Business big.
HEILIG (W. T. Pangle, mgr.).—"Bird of Paradise." Business fair.

Georgia Lawrence, cafe entertainer, was caught in a raid on an opium joint last night in company with a Chinaman. She was given 10 days and the chink 30.

SEATTLE, WASH.

By HERBERT L. STAY.

ORPHEUM (Carl Reiter, mgr.; agent, direct).—Week 17, Taylor Granville Co., scored; Lyons & Yocco, pleased; La Toy Brothers, good; Marshall Montgomery, applause; Kennedy & Rooney, good dancing; Edna Munsey, big applause; "Beaux Arts," splendid.

EMPERESS (E. C. Donnelly, mgr.; agent, S-C).—Joe Maxwell in "Happiness," big applause; Katie Sandwina & Co., scored; Percy & Williams, good; Lew Wells, hit; Willich, pleased; Mond & Salls, clever.

PANTAGES (Ed. Milner, mgr.; agent, direct).—The White Duo, good; The Hughes Sisters, pleased; Capt. Pickard's Seals, big applause; Leslie & Sol Berna, fair; Miss Blanche Gordon, got very little; Walter S. Howe & Edna Northlane, a riot of laughter.

METROPOLITAN (Geo. J. Mackenzie, mgr.; K. E.).—Mrs. Fiske in "The High Road," 17-19, good business.

MOORE (Ben Ketchum, mgr.).—Margaret Illington in "Within the Law," big business.
SEATTLE—Stock Co. in "The Havoc," good business.

TIVOLI (L. C. Keating, mgr.).—Stock Co. in "The Honey Moon Trail."

SPOKANE, WASH.

By J. E. BOYCE.

AUDITORIUM—Dark (rebuilding).
SPOKANE (Charles York, mgr.; agent, N. W. T. A.).—22, "Bunty Pulls the Strings," 26-27, "The Trail of the Lonesome Pine."

ORPHEUM (Joseph Muller, mgr.; agent, direct).—Week 16, John Conroy & Co., girls saved act; Bert Levy, artistic; Bollinger & Reynolds, good; Muriel & Frances, went well; Lloyd & Whitehouse, amused; Gallagher & "Arline," scream; Nonette, got 'em.

EMPERESS (George Blakeslee, mgr.; agent, S-C).—Week 16, "A Night at the Bath," revamped Orpheum skit, laughs; Prince Florio, among best of monks; Mary Dorr, charmed; Les Trio Morandini, good equilibriste; Arthur Cleary, costume helped.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 16, George Schroeder, featured; Powers' Elephants, won; The Demitrescu, enthusiastic reception; Billy Link and Blossom Robinson, went big; Otto Brothers, fair greeting; Benson & Bell, dancing pleased.

The seating capacity in the rebuilt Auditorium, which was burned, will be 1,340, 160 less than formerly. Wider chairs are being put in.

Archie S. Dyer, a member of the Ellensburg (Wash.) local of the International Alliance of Theatrical Stage Employees, committed suicide by drinking poison at Wardner, Idaho. He was married. No reason for the suicide was found.

The best theatre, picture house, has signed up Warner's Features.

The first program on the new Walker circuit opened at North Yakima in the Empire theatre, November 19. Five acts from the Fantages time, played four days to good business.

TORONTO

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—The world famous stars, Mme. Polaire-Lady (Constance Stewart Richardson, opened to big house, "Fanny's First Play," 1.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—W. Ussem's Third Generation, sensational; R. L. Goldberg, clever; Ethel Green, dainty and pleasing; Apdala's Circus, a novelty; Mr. and Mrs. Stuart Darrow, novel; Elmet & Scott, good; Hines & Fox, well received; McConnell & Simpson, went well.

PRINCESS (O. B. Sheppard, mgr.).—"The Poor Little Rich Girl." "Years of Discretion," 1.

GRAND (A. J. Small, mgr.).—"The Man from Home." "The Littlest Rebel," 1.
GAYETY (T. R. Henry, mgr.).—Ed Lee Wrothe and the "Ginger Girls."

STAR (Dan F. Pierce, mgr.).—"Stars of Burlesque." "Dandy Girls," 1.

ARENA (L. Solman, mgr.).—Frank B. Spellman's Indoor Circus.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—3 Paragons; Fritz Schuman; Seven Daffy Kids; Koster & Winsome; Irving & Clark; Donat.

PARK (S. M. Brick, mgr.).—Vaudeville and pictures.

The new Marcus Loew theatre, now nearly completed, will open for the season Dec. 15. The auditorium only will be put into commission for the present, the roof garden being reserved for the future.

ing inaugurated later on. A Schenck an official of the company, will act as manager until a permanent one is appointed.

WASHINGTON

By CHAS. B. HEIDT.

BELASCO (L. Stoddard Taylor, mgr.).—"The Innocent Sinner."
NATIONAL (W. H. Fowler, mgr.).—"The Sunshine Girl."

COLUMBIA (Fred Berger, mgr.).—"Old Homestead."

POLI'S (James Thatcher, mgr.).—Stock.

"The Shepherd King."

GAYETY (Geo. Peck, mgr.).—"Vanity Fair."

ACADEMY (W. W. Woolfork, mgr.).—"Mutt and Jeck."

Manager Woolfork has inaugurated a "country store" each Tuesday evening at the Academy. It is proving popular.

Billie Burke comes to the National next week in "The Land of Promise."

Theodore Roberts, playing King Saul in "The Shepherd King" this week, is sharing honors with Richard Buhler, the new leading man at Poli's.

Will D. Corbett, character man, and Stanley James, comedian, have joined the Poli Players.

WINNIPEG

By W. F. PAYNE.

WALKER (C. F. Walker, mgr.).—"The Tik-Tok Man of Oz."

WINNIPEG (W. B. Lawrence, mgr.).—Permanent Players (stock), "The Great Divide."

ORPHEUM (Clarence L. Dean, mgr.; agent, Meyerfeld & Beck).—Nina Morris; Bert Fitzgibbon; The Varnias; Martin E. Johnson; Daisy Leon; Roberto & Verera; Marlo & Duffy.

EMPERESS (J. R. Bronson, mgr.; agent, S-C).—Charles C. Drew & Co.; Maurice Freeman & Co.; Williams & Warner; Archie Goodall; Frostick, Hume & Thomas.

STRAND (The Alford Circuit).—Walter Duo; Paiffrey, Barton & Brown; Ted McLean & Co.; Klais & Bernie.

VICTORIA (T. Truss, mgr.; the Webster Circuit).—Hermann; Stanley & Stewart; Upton & Ingraham; Farley & Prescott.

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (December 1)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres 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 Variety N Y
Adas Troupe Empress Milwaukee
Adler & Arline Apollo Nurnberg Austria
Adonis, care Marinelli Berlin
Aerial Budds Varieties Terre Haute
Aldro & Mitchell Empress Seattle
Allegro Empire Calgary Can
Ambrose Mary 146 W 32d St N Y C
American Comedy 4 Unique Minneapolis
Anger Lou Orpheum Seattle
Anthony & Rose, Gaiety San Francisco
Austin & Keene Victoria Winnipeg

B

Bards Four Variety N Y
Barnes & Crawford Variety N Y
Berger Edgar White Rats N Y
Berliner Vera 5724 Ridge Ave Chicago
Big Jim F Bernstein 1412 Eway N Y
Bimbos The Pott's Hartford
Bowers Waiters & Crooker Her Majesty's Melbourne Aus
Bracks Seven 104 E 14th Tausig N Y
Brigham Nat Variety N Y
Bronson & Baldwin Variety N Y
Bruce & Calvert Liberty Girls B R
Byron & Langdon 174 E 71st St N Y C

C

Caites Novelty 1334 6th St Philadelphia
Carlotta M 337 Manhattan Ave Brooklyn N Y
Ce Dora 3 Riverside Ave Newark N Y
Clarke & Bergman 131 George St Brooklyn
Cross & Josephine Casino N Y
Crouch & Welch Variety London
Curson Sisters Third Time Orpheum Circuit

D

D'Arville Jeannette Montreal Indef
D'Arcy & Williams Empress Victoria B C
Davis Josephine Variety London
Davis & Merrill Savoy Duluth
Deely Ben & Co Hammerstein's N Y C
Delmore & Les Shes's Toronto
Dennis Bros Empress Fort Wayne
Derkin's Circus Empress San Diego
Devine & Williams, Palace Chicago
Dingle & Emeralds Marinelli 1493 Bway N Y
Dingie & Corcoran Empress Kansas City
Dorr Mary Orpheum Vancouver B C
Drew Chas & Co Babcock Billings
Dunedin Troupe Empress Sacramento

An Adopt in Jugglery

W. J. DU BOIS

New Tearing Sullivan-Osullivan Circuit
Next Week (Dec. 1), Empress, Los Angeles.

E

Ebeling Trio 39 Hudson Pl Hoboken N J
Edwards Shorty Variety N Y
Elizabeth Mary Variety N Y
Elliott Sydney A 347 Harvey Ave Detroit
Elliott The Liberty Chicago
Emersons 3 Empress Portland
Emmett Gracie Maple Crest North Foxboro
Emmett Bros Lyceum Moorhead Minn

Escardos 3 Hughes Palace Bldg N Y
Evans Forrest Albany Chicago
Evans & Wagner Victoria Chicago
"Everybody's Doing It" B'way Detroit

F

Ferry Billy (The Frog) Variety N Y
Fields W C Coliseum London Eng
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Roche Ocean Beach N Y
Prevelli Fred Variety N Y
Frey Henry 1777 Madison Ave N Y C
Frey Twins Vaudeville Comedy Club N Y

G

Gallagher & Carlin Orpheum Portland Ore
Geary Arthur Orpheum Vancouver B C
Gerard Empress Denver
Godfrey & Henderson 341 W 45th N Y
Goodall Archie Babcock Billings
Golden Morris 104 Syndicate Bldg Pittsburgh
Gordon & Day Savoy San Diego
Gordon Blanche Pantages Tacoma
Gordon John R & Co Unique Minneapolis
Gordons Bounding Lyric Indianapolis
Graham & Dent New Amsterdam N Y
Granville Taylor 350 W 55th St N Y
Green Ethel Palace N Y
Gruber & Kew Orpheum Bismarck N D
Gruet & Gruet Empress Salt Lake
Guerra & Carmen 2103 North Ave Chicago
Gygi Ota Variety N Y

H

Halligan & Sykes La Salle Chicago Indef

Loisue-HAMLIN and MACK-Billy

Once Will Collins, Broadmead House,
Fanton St., London, England.

Hanlon Bros Variety London
Harrah Great Variety N Y
Haywood Harry Co Variety N Y

Hermann Adelaide 1193 Broadway N Y
Hines Palmer & Gloria Variety N Y
Holman Harry & Co Variety N Y
Houdini Variety London
Hutchinson Willard & Co Hipp Dundee Scot

I

Icelandic Troupe Maryland Baltimore
Idanias 5 Variety N Y
Imhoff Conn & Corene Hammerstein's N Y C
Inge Clara Keith's Cincinnati
Ingalls & Redding Variety N Y
Ismad Variety N Y

J

Jackson & Cavanaugh Shes's Buffalo
Jennings & Dorman Empress Chicago
Jensika Troupe Empress Chicago
Johnstons Musical Empire London
Juggling Mathieu Lyceum Moorhead Minn
Juggling Mowatts Bushwick N Y
Juggling Normans Pantages Portland

K

Kara B'way Detroit
Kayne Agnes Variety N Y
Keatons 3 Hammerstein's N Y C
Kelson & Leighton 157 W 145th St N Y C
Kelt & DeMont Savoy San Diego
Kelly & Galvin Empress Salt Lake
Kenny & Hollis 65 Brainerd Rd Allston Mass
Kington World Mindell Idora Park Oakland
Klare Katherine Empress St Paul
Koners Bros Variety London
Kramer & Morton Orpheum New Orleans
Kresko & Fox Pantages Edmonton Can
Kurtis Roosters Brennan-Fuller Sydney

L

Lambert Variety London
Lamb's Mankins Variety N Y
Langdons The Variety N Y
La Tell Bros Pantages Portland Ore
Lawson & Namon Variety Chicago
Le Dent Frank Variety London
Leonard Beale 230 Townsend Ave New Haven
Leonard & Louie Empress Winnipeg Can
Leslie & Berns Pantages Tacoma
Leslie Bert & Co Empress Chicago
Lester 3 Empress Sacramento
Lewis & Norton Empress Sacramento
Lewis & Zoller Savoy Superior Wis
Link Bros Savoy Superior Wis
Link & Robinson Pantages Vancouver B C
Littlejohns The Variety N Y
Livingstons 3 Empress Tacoma
Lloyd & Whitehouse Orpheum Portland Ore
Lowrie & Gardner Empress Los Angeles
Lyons & Cullum Empire Calgary Can

M

McDermott Billy Miller Hotel N Y

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Merrereau Mlle Variety N Y
Moran Polly Variety London
Mosarts Fred & Eva Variety N Y
Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N

Nagys The Empress Kansas City
Nastor & Delberg Unique Minneapolis
Newhof & Phelps 640 W 152d St N Y
Newsboy 6 Empire Calgary Can
Niblo & Spencer 363 12th St Bklyn N Y
Nicol Bros 1590 Amsterdam Ave N Y
"Night at Baths" Orpheum Vancouver B C
"Night in Police Station" Empress Seattle
Nonette Orpheum Portland Ore

O

O'Brien & Buckley Empress Milwaukee
O'Brien & Lear Empress Salt Lake
Oliver Clarence Empress Salt Lake
Orlway Laurie Pantages San Francisco

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Pickard's Seals Pantages Tacoma
Pielock Milton & Co Variety N Y
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Pollard Opera Co Pantages Edmonton Can
Priest Jane Woolfolk 26 W Randolph Chicago
Price & Price Empress Butte
Princes Florio Orpheum Vancouver B C
Provol Savoy San Diego

R
Rafael Dave 1101 Grant Ave San Francisco
Ramsey Sisters Ehrlich House N Y
Reeves Billie Variety London
Regals Four Variety Chicago
Rice Fanny Blanchard Farm Franklin N H
Richmond Dorothy Hotel Wellington N Y
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Smith Cook & Brandon Variety N Y
Solis Bros 4 Variety Chicago

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Sutton McIntyre & Sutton Orpheum Sioux City

T

Taylor's Lions Pantages Spokane
Terry & Lambert Friars Club N Y
Terry Walter & Girls Empress Calgary Can
Texico Variety N Y
"The Pumpkin Girl" Orpheum Sioux City
Thomas Mr. & Mrs. Fred Bayshore L I
Thurston Howard S & H 1492 Bway N Y
"That Trio" Liberty Chicago
"The Tanager" Empress Kansas City
Thomas & Ward Savoy Superior Wis
Thornton Jas & Bonnie Hammerstein's N Y C
Tiffany Rose & Co Lyric Indianapolis
Trevise Morris & Fell 1492 Broadway N Y

V

Vall Muriel & Arthur Variety N Y
Van Billy 4612 Forest Ave Madisonville O
Van Billy B Van Harbor N H
Vielinsky Keith's Washington

W

Walsh Lynch Co Empress Winnipeg Can
Wander & Stone Variety New York
Ward & Clark Empress Ft Wayne
Ward & Clayton Lyceum Moorhead Minn
Warren & Blanchard Empress Cincinnati
Webster Alice Savoy Superior Wis
Wells Lew Empress Victoria B C
Weston & Young Pantages Seattle
White Duo Pantages Tacoma
Whitehead Joe Empress St Paul
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American Beauties 1 Gayety Boston & Colum-
bia New York
Beauty Parade 1 Casino Brooklyn & Orpheum
Paterson
Beauty Youth & Folly 1 Murray Hill New
York & 10 L O 11-13 Park Bridgeport
Behman Show 1 Empire Brooklyn & People's
New York
Belles Beauty Row 1 Gayety Toronto & La-
fayette Buffalo

Ben Welch Show 1 Gayety Detroit & Gayety
Toronto

Big Gaiety 1 L O & Gayety Minneapolis
Big Jubilee 1 Gayety Cincinnati & Bucking-
ham Louisville

Billy Watson's Big Show 1 Empire Toledo &
Columbia Chicago

Blanch Baird's Big Show 1 Gotham New York
& Olympic New York

Bon Ton Girls 1-8 Eastable Syracuse 4-6
Lumberg Girls 1 Gayety Montreal

Bowers Burlesquers 1 Standard St Louis &
Gayety Kansas City

Broadway Girls 1 Gayety Milwaukee & Folly
Chicago

Collega Girls 1 Orpheum Paterson & Empire
Newark

Columbia Burlesquers 1 Star & Garter Chi-
cago & Standard St Louis

Crackerjacks 1 Star Cleveland & Empire To-
ledo

Crusoe Girls 1 Gayety St Louis & Willis Wood
Kansas City

Dandy Girls 1 Star Toronto & Garden Buffalo

Dolly Dimple Girls 1 Penn Circuit & Victoria
Pittsburgh

Eva Mull's Big Beauty Show 1 Haymarket
Chicago & Cadillac Detroit

Fay Foster Co 1 Howard Boston & Grand O H
Boston

Follies of Day 1 Empire Newark & Empire
Philadelphia

Follies of Pleasure 1 Majestic Indianapolis &
Gayety St Louis

Gay New Yorkers 1 L O (owing non-comple-
tion 125 St Music Hall New York) & Em-
pire Hoboken

Gay White Way 1-8 Empire Albany 4-6 Wor-
cester Worcester & Gayety Boston

Ginger Girls 1 Lafayette Buffalo & Corinthian
Rochester

Girls of Follies 1 Grand O H Boston & Goth-
am New York

Girls from Happyland 1 Buckingham Louis-
ville & Columbia Indianapolis

Girls from Starland 1 Star Brooklyn & Em-
pire Brooklyn

Golden Crook 1 Gayety Baltimore & Gayety
Washington

Happy Widows 1 Gayety Washington & Gayety
Pittsburgh

Hastings' Big Show 1 Corinthian Rochester
8-10 Eastable Syracuse 11-13 Lumberg Utica

High Life Girls 1-3 Empire Pittsfield 4-6 Em-
pire Holyoke & Howard Boston

Honey Girls 1 L O & Englewood Chicago

Honeymoon Girls 1 Gayety Kansas City &
Gayety Omaha

Howe's Lovemakers 1 Gayety Montreal 8-10
Empire Albany 11-13 Worcester Worcester

Jack Reid's Progressive Girls 1 Trocadero
Philadelphia & Penn Circuit

Liberty Girls 1 L O 4-6 Park Bridgeport &
Westminster Providence

Marlon's Dreamlands 1 Columbia Chicago &
Gayety Cincinnati

Marlon's Own Show 1 Miner's Bronx New
York & Casino Brooklyn

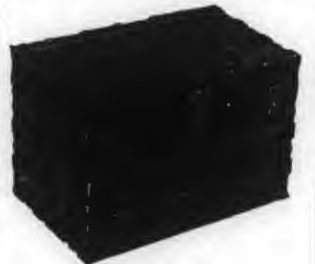
May Howard's Girls of All Nations 1 Olympic
Cincinnati & Majestic Indianapolis

Miner's Big Frolic 1 People's New York & L O
(owing non-completion 125 St Music Hall
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Mirth Makers 1 Empire Cleveland & Olympic
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Mischief Makers 1 Victoria Pittsburgh & Em-
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Parisian Beauties 1 Englewood Chicago 8
Haymarket Chicago
Queens of Paris 1 Folly Chicago 8 Gayety
Detroit
Rector Girls 1 Cadillac Detroit 8 Star Toronto
Reeve's Big Beauty Show 1 Westminster Providence
8 Casino Boston
Robbie's Beauty Show 1 Empire Hoboken 8
Casino Philadelphia
Roseland Girls 1 Empire Philadelphia 8 Gayety
Baltimore
Rose Sydel's 1 Gayety Omaha 8 L O 15 Gayety
Minneapolis
Rosey Posey Girls 1 Casino Boston 8-10 Gilmore
Springfield 11-15 Empire Albany
Social Maids 1 Grand St Paul 8 Gayety Milwaukee
Star & Garter 1 Columbia New York 8 Star
Brooklyn
Stars of Burlesque 1 Garden Buffalo 8-10
Armory Binghamton 11-15 Van Curler O H
Schenectady
Sunshine Girls 1 Willis Wood Kansas City 8
L O 15 Englewood Chicago
Tango Girls 1-8 Armory Binghamton 4-6 Van
Curler O H 8-10 Empire Pittsburgh 11-15
Empire Holyoke
Taxi Girls 1 Gayety Minneapolis 8 Grand St
Paul
Trocadero 1 Casino Philadelphia 8 Murray
Hill New York
Vanity Fair 1 Gayety Pittsburgh 8 Star Cleveland
Watson Sisters Show 1 Columbia Indianapolis
8 Star & Garter Chicago

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows name, letter is in San Francisco.
Advertising or circular letters of any description will not be listed when known.
P following name indicates postal, advertised once only.

A
Abbott A (C)
Abbott Pearl E
Abern Brothers
Albberg Harry
Alexander E T
Alexander & Bootz
Alfred Jack

Allen Eddie
Allright Little (C)
Alvin Mercedes
Ambrose Mary
Armenta Paul
Armstrong Ellis M
Asht Troupe
Atkinson Juliette
Asard Mr P

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(C)
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Beban George
Belleville Ben
Bennett Grace
Bennett Mr
Bernard Jules
Bickart J S
Bimbos Louis
Black Ben
Bonelli Grace
Bonner Alf
Bowen F
Brenner & Wright
Brockman James
Brown Marion (C)
Brownlee Lenore
Brudette Jack
Brunelle Lotta
Buckner Great
Burkhardt & White
Bush Estella
Butler May
Dunn Emma
Dunne Thos P (C)
Dutton Chas
E
Elkins Alice
Elliott Jack
Elliott Wm G
Emmett Wm H
Empire Comedy 4
Empire Comedy 4 (C)
Estes Adeley
Evans Conrad
Excella Louise (P)
Fagg J V
Falls Agnes
Farrington Rose
Farlowe Edna
Fassio Italia
Felix Mrs
Fink Henry
Fitzgerald Mildred
(SF)
Fletcher Chas L
Gordon Naomi
Fluhber & Fluhber
Foster Victor
Foy Steve
Francis Welch Co
Frank Dan
French Edith
G
Caine & Odum (C)
Calhoun Catherine
Cameron R W
Carey Harold
Carson Cora Y
Childress T C
Claire
Clark Mrs James
Clark Thos J
Claudius Mrs Dane
Claudia Carroll (C)
Clyde Alva
Collier Alice
Conchas Paul
Conlin Ray
Constantine 3 Sis
Cople John (P)
Corat C Victor
Crumint Frank
Cunningham Mrs J B
Cuthbert Charlie
D
Dale & Boyle
Dart Curtis
Davis Frank E
Deagon Arthur
De Grasse George F
Denamore Beth
De Vere Wm F
De Wolfe Wards
Lester Arthur
Dodd Jimmie (C)
Drew Lowell (C)
Dunn Arthur

Galloway Louise
Gaze William
Gardner Mabel
Gaynor Guy P
Gerard Helen
Gilden Blanche
Gilliland Millie (C)
Gorham Charles
Grammer Mollie
Green May
Green Royle
Greve Charles
Grindel Malvin (C)
Guarande Frank
Gummer Frederick
H
Haney & Billisburv
(C)
Hanson Alex (C)
Harris & Mack
Harvey Le Roy Co
Haviland & Thornton
Hawthorne Wm
Hayes Alice
Hepler Chas
Henry Jack
Herman Victor (C)
Herr Rose Bonn
Herwin Nan
Hicks & Seymour (C)
Hodges Musical
Hopkirk Chas
Horne J
I
Irving Grace
Irwin May
Ives Anne
J
Jackson Jerome
Jacob Steve
Jennings & Smith
Johnson Eddie
Johnston Ruth
Johnson Harry
Joyce Evelyn
Jupiter Bud
K
Kauffman Frankie
Kelly Harry
Kelly J A
Kelly & Fern
Kelly Timothy
Kemp Moreau
Keon Mary
Kilby Florence
Kins
Kitamura Korman
L
La Bonita Jean (C)
La Graciosa
Lamar Sisters
Lane Mrs Eddie
Langdon Miss Hardie
Lauder Geo S (C)
Leach & Wallin
Leary Daniel J (C)
Le Clair Gerlie
Lee James (C)
Leaves Lew
Lehman Miss
Le Roy Arthur
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Levey Jules
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Liber James
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McKay Raymond
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Merlan's Dogs (C)
Mihars Helen
Miss Catherine
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Moore Ruth
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Mueller Anna
Murphy Elsie
Murray Dave
Murray Elizabeth M
Muse Clarence
N
Newell & Most
Nickback John
North Allan
O
O'Brien Jim
Orpheum Comedy 4
P
Paka Toots
Palakita Helen
Palmer Frank
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