

TEN CENTS

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VARIETY

VOL. XXXIII. No. 1.

NEW YORK, FRIDAY, DECEMBER 5, 1913.

PRICE TEN CENTS.



EDGAR M. MILLER N.Y.

EVA TANGUAY

Will appear

MONDAY AFTERNOON

(December 8)

AND ALL WEEK

At the

44th Street Music Hall

Singing the Following New Songs:

"Sticks and Stones Will Break My Bones
But Names Will Never Hurt Me"

"I Want Someone to go Wild With Me"

"It's All Been Done Before,
But Not The Way I Do It"

"When I Come Back To Earth Again"

"There is a Method in My Madness"

"And Here is to Your Folks"

I told you I would be in New York this Season with

VOLCANIC VAUDEVILLE

IT'S THE KIND THAT TAKES

VARIETY

Vol. XXXIII. No. 1.

NEW YORK CITY, FRIDAY, DECEMBER 5, 1913.

THE NEW YORK
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ASTOR, LENOX AND
TILDEN FOUNDATIONS
1914

PRICE 10 CENTS.

NEW YORK'S "SUNDAY SHOWS" VIOLATING THE STATE LAWS

Vaudeville Artists Forced to Work Seven Days Weekly, Besides Running the Risk of Arrest. Not Necessary in Other Cities. Receive No More Money in New York for 14 Shows Than Outside for 12. Theatre Managers Fully Aware They Are Running Risk.

The managers of New York theatres which give Sunday vaudeville performances are violating the New York State "Sunday Law" every time they do it, and are fully aware of the risk they run. A copy of the Code relating to theatrical performances on the Sabbath is printed in this issue.

VARIETY has been in receipt of several letters of late bearing on this subject. They came from professionals and laymen. The artists wanted to know why they were obliged to perform seven days every week in New York City, without obtaining rest, while in other cities in the east they had to appear upon the stage but six days out of the seven. No more money is paid them, say the actors, in a "seven-day town" than in one where the theatres are not allowed to open on the Sabbath. Nearly all the artists complained of the hardship of the continuous work, sometimes amounting to more than 14 performances a week, and wanted to know how the vaudeville managers who play their weekly bill Sunday the same as it is given throughout the week days can do so without violating the law.

Letters from laymen have inquired why the police make a distinction between the vaudeville performance on a Sunday and baseball or football, which is not allowed. The laymen also dwell upon the actor who must always report to the theatre daily, without time for recreation, as he must play in vaudeville every afternoon and night.

Deputy Police Commissioner Newberger, of New York, has been a regular attendant at the theatres Sunday nights. He has been reported as not in favor of the Sunday shows, run as wide open as they are at present.

Dancers, acrobats, character comedians and comedienues, dramatic sketches, ribald songs and suggestive motions are allowed by the New York police to desecrate the Sabbath. The performers do not want to work the seventh day, if they can avoid it. A day of rest means much to an artist. It is the manager who insists and men-

THEATRICAL AND OTHER PERFORMANCES ON SUNDAY. (Penal Code of New York State.)

The performance of any tragedy, comedy, opera, ballet, farce, negro minstrelsy, negro or other dancing, wrestling, boxing with or without gloves, sparring contest, trial of strength, or any part or parts therein, or any circus, equestrian or dramatic performance or exercise, or any performance or exercise of jugglers, acrobats, club performances or rope dancers on the first day of the week is forbidden; and every person aiding in such exhibition, performance or exercise by advertisement, posting otherwise, and every owner or lessee of any garden, building or other room, place or structure, who leases or lets the same for the purpose of any such exhibition, performance or exercise, or who assents to the use of the same, for any such purpose, if it be so used, is guilty of a misdemeanor.

In addition to the punishment therefor provided by statute, every person violating this section is subject to a penalty of five hundred dollars, which penalty "The Society for the Reformation of Juvenile Delinquents" in the city of New York, for the use of that society, and the overseers of the poor in any other city or town, for the use of the poor, are authorized, in the name of the people of this state, to recover.

Besides this penalty, every such exhibition, performance or exercise, of itself, annuls any license which may have been previously obtained by the manager, superintendent, agent, owner or lessee, using or letting such building, garden, room, place or other structure, or consenting to such exhibition, performance or exercise.

tions in his contract with the artist at least 14 shows a week must be given.

The legitimate player usually appears eight times weekly. The New York police will not allow a legitimate play (Continued on page 21.)

The OFFICIAL NEWS of the
WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,

as formerly printed
exclusively in

THE
PLAYER

appears on Pages 14 and 15 of this issue.

PASSES GOOD EVERY DAY.

The Palace free passes now being issued are good for all matinees, including Saturdays and Sundays.

RUSSELL'S CLOSING DATE.

The closing date for the Lillian Russell road show has been set by John Cort as Jan. 10, at Wilmington, N. C.

EDNA GOODRICH SAILING.

Preparations to reside abroad appear to have been made by Edna Goodrich, who is sailing Saturday for the other side. She has given up her apartment at the Oregon.

AMALGAMATION TALKED ABOUT.

Wednesday of this week it was reported on the street the oft predicted general amalgamation of theatrical interests controlled by Klaw & Erlanger and the Shuberts was an accomplished fact and would go into effect by Jan. 1.

The announced purchase by George B. Cox of certain interests in the Shubert enterprise formerly owned by Samuel Untermyer and Andrew Freedman was believed to be a portion of the larger deal, which has been carefully guarded.

No verification of the report was to be had.

MARIE LLOYD IN CHICAGO.

Chicago, Dec. 3.

Marie Lloyd will resume her vaudeville tour next Monday, when she is due to open a week's engagement at the Palace, here.

CORT, BOSTON, JAN. 10.

Jan. 10 is the date the John Cort office has set for the official opening of the new Cort, Boston. It is a certainty Laurette Taylor in "Peg o' My Heart" will not open the house. The starter is expected to be "The Marriage Game," now at the Comedy, New York.

W-H CATALOG SOLD.

The Wenrich-Howard music publishing company last week sold its catalog to Henry Watterson of the Waterson-Berlin-Snyder Co.

KEITH SIGN UP.

Atlantic City, Dec. 3.

A sign reading "B. F. Keith Star Vaudeville" now adorns the new theatre on the Garden Pier.

LONDON OPERA HOUSE QUILTS WITH SALARY LIST UNPAID

Circus Program Failed to Draw Patronage. Revue in Same House Played to Big Audiences, but High Operating Cost Made Profit Impossible.

(Special Cable to VARIETY.)

London, Dec. 3.

VARIETY Nov. 14 carried the exclusive story the London opera house was in financial difficulties. It closed Saturday night without a moment's notice. Business was poor.

The circus acts playing there for the week have not as yet been paid for the unexpired term of their contracts and it seems quite certain the present management is through. Unless financial help is found the future productions planned are off.

It is understood Clifford Fischer has a personal agreement with Stanley whereby he is to receive \$10,000 whether he stays on or not.

The opera house opened under the Stanley management to enormous business, but the Revue was so expensive it failed to realize any profits. Cutting down expenses met with a subsequent loss of patronage, and the substitution of a circus entertainment resulted in disaster.

The Opera House has issued a statement it will reopen soon with a new Revue, but there is no evidence of it in sight.

Clifford Fischer is absolutely out of the enterprise, with Stanley in full charge.

There is a rumor current Alfred Butt is seeking to secure the opera house.

NO PANTO AT DRURY LANE.

(Special Cable to VARIETY.)

London, Dec. 3.

Arthur Collins, of the Drury Lane, has stated privately that next year no pantomime would be produced at his house, but instead a Revue will be given.

HIP'S NEW REVUE CAST.

(Special Cable to VARIETY.)

London, Dec. 3.

The Hippodrome's cast for its new Revue includes Harry Tate, Ethel Levey, Shirley Kellog, Frank Carter, Isabel D'Armond, Queenie Gerard, George Munro.

SALARY SUDDENLY DOUBLED.

(Special Cable to VARIETY.)

London, Dec. 3.

Billy Merson, whose ordinary salary is \$400 a week, was booked for the Albert de Courville Revue at the Prince of Wales at \$800 a week for an extended period.

With the failure of the Revue the Moss Empires is forced to play out the unexpired term of the contract in its halls at the increased rate.

PROVINCIAL BURLESQUE?

(Special Cable to VARIETY.)

London, Dec. 3.

There is said to be a scheme on foot here to inaugurate a burlesque wheel in the legitimate theatres in the provinces.

It is understood Oswald Stoll's rep-

resentatives, just returned from America, had a good look at the burlesque situation in the States, and think well of it.

"MR. WU" IS THERE.

(Special Cable to VARIETY.)

London, Dec. 3.

"Mr. Wu," produced at the Strand, discloses Harry Vernon's latest effort as successful in an unfortunate house.

BERNARDI HAS APOLLO.

(Special Cable to VARIETY.)

Berlin, Dec. 3.

The Cines Apollo has been leased for December to Constantino Bernardi. The house, partially new, has been redecorated, the bar opened again and smoking is permitted.

Bernardi fills in the second half of the bill, the other numbers including Grig Gregory, Romanos, Leslies, Kremkas, Lina Panter, Wilkens.

"MANON LESCAUT" SHOWN.

(Special Cable to VARIETY.)

Berlin, Dec. 3.

At the Deutsches Opernhaus, Puccini's "Manon Lescaut" has been favorably received.

SCHUMANN'S CIRCUS BUSCH.

(Special Cable to VARIETY.)

Berlin, Dec. 3.

Albert Schumann, whose Circus Schumann will be taken over by Prof. Max Reinhardt to be rebuilt into a theatre seating 5,000, has purchased the Circus Busch in this city.

FUSSING OVER JIMMY GILROY.

(Special Cable to VARIETY.)

London, Dec. 3.

"Jimmy" Gilroy, of the O. J. Gude Co., New York, is being made a big fuss of by the advertising men here.

BIG FOR TWICE-NIGHTLY.

(Special Cable to VARIETY.)

London, Dec. 3.

At the Palladium, "Hello Ragtime" looks tremendous for the twice-nightly houses.

Fanny Brice, Sam Sidman and Charlie Hart have all scored individual successes.

"DIXIE" DONE INTO FRENCH.

(Special Cable to VARIETY.)

Paris, Dec. 3.

W. C. Fields opened at the Alhambra Dec. 1. Fragon is also on the bill and is singing "Dixie" with French words.

PARIS FAILURE.

(Special Cable to VARIETY.)

Paris, Dec. 3.

"Cororico," a new operetta by G. Duval, Jailli and Maurice Soulie, with music by Louis Ganne, was produced at the Apollo Nov. 29 and failed.

It is well played by Marise Fairy, Brigitte Regent, Henry Defreyne, Fernand Frey.

BUSINESS IN PARIS.

(Special Cable to VARIETY.)

Paris, Dec. 3.

Business has dropped somewhat in the vaudeville houses during the past week, although the Folies Bergere is keeping around \$1,100 each show.

At the Ba-Ta-Clan Mme. Rasimi is taking an average of \$579. She has a good system of half-price subscription tickets.

The revue at the Olympia has also suffered by the break, the average being \$580, but the Tango teas and all-night dances are more successful.

The drouth has been felt at the Moulin Rouge, where the receipts have fallen to \$400. The Cigale is doing about the same with a show only produced two weeks ago.

The Alhambra even had a few empty seats last week, though its receipts for 1913 will be far in excess of those of the preceding year.

At the legitimate houses there is a good attendance at revivals. "Raffles," at the Ambigu; "La Presidente," at the Palais Royale; "Vie Parisienne," at the Varieties; "Le Ruisseau," at Porte St. Martin; "Old Heidelberg," at the Odeon; "The Hunchback," at Sarah Bernhardt; "Sampson," at the Gymnase, and "Triplepatée," at the Athenae, attracting better than the new productions.

Nothing really successful has been produced so far this season. "L'Occident" (Renaissance), "Le Phalene" (Vaudeville), "Anges Gardiens" (Marigny), "Institut de Beaute" (Varieties), "L'Irreguliere" (Rejane), "Veau d'Or" (Comedie des Champs Elysees), all went off with a splash and good press notices, but the public has not indorsed the French critics' high appreciations, and no long run is anticipated.

The best money making novelty in the legitimate line, so far in the season, is "Le Procureur Hallers," a French version of Paul Lindau's German work.

CONRAD AND WHIDDEN SPLIT.

(Special Cable to VARIETY.)

London, Dec. 3.

Conrad and Whidden, an American team, have separated. Conrad produced successfully Monday at the Metropolitan an act billed as The Scotch-Hebrew Minstrels.

TEAM LEAVE REHEARSALS.

(Special Cable to VARIETY.)

London, Dec. 3.

Isabel D'Armond and Frank Carter quit the rehearsals for the Revue at the Hippodrome, owing to dissatisfaction with Miss D'Armond's part.

They sail for New York on the Mauretania.

OLD FARCICAL STORY.

(Special Cable to VARIETY.)

Paris, Dec. 3.

A new farce, "Les Deux Canards," by Alfred Athis and Tristan Bernard (author of "The Little Cafe") was produced by Quinson at the Palais Royal to-night (Dec. 3) and went nicely on its premiere.

The story is old. Two country political journals of opposite opinions, edited by the same man under different names. Love intrigues result. The two first acts are excellent.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:

Dec. 4, The Elders, Juliette (Baltic).
Dec. 3, Mrs. H. Marion, George Ali, Mrs. Ralph Kimpton (Lusitania).
Dec. 2, Mrs. E. Regal (Laconia).
Dec. 2, Weber and Wilson (Kr. Pr. Cecilie).

(Special Cable to VARIETY.)

London, Dec. 3.

Dec. 6, Peter Wending, George Crater (Mauretania).

CASINO LEASE CANCELLED.

(Special Cable to VARIETY.)

Paris, Dec. 3.

Alfred Edwards, the proprietor of the Casino de Paris, leased that house at the end of 1911, to Peter Carin, for 30 years, at a rental of \$11,580 per annum (payable 200 francs per day).

By the terms of the lease Carin was to revive the reputation of the Casino de Paris by making it a first class music hall or operetta theatre, whereas he made a picture house of it, and sub-let it for "small time."

Edwards contends Carin has depreciated the value and reputation of the Casino de Paris. He has sued for the cancellation of the long lease and the expulsion of the present tenant. The courts decided yesterday in favor of Edwards.

M. Munos will probably be the future tenant, giving big vaudeville.

LAURA GUERITE SCORES.

(Special Cable to VARIETY.)

London, Dec. 3.

Laura Guerite opened Monday night at the Tivoli and scored a success.

LOOKS LIKE SUCCESS.

(Special Cable to VARIETY.)

London, Dec. 3.

A new Revue at the Middlesex, "Chachez Ca," produced Monday, is apparently a success.

AGENT MADE GOOD.

(Special Cable to VARIETY.)

London, Dec. 3.

A short Revue was produced at the Chelsea Palace, entitled "What a Game," in which Cyril Clensy, scheduled for the principal part, disappointed. His place was taken by Victor Newman, an agent, who acquitted himself well.

The Revue is only fair.

KIN'S HOME OPENS DEC. 10.

(Special Cable to VARIETY.)

Paris, Dec. 3.

The home of Kinemacolor in Paris, the Theatre Edouard VII, near the Olympia, will open to the public about Dec. 10. The building is entirely new, and will be the best appointed picture house here.

"CELESTE" IS FAIR.

(Special Cable to VARIETY.)

Paris, Dec. 3.

Manager Carre produced at the Opera Comique Dec. 1 a new musical work by Trepard, entitled "Celeste," from a book by Gustave Guiches.

Sung admirably by Rousseliere, and Mlle. Brunlet (a winner at the last Conservatoire competition) the production met with only a fair reception.

E. F. ALBEE MAKES AN OFFER, BUT THERE IS A CONDITION

General Manager U. B. O. Offers to Book any Act Himself at Five Per Cent Only, Which Can Prove It is Paying Over Ten Per Cent Commission. Some Things Albee Said in the New York World

Almost any vaudeville actor playing the big time who wants E. F. Albee, general manager of the United Booking Offices, as his personal representative can have him. Mr. Albee says so himself, or did say so in an interview in the New York Sunday World Magazine Nov. 30. The Gen. Mgr. also stated if he became the agent for an act it would not be charged over five per cent. commission.

The condition Mr. Albee makes is very simple, for a big time actor. He merely wants proof that an act is paying over ten per cent. commission; five to the U. B. O. and five to his "agent." Mr. Albee also referred to the commission men as "agents" (though they are "managers" and representatives.) Here may be the information License Commissioner Herman Robinson has been vainly trying to secure for three years. He gets it direct from headquarters, where the Commissioner's office has been securing plenty of other information since "The Employment Agency Law" went into effect.

The World's story had a good intent in its beginning, but the writer did a flop, and admitted it by the following note in full face type at the end of the story.

"This article was shown to several of the leaders of the actors' organizations, who were offered space to set forth their charges against the U. B. O. All declined, stating that the control and power of the organization were so great that they dared not antagonize it for fear of being blacklisted."

It would have been interesting had the World printed the names of the organizations which would not answer Mr. Albee's statements. Nor did the World man (story is unsigned) wear out many pairs of shoes looking for a real "story." The article sounded as though it had emanated from the press department of the U. B. O., and the World had accepted it and the Sunday editor saw a "story" in it.

Among the statements made by Albee were these:

"We make their jumps as easy as possible," explained Mr. Albee, "so that for the season the actor's railroad fares will not average more than \$5 a week. And all fares are paid west of the Missouri River, which is stipulated in the contracts."

"Now," he said, weighing every word, "I want to say this—if any actor can prove that he is forced to pay one penny more than the regular 10 per cent. charge—5 to the U. B. O. and 5 to the agent who handles his business—then I will promise to book him at 5 per cent. and take care of his business in this office, providing his act has merit."

"I defy anyone, I don't care who it is—manager, artist or outsider—

to point to one single act of ours which is a violation of what is right or decent toward the actor in any and every respect. His every right is guarded; there is not a penny of graft."

"The agents have also a combination and have what they call a collection agency. Thus they too are sure of their money. This is deducted by the managers when they pay out the weekly salaries."

Perhaps if Mr. Albee had furnished the World with more particulars about that "collection agency" and the "combination" the agents formed, the paper would have printed another tale. Or if he had referred the World man to John J. Murdock about any actor who paid over ten per cent. Mr. Murdock might have told the World to call on Albee, Weber & Evans, for expert testimony in this regard.

At the H. B. Marinelli office, it was said no World representative had been there to inquire about the U. B. O. or the Marinelli suit for \$3,000,000 against "The Vaudeville Trust." The World story mentioned the Marinelli action.

ROLFE'S "PORCH PARTY"

This week at the Bushwick, Brooklyn, B. A. Rolfe is showing the metropolitan district for the first time, his new production with 12 people, called "The Porch Party." It will not play Broadway before January.

TRAVESTY CROOK SKIT.

"The Fourth Degree" is a travestied criminology piece written by Tommy Gray. It was presented at the benefit of the Comedy Club at the Casino and was greeted with much laughter and applause.

The skit left such a good impression, Mr. Gray, together with Bart McHugh, have concluded to reproduce it for vaudeville and are now casting it. Larry Phillips has been engaged for the role of the inspector.

MRS. THAW IN PITTSBURGH.

Pittsburgh, Dec. 3. The local show people were not just keen about what would be the outcome of Evelyn Nesbit's stage appearance in the home town of her husband, Harry Thaw.

It happened Monday at the Alvin, when the Thaw Show took the stage. No demonstration occurred against Mrs. Thaw, and the Alvin has been doing capacity business.

CONCERT SOLOIST DEBUTS.

New Orleans, Dec. 3. Helen Scholder, a refined, pleasant appearing young woman, a newcomer from the concert field, appeared Monday at the Orpheum as a cello soloist.

She disclosed rare ability as an instrumentalist.

LOEW ORDERED OUT.

Philadelphia, Dec. 3.

The Board of Directors of the Metropolitan opera house has passed a resolution which revoked the agreement made with the Loew Circuit to play pop vaudeville. Loew resumed the variety policy at the opera house last week, and is again playing a bill there this week, which may be the last.

At the Loew-S-C booking offices, it was said that while it was understood the Metropolitan board had taken some action adverse to the continuance of Loew vaudeville at the opera house, no official notice of it had been received in New York up to the time of the interview.

Philadelphia, Dec. 3.

The Marcus Loew interests in this city say pop vaudeville will open at the Chestnut Street opera house Dec. 15, booked by the Loew Circuit.

There is nothing contained in any lease or agreement in connection with the property to prevent this, claim the Loew people, who admit that they have not been given physical possession of the opera house as yet, although holding an iron-bound lease of it.

DANCERS AS ACTS.

Chicago, Dec. 3.

Vera Maxwell and Wallace McCutcheon started an engagement of six weeks at Rector's, Chicago, Monday. Next week they will appear at the Palace, Chicago, as well.

Mae Murray and Carlos Sebastian, dancers on the New York Roof, will add to their income next week by appearing at Hammerstein's besides, doing their "Barcarole Dance."

DICKEY PRODUCING.

"The Come Back," Paul Dickey's former vaudeville sketch which he has elaborated into a play, is scheduled to go into rehearsal around Dec. 20. The first performance is expected to be made around the first of the year. Dickey is producing this piece on his own accord.

SURATT IS ANGRY.

The middle name of Valeska Suratt this week has been Anger. She saw the act of Anna Held's daughter at Hammerstein's Monday evening. From then on, the air waves around New York continued to waver.

Miss Suratt says Liane Carrera has taken her white and silver setting, and it isn't right. A little solace came with the offer from the Shuberts for Suratt to appear in the next Winter Garden show. But "play or pay" contracts with the United Booking Offices until next March are good enough for her, says Val.

KANE ATTACHES MARQUARD.

Chicago, Dec. 3.

While Marquard and Sealey were appearing at the Palace here last week, their salary was attached by Joe Kane, former husband of Blossom Sealey.

Kane alleges he holds an overdue unpaid note of \$1,000 signed by Rubie Marquard and wants something on account.

MISS CROSMAN AT PALACE.

Dec. 15 Henrietta Crosman will appear at the Palace, New York, in a sketch.

Her latest play will close this Saturday at the West End theatre. It is named "The Tongues of Men."

POWERS WANTS A SKETCH.

James T. Powers wants to return to vaudeville and is seeking a sketch. He is having several authors writing and submitting material to him, but up to date has made no selection.

C. C.'s OPPOSITION TICKET.

An "opposition ticket" has been placed in the field for the next annual election (Dec. 3) of officers for the Vaudeville Comedy Club.

The regular ticket as selected has Gene Hughes for president, George Le Maire, 1st vice-president; Al Jolson, 2d vice-president; Tommy Gray, 3d vice-president; Francis Morey, secretary, and Mannie Mainwaring, treasurer. Some members for the Board of Governors will also be voted for.

The "opposition ticket" is headed by Al Jolson for president, George Le Maire, 1st vice-president; Walter C. Kelly, 2d vice-president; Tommy Gray, 3d vice-president; Harry Denton, secretary, and Mannie Mainwaring, treasurer.

Mr. Denton, who has been treasurer of the Club for several years, declined a renomination for that office.

At the weekly meeting of the Board of Governors Tuesday night, it was resolved to cut down the Board hereafter to 12 members, seven of whom will be the officers of the Club. The remaining five will be E. F. Albee, Martin Beck, Mannie Mainwaring, Ralph Edwards and Felix Adler. It is said this resolution was passed to insure a quorum at meetings thereafter.

Henry Vogel is on the ballots of both sides as Chairman of the House Committee.

Among the 10 proposers of the opposition ticket were Walter Daniels, Roland West, Dr. Stern, M. M. Marcus, Frank Bohm and Billy Bernard.

JOE JACKSON'S CRY FOR HELP

From Europe came a call for help from Joe Jackson, the comedy cyclist, who accuses by cable another comedy cyclist, Sam Barton, at the Fifth Avenue, New York, of having "copied" his act.

Barton opened at the Fifth Avenue Monday. Wednesday Jenie Jacobs, representing Jackson over here, received a message from him to take any legal steps necessary to stop the "copy."

The Fifth Avenue program billing for the Barton turn led many to believe Jackson had authorized Barton to do the act, and it was not until the cable arrived that anything to the contrary became known.

Barton is said to have reached New York from the west. Joe Jackson was given credit, when appearing in this country, of presenting an entirely original turn.

SQUARE LEASE SOON OFF.

The lease of the Union Square runs out shortly. B. F. Keith won't renew it.

WHITE RATS INTERESTING LAMBS AMONG LEGITIMATES

Several Members of the Lambs Proposed for Membership. Some Have Taken Rooms at Clubhouse. Equity Association, Composed of Legits, May Consider Rat Affiliation. Wants Union Connection, 'Tis Said

The legitimate player is becoming interested in the White Rats of America, from indications, and the purpose of the Rats to extend its influence into the legitimate branch stands a very good chance of a speedy fulfillment.

Several members of the Lamb's Club have been proposed for membership in the Rats. William Courtleigh, Shepherd of the Lamb's, has been a Rat for several years and has lately renewed his interest in the organization. Carlton Macy, another prominent Lamb, was last week elected to the Rats Board of Directors, filling a vacancy. Charles J. Ross, a vaudeville intermitter for years, is likewise a Rat as well as a Lamb.

Some of the Lambs now on the list of the Rats for membership, all having been favorably voted upon at the first or second balloting, are P. B. Pratt, Earl Craddock, Dallas Welford and Theo. Bendix. Rooms at the Rats clubhouse have been taken by several other Lambs.

The Equity Association, a society of legitimate players organized for mutual aid and protection, with Francis Wilson as president, is said to have Rat leanings, through a desire by many of the members to become affiliated with the American Federation of Labor. The Rats, having the theatrical A. F. of L. charter, would be the only avenue for any group of show people to attain that haven.

From a report the Rats would welcome the addition of the Equity Association, and the Rats is said to have stated if the Equity officers desired official quarters, they could be set apart for them in the clubhouse of the Rats on West 46th street.

With the activity in increasing its membership from all the theatrical sides, the Rats will likely make a bid for the picture actor to join the order. The picture people have the Screen Club, a very congenial social organization. The Rats would extend its various benefits to the picture player as well as to the legitimate, and it has in mind the inclusion of stock people.

The players in stock are subject to many abuses that an organization such as the Rats could correct, if not prevent, and the same is true of the picture people, the officials of the Rats believe.

With the Associated Actresses of America closely allied with the Rats, provision for the new membership includes the women as well as the men of the various show branches.

TROUBLING MISS BARNES.

Gerturde Barnes is having her troubles trying to establish herself as a "big time 'single'" in vaudeville.

After spending a large sum of money in booming last season, flitting from one agent to another, she finally landed in the booking offices of Weber & Evans.

Despite the "influence" believed to be wielded by this agency, Miss Barnes was still unable to solve the booking problem and in despair fell into the hands of a vaudeville newspaper man on a daily paper.

At about this time, women singles being scarce, Gertrude received some bookings in and around New York, whereupon, according to report about town, the Weber & Evans concern demanded a "rake-off."

As the daily newspaper man was probably getting "his," Miss Barnes, or those back of her, could not quite see it in that light, and declined to contribute to the Weber & Evans exchequer.

Then occurred a most mysterious cancellation of some of the young woman's bookings.

GENERAL KEITH SWITCH.

According to rumor there is to be a general switching in the managerial ranks of the Keith local houses, to take place almost immediately.

EDNA LUBY AND A SKETCH.

Vaudeville is going to get Edna Luby in a sketch, with five people. The act will "break in" on the Proctor time.

Miss Luby has been posing in moving pictures of late, for her almost-namesake, Lubin, of Philadelphia.

MANAGER WOODWARD RESIGNS.

San Francisco, Dec. 3.

Guy Woodward, the new manager of the local Pantages house, has tendered his resignation to take effect Dec. 6.

PANTAGES' WINNIPEG.

Winnipeg, Dec. 3.

The new Pantages theatre seems to be progressing toward an opening Dec. 22 or thereabouts. The house will seat 2,100. Pantages vaudeville is to be played. Winnipeg will be the first stand on the circuit.

SHOEBRIDGE GOING BACK.

Joe Shoebridge will sail Dec. 16 on the Mauretania, returning to the H. B. Marinelli London office.

Mr. Shoebridge, who has been over here for three or four months, looking after the English bookings in the local Marinelli branch, will probably come back to New York, when Marinelli next sails for this port, sometime in March.

GYGI MAULS BECK.

Add to the white hopes of vaudeville, Gygi, the Spanish violinist, who only understands vocable Dutch and a demitasse of English.

The dust of the Martin Beck suite in the Putnam Building hasn't quite settled yet from the stirring up it got last Friday, when Gygi took the suite's host for a Holland rug, "Welcome" side up and a Beck office chair for a bastinado. Beck was handing Gygi some Beck bunk about promised booking not forthcoming, and fell to the bullying voice and terms he sometimes uses toward his house managers and other subordinates.

Gygi's royal "Spanish" blood boiled forthwith, and before the Orpheum's head could parry or run, he was flat from a blow from the chair, with Gygi standing over him ready to play the entire aria. Georgie Hayes, in an ante-room seeking an engagement, was picked up bodily by several scared U. B. O. attaches attracted by the row and thrust into the Beck suite to pacify the irate violinist. When the smoke had cleared away and Gygi had been decoyed from his prey Beck's feelings were soothed by associates.

Rumor says that as a consequence of the fracas Gygi has assurances his contract will now be fulfilled.

WHO'LL BE COMMISSIONER?

Who will be the next License Commissioner for New York? It is expected that the present incumbent of the office, Herman Robinson, will neither be reappointed nor present himself as an applicant.

Jim Holland of the Central Federated Union is among the candidates for the position, also Harry De Veaux.

The White Rats, according to understanding, have no choice for the job, but will ask that Mayor Mitchell select someone with a knowledge of theatricals against whom the organization has no objection.

The inspectors and office force hold their positions under the Civil Service law and are not affected by changes in administration. They are appointed for life.

HART GETS GAMBOL SKETCHES.

Joe Hart has secured the production rights to two of the sketches presented at the Lambs Gambol last Sunday night at the clubhouse.

GUS SUN'S ADDITIONS.

The Gus Sun Circuit is booking the Colonial, Dayton, a former United Booking Offices house. The Colonial now splits with the Arcade, Toledo, with a 7-act show being given in each stand.

The Sun Circuit recently acquired the Columbia, New Castle, Pa., another U. B. O. house, the Hippodrome, McKeesport, Pa., also a United link, and U. B. O. houses in Charleston and Huntington, W. Va.

MAE HOLDEN.

The centre oval of VARIETY's cover page this week has a likeness of Mae Holden, a clever young woman who has been attracting much attention with "The American Beauties." The show is at the Columbia, New York, next week (Dec. 8).

OPERA HOUSE INJUNCTION.

Philadelphia, Dec. 3.

A temporary injunction was granted Monday on the application of the University of Pennsylvania in Court of Common Pleas No. 1 against Nixon & Zimmermann, and the Pickwick Amusement Co. and ordering that Nixon & Zimmermann be restrained from executing a lease J. Fred Zimmermann, Sr., had made with Marcus Loew for the Chestnut Street opera house, owned by the University.

The Loew Circuit had expected to open the opera house Dec. 15 with pop vaudeville. Physical possession has not yet passed to it. The hearing came up Tuesday and was adjourned until Dec. 9.

Ex-Judge Beitler appeared for the University, Henry G. Arnold for Nixon & Zimmermann, Horace Stern for J. Fred Zimmermann, Sr., and John R. K. Scott for Marcus Loew.

Mr. Scott declared in court this case was the crisis of a theatrical war. He said "Keith is the man who instigated this proceeding. We will show when the time comes how the Trustees of the University of Pennsylvania have been used by Keith and that Nixon & Zimmermann have been willing tools in this matter."

Ex-Judge Beitler replied he had never met Keith. Mr. Scott answered, "You have met E. F. Albee, his representative, and discussed the case with him." Mr. Beitler then sat down.

Mr. Arnold informed the court he did not want an adjournment, as it was only a plea by Loew to "stall" for time. Judge Beitler added he had found the Pickwick Co. (Loew) was a New York corporation, capitalized at \$10,000 with but \$1,000 paid in and that of the Board of Directors only Loew was known to the University. It was intimated some responsible party on the lease was wanted. Mr. Scott retorted a bond would be given by Loew for the full amount of the rent, \$275,000. The University's attorney replied that was for the court to decide.

Opinion is widely divergent on the case. It seems to be agreed that at present the University has the best of it. Its Trustees are wealthy men of high integrity. It is understood Keith has made them an offer to take over the house if the lease with Nixon & Zimmermann is abrogated. However, it is said that if Loew can assure them the rental, as he did for the Metropolitan opera house, the University will withdraw the present action.

N-N ON THE HUSTLE.

Philadelphia, Dec. 3.

Fred Nixon-Nirdlinger is a pretty lively little hustler in a business way, and his activities have been the subject of comment to headquarters by Harry T. Jordan, now generally representing B. F. Keith in this city.

With the affiliation of N-N to the United Booking Offices, the latter does not favor Nirdlinger booking acts and otherwise acting for himself, without great regard for the U. B. O.

It is reported Mr. Jordan had a talk with N-N, and E. F. Albee of the U. B. O. invited him to go over to New York for a confab. It is said N-N was in one of his rushes when the Albee message arrived and forgot all about it.

CHICAGO MAKES HIGH BID FOR "SOCIETY DANCER"

Windytown Restaurant Starts Agitation Among Professional Whirlers. Salaries Going Up. Seven Dancers Engaged for New York Roof. One Girl Dancing With Two Male Partners.

The professional dancers around New York became agitated last week when the report of Rector's restaurant, Chicago, offering Joan Sawyer \$1,200 weekly to dance out there spread about. Miss Sawyer is under contract to William Morris, and appears at the Jardin de Danse (New York Roof), where the present taste of the New York public to see professional dancers has led Mr. Morris into engaging seven of them.

The professional dancer of the "classy" type is a recent experiment in Chicago. It was a success at Rector's, where Mr. and Mrs. Vernon Castle packed the feedery o' nights, receiving \$1,000 weekly for doing it. At the College Inn, Chicago, Maurice and Florence Walton accomplished the same result in a business way, they securing \$500 weekly for their services.

With the Castles about to leave, Rector's found itself short an attraction strong enough to follow them, and sent a representative to New York. He approached Miss Sawyer, who repeated the offer to Mr. Morris. That manager is said to have informed Rector's man he could have the dancing girl by paying the New York Roof a bonus of \$1,000 a week.

Besides Miss Sawyer, who is the star of the New York Roof group of professional dancers, there are Mae Murray, (Miss) Billie Allen, Guillaume de Leyer, Carlos Sebastian, Enrico Muris and Leo Van Dell at the aerial dancing place. Miss Sawyer informed the Roof director, Eddie Pidgeon, she wanted two male dancing partners. Previously she had been content to step with Sebastian alone. Now she alternates with Muris. Competition between Misses Sawyer and Murray for popularity as well as diversity in dances gave the former the double partner idea, something new around New York in the dance line.

"Class" dancers are discovering they will be better paid in the restaurants than on the stage. A chorus girl of yesterday may become a dancer tomorrow, and a barber, if he is graceful and can handle a dancing partner, will find himself in demand (provided he has "appearance") in the dancing-Cabarets. In fact, there are now a couple of ex-barbers lightly going through the rag steps in the New York restaurants.

From reports of VARIETY's correspondents all over the United States and Europe, it would seem that instead of the craze for dancing diminishing, it is in its infancy, and growing daily. The London music halls appear to have a tendency to drop the "trotters" as attractions, but the restaurants continue without abatement there, as elsewhere on the other side.

William Fox's hall in the Audubon theatre building and Moss & Brill's in the Hamilton, upper West Side, have

started off with sensational success at 5-cents-a-couple dances. Fox's new theatre being erected at Broadway and 97th street, with offices and lofts in front, will have a floor given over to dancing; the Strand, in course of construction at Broadway and 47th street, has leased the top floor of its office building for a similar purpose at \$25,000 a year to a Detroit company which operates a series of "trotteries" throughout the country; someone (identity concealed) has an option on the old Metropolitan skating rink at Broadway and 53d street; Charles Rector's new restaurant at Broadway and 48th street (Mecca building) is fitting up a floor over the restaurant for a dancing hall, and all the real estate brokers have received commissions to hunt up available sites for the establishment of similar enterprises.

LADIES NIGHT OFF.

There will be no "Ladies Clown Night" at the Vaudeville Comedy Club Dec. 13. Instead, the proposed affair, which would have been built as much for the women as others, has been turned into a "stag," probably at the suggestion of some of the husbands who wished a night alone that evening.

(Yes, the club's phone will be disconnected while the show is going on—and after—and before.)

The Comedy Club will appease the women by having an impromptu "Ladies Night" New Year's Eve.

MISS BRENNER WITH WHITE.

Dorothy Brenner will be Al White's next partner, succeeding Bessie De Voie.

BUILDING TWO PRIVATE CARS.

Bridgeport, Conn., Dec. 3. Gertrude Hoffmann is having built for her special use in the car shops of the Barnum & Bailey winter quarters here two palatial private railroad coaches, including the most sumptuous sleeping, dining and drawing-room accommodations.

LAUDER AT MUSIC HALL.

After the Held engagement, Harry Lauder, under William Morris' management, will be the attraction at the house for two weeks, commencing Jan. 5.

S-C'S STARTING POINT.

The Sullivan-Considine road shows are now opening at the Empress, Ft. Wayne, making S-C routes start one week later than at present dated, through the closing of the Broadway, Detroit, where formerly the shows commenced.

The Lyric, Indianapolis, fills in for the lost Detroit week. The travel will be Ft. Wayne, Indianapolis, Cincinnati, Chicago, etc.

CHANGE 5TH AVE. BOOKINGS.

The F. F. Proctor big time houses, Fifth Avenue, New York, and Proctor's, Newark, have been booked for next week from the "downstairs" Proctor booking department in the Putnam Building.

They will continue to be booked from there, under the direct supervision of Harry Brunelle, who is in charge of the Proctor small time office. Mr. Brunelle will have George O'Brien as chief assistant.

Gus McCune will continue to manage the Fifth Avenue and George Stewart will keep on taking care of the Newark house.

The big time bookings were looked after by Fred Proctor, Jr., before his recent illness. While the younger Mr. Proctor has recovered, he will not be as active in the booking details as heretofore.

Business of late at the Fifth Avenue has not been over-healthy. The conditions in that part of the city are bad, however. The Union Square, a Keith big timer, a few blocks away, is even worse off for patronage than the Proctor stand.

"SOFT" FOR SIOUX CITY.

The Orpheum Circuit is having it pretty "soft" in Sioux City, where acts playing the time must cut salary down to almost one-third of the amount received in other towns on the line.

By this saving in salary the Sioux City house usually has a weekly expense of not over \$1,800, including cost of show and operation of theatre. The average gross there to the Orpheum Circuit is \$4,000 weekly.

Tuesday it was reported the Orpheum headquarters in New York had canceled two acts that declined to agree to the cut demanded for "Suicide City," although it looks as though the town is the best "melon" on the circuit.

MANAGER'S SALARY VERDICT.

Cincinnati, Dec. 3. Phil Kussel was awarded a verdict to-day in the Federal Court for \$1,648.50 for salary as western manager of the American Music Stores.

SENDING MUSIC BACK.

As a further evidence—if any be needed—of the low water mark in the sale of sheet music, one ten-cent store recently took stock of the music it had on hand and returned to the various New York publishing houses over 14,000 copies of music that had been sent to it on memorandum, finding no sale for it.

MAYOR SHANK ACTING.

Chicago, Dec. 3. Ex-Mayor Shank of Indianapolis is at last making good on his oft repeated press agent threat of invading vaudeville. He will play a few weeks around the middle-west for Sullivan-Considine, opening at Ft. Wayne shortly.

YOUNG, GEN. PRESS REP.

Philadelphia, Dec. 3. George M. Young, formerly correspondent of VARIETY in this city, is now general press representative here for B. F. Keith.

PROTECTING SONGS FOR WEEK.

The protection of songs for the week in the vaudeville houses is growing to be a bane with the artists who sing them. The Monday morning rehearsal now calls out a brigade who believe it will soon be necessary to remain up all Sunday night to register their list of songs first with the orchestra leader. The one that gets there ahead of the others has the privilege of singing the songs as per music submitted, for the week's stay. With so many singers using the same routine of number or similar songs, the race for the clear field is growing intense.

Monday morning of this week Arthur Deagon reached New York early. It was too early to go home to Freeport. Mr. Deagon tried to kill time. He had breakfast at Wallick's, then thought he would stroll down to the Union Square and see what would be doing until rehearsal time came around. It was 8.25 a. m. when Mr. Deagon reached the stage. In the early morning dusk, he walked down to the orchestra pit, and as he was about to lay his music roll on the leader's rack a hand shot in ahead, saying "I'm first!" It was Elmer White of Burkhardt and White, on the bill.

Mr. Deagon was obliged to dispense with "I'm Crying Just For You" as the team also had it in their music. He used a number instead as he had done in London, called a "cello song."

Last week at the Bronx, Johnny Cantwell (Cantwell and Walker) thought he would take no chances with "You Made Me Love You." He got to the theatre at 8.30. The stage doo keeper did not arrive until nine. "Soft" said Johnny. "I'm the first one here, so I'll wait for the leader to show." The leader duly arrived. Mr. Cantwell walked down with his music. The leader glanced it over, remarking "You are late." "Not so, young man," answered Cantwell. "There is no one else in the theatre." "Maybe," was the answer, "but this 'Made Me Love You' song was reserved by wire." The Farber Sisters had wired the leader they would sing the song and the other teams had to use a substitute.

Monday Mr. Deagon forwarded copies of all his music to the house management of the Savoy, Atlantic City, claiming the first rights for next week when he plays there.

POLAIRE GOES HOME.

The contracts for ten weeks held by Comstock & Gest with Polaire and Lady Constance Stewart-Richardson expired last Saturday, with the two women closing the Canadian run of three weeks. The trip over the border cost the management a large sum, but enough may have been made with the three-star show to even it up.

Polaire sailed Wednesday on La Lorraine for France. She is to open at the Wintergarten, Berlin, Dec. 16, booked in by H. B. Marinelli. Next season the French woman may return to America for a starring season in a play under the Comstock & Gest management.

Lady Richardson is reopening in American vaudeville at Hammerstein's Dec. 8.

50c TWO-A-DAY SMALL TIME AGAIN BEING TALKED ABOUT

Reports That Before Long Will See Some of Current Small Time Vaudeville Theatres]Playing Two Shows Daily, at 50 Cents Top in Orchestra. "Supper Shows" Not Bringing in Enough Money to Make "Continuous" Worth While. Want to Attract From "Big Time" Patronage

New York vaudeville men in the "small time" division seem to feel the present is an opportune time for the break by the small time houses into the two shows daily field. The main argument in favor of it is that the small time bill has reached proportions that would, with the addition of perhaps one other feature, present a performance in rivalry with the big time houses where a dollar or more is charged, while the "small timer" would have as the highest box office rate 50 cents for a few of the front orchestra rows.

The "continuous performance" means nothing in a financial way, it is said. The small time house playing its show right through draws but little business between 5 and 7.30, excepting Saturday and Sunday. This "supper money" the week around would not amount to over \$250, it is claimed. The amount lost from this source, according to the small time men, would be more than equalled by many more patrons attracted from the regular big time houses to the small, if the latter installed a "two-a-day" policy. The small timers would also retain their patronage, with the change likely to bring them a new clientele.

The report of the possible policy change mentions the Loew Circuit as the probable pioneer in New York. An important point against the Loew houses seems to be made by those who believe in the twice-daily shows for the small time. It is said the advertising by Loew in but one New York daily paper, and the consequent absence of publicity for his Circuit in the others has practically confined the actual knowledge of the Loew vaudeville programs and theatres to the readers of this particular sheet. That Loew has been advertising to the same restricted reading public for years has limited the area of his patronage, it is claimed. Were the Loew advertising spread over all of the New York dailies or most of them, the general public would have been informed of the Loew shows. Now, say the showmen on the smaller division, it is doubtful if more than a very small portion of the better classes in Greater New York has any idea of what a Loew show means or looks like.

The circumstances in connection with the advertising of the Loew houses will mean that Loew will have to rely practically upon the new policy to bring business, instead of having all New York understanding and becoming immediately interested if an announcement were to be sent out the Loew entertainment hereafter will be given twice a day.

The small timers believe it is com-

ing, and are waiting for the small time two-a-day show to break out soon.

DEAD HEADS HAD TO PAY.

Sunday afternoon was a bad time for the dead-heads at the Columbia theatre, where a vaudeville show is given that day.

The Sunday before 108 people had passed through the gate without settling. It had been the custom for many to walk in the theatre Sunday, saying "Booking office," as notification they were there to see the new acts in the show.

J. Herbert Mack investigated to ascertain when the "Booking office" had increased its staff. He left word that those who saw must pay for seeing, and they did, the whole 108. It made a difference in the receipts of around \$50.

KEITH BUILDING.

Cincinnati, Dec. 3.

B. F. Keith and George B. Cox will erect a 12-story office building over Keith's theatre. The work will not interfere with the operation of the theatre proper, which stands back some distance from Walnut street.

TICHENOR-GRAND SITE.

It's the Tichenor-Grand, according to a revised story of the "International Restaurant" proposed for Broadway, and not the northeast corner 49th street that will hold the eating and dancing proposition of C. J. T. Billings, Sam H. Harris, Sol Bloom and others interested.

Sydney S. Cohen, who has the 49th street corner says that while it is being negotiated for, he is almost positive the restaurant idea is not the purpose of the intending purchasers of his lease.

The Tichenor-Grand building is a riding academy at the Circle. It had been reported David Griffiths and some friends in the picture business intended taking that site for an exclusive movie house, but the restaurant rumor connecting it with the International people has an authentic sound.

ORPHEUM MANAGER MOVES.

Winnipeg, Can., Dec. 3.

Clarence L. Dean, manager of the Orpheum here since its opening three years ago, has left that post. He will go to Boston. His successor is E. J. Sullivan, of Chicago.

MISS MARBLE, GEN. REP.

Commencing next Monday Anna Marble assumes the post of general press representative for the A. H. Woods enterprises.

KREMOS AT THE PALACE.

The Kremos, a foreign acrobatic turn brought over here by the Shuberts, have been taken over by the United Booking Offices. They will appear next week at the Palace, New York.

The act would have opened with "Hop O' My Thumb" if it had reached New York in time. Through Eva Tanguay being at the 44th St. Music Hall next week, the addition of the Kremos to the bill there would have made it too expensive. The Kremos receive \$1,000 weekly, and were booked by H. B. Marinelli for eight weeks on this side.

TANGUAY GOES TO 44TH ST.

The 44th Street Music Hall will have the Anna Held road show as an attraction for two weeks starting Dec. 22, and following the similar engagement of the Eva Tanguay show.

Miss Tanguay opens at the Music Hall Monday (Dec. 8) for two weeks, with her own company, besides "Any Night," the sketch there this week, and Bernard and Weston, also of this week's bill.

For the New York stay Miss Tanguay will sing several new songs. Among them are "It's All Been Done Before, But Not the Way I Do It," "Mother Eve," "Sticks and Stones Will Break My Bones, but Names Will Never Hurt Me," "There's a Method in My Madness," "I Want Somebody to Go Wild With Me," and "When I Come Back on Earth."

Miss Tanguay will also show Broadway her new dances, called "Waltz and Tango a la Tanguay."

The newlyweds were in New York last Sunday, when they called upon the parents of Johnny Ford. While here Miss Tanguay ordered a complete new wardrobe from a Fifth avenue modiste for the Music Hall engagement.

The Held show will cut short its western tour to make the New York stand, probably jumping from Seattle, where the show is due Dec. 14-15. It will lay off the remainder of the week before Christmas after reaching New York, until the 44th Street opening. Today the Held show is at Eugene, Ore., tomorrow (Saturday), Salem, Ore.; 7-9, Portland.

The Palace has been holding back its program announcement for next week and is undoubtedly strengthening its bill to stand off the strong opposition it will encounter in the Tanguay metropolitan engagement.

In the mad scramble to secure a strong attraction to stand off the Tanguay invasion of the metropolis, the Palace submitted a large offer to Beatie Abbott, but Daniel V. Arthur refused to permit her to enter vaudeville as she opens Christmas Day as prima donna of the western "Robin Hood" company.

SHEA'S POP IN WOONSOCKET.

Woonsocket, R. I., Dec. 3.

The Woonsocket opera house has passed into the control of the P. F. Shea Amusement Co., which inaugurated a pop vaudeville policy under its booking direction last week. The O. H. has been renamed the Park.

One night a week will be devoted to traveling combinations.

SMALL TIME IN FAR EAST.

Shanghai, Nov. 10.

"Pop" vaudeville of the American kind has invaded the Orient, almost to the exclusion of the older forms of entertainment. There have been no shows at the Lyceum here for some time. The house is run by the Amateur Dramatic Society and is given over to amateur performances and traveling companies, but has been dark.

The "pop" houses are the Apollo (S. Hertzberg, proprietor; A. Popovich, manager) and the Victoria (A. Ramoa, manager and proprietor). Both are fairly successful. Typical bills are Wise and Milton, American colored team; Nada Moret, George Martinetti and Albert Grossi, all of whom recently finished an engagement at the Apollo, where Pathe films are screened. Some of the acts go from here into the Bijou, Hong Kong. At the Victoria are Two Colliers, from the States. Gaumont films fill out the bill.

There is a picture house in each of the outposts of importance such as Hankow, Tientsin and Peking and Hongkong, where also the Amateur Society runs a legitimate house.

A new theatre is under construction in Peking, opposite the Austrian legation. A. Barry, owner of the Tientsin house, will operate it. It will seat 700.

Bert Flatt, of Sharp and Flatt, is touring in the interior with a picture outfit. He reports good business. The Court Cards are playing up from Singapore and are due here shortly.

"I WILLS" REVIVED.

The "I Will Club" was brought back to life in the Hammerstein Chapel this week, mainly through the exertion of Harry Mock, the Hammerstein superintendent, who could not bear to see his favorite pass away, unmourned.

At a meeting of the regulars held in the usual way, it was voted to give a banquet and the Hotel Astor was selected, the banquet to take place as soon as the Astor sent word it would be all right.

Among the original members of the society who have agreed to stand for the I Will Club once again are J. Newton, Joe Keaton, Robert Dailey, Harry Arthur, Wynnie Sheehan, Frank Waldo, Harry Mock, Tom McKenna, Jim Betts, Fred Mitchell, William Lawrence, Bill Betts, Igoo, Tad, Tom Powers, Johnny Cantwell, Tim McMahon, Dick Rudolph, Bill House, Charlie Gebest, M. Hurlburt.

DeWitt Wheeler's application is pending. He has been suspended on charges preferred against him by an unknown. The charges are based on the allegation that Mr. Wheeler had a slide painted sideways and it has been impossible since then for any operator to handle the picture without seeing visions of a sanitarium.

BLANCHE MEHAFFEY HERE.

Blanche Mehafeey, one of the best known sopranos of the west, who for many seasons has been the featured soloist with Weber's Band, has reached New York to make her Broadway vaudeville debut.

For her New York kowtow she will be assisted in a new act by Herbert Cyril, "the London Johnnie."

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Mado Minty will play the Grand, Albany, next week.

The Montauk, Brooklyn, will probably be dark from now until Christmas.

Ladysmith, Wis., has a new theatre under construction.

Elizabeth Almoney and Lee S. Kohn were married last week.

The Grazers are back in New York after seven months abroad.

The Schwartz Brothers have rejoined the Evelyn Nesbit Thaw show.

Rae Ward and Elza Corrans ("The Quaker Girls") have separated.

Arthur Hoops is ready for vaudeville with a comedy sketch of his own.

Florence Timpon has left Jean Bedini's "Mischief Makers."

Lew and Molly Hunting, formerly of the Four Huntings, have an act in "one."

The new Victoria, Dayton, O., rebuilt since the flood, was opened Thanksgiving Eve.

Mr. and Mrs. Carl Mills (Miller being of Mills and Lewis) are the parents of a girl.

Sammy Weston and Sidney Clare have reunited after a separation of six years.

A new company under the direction of Norman E. Fowler and Gil McAuliffe is being routed for a tour of the middlewest in "Kentucky Sue."

"The Deep Purple" is going out again, the producing rights to this piece having been obtained by Reynolds & Ross for Utah and Idaho.

Thanksgiving in Paterson, N. J. Louise Weston of "The Follies of the Day" was married to Charles Pulsen of New York (non-professional).

Alfredo sails Dec. 13 on the Olympic for a three years' tour of the world, engagements being included in Europe, Australia and South Africa.

Gustave Werner, formerly with "The Enchantress," has been engaged by Charles Frohman for the leading tenor role in "The Laughing Husband."

The New York police arrested 350 auto speeders early this week. Alex. Carr, of "Potash & Perlmutter," and Paul Durand were in the number fined.

"Marrying Money," a new show which Gilbert Miller expected to produce out of town this week, has been postponed.

Carolyn Lawrence suffered a relapse last week and the physicians reported that an immediate operation was necessary to save her life.

The Amphion, Brooklyn, after a short stock regime, is now playing an 8-act vaudeville show from the United Booking Offices books.

Sun Brothers' Show is still out, playing Alabama and Georgia. The show is expected to make its last stand at Ludowici, Ga., Dec. 8.

Another new show, "Adolph and Philipp," is being organized for a tour of the Stair & Havlin houses.

Of the new shows scheduled for rehearsal before the holidays is "The Party of the Second Part," the Edward Peple piece which will be staged by Edgar MacGregor.

The Aronson Amusement Co. (Lou Aronson and Ed Wiley) of Chicago has organized a traveling company to take to the road in "McCarthy's Mishaps."

A. M. Bruggeman of the Empire, Paterson, N. J., again installed his old male orchestra. A new leader, however, is now in charge. Women for a time furnished the music.

"The Other Man," a short story by Mabelle Heikes Justice, which recently appeared in the Cosmopolitan, has been dramatized by Edward Pollard as a one-act playlet.

Will H. Fox ("every few inches of him a gentleman") is returning to America, and will first reappear at Hammerstein's Dec. 22, placed by Jenie Jacobs.

David Warfield will be guest of honor at a dinner at the Hotel Astor Dec. 14 given by The Friars. Charles Emerson Cook is chairman of committee on arrangements.

"The Pirates," under the direction of a Mr. Farrington, now in rehearsal, opens either Dec. 18 or 20 in South Bethlehem, Pa., for a tour of the middle east.

Cyril Maude, playing repertoire at Wallack's under the Lieblers' management, will produce "The Headmaster" at the conclusion of the "Grumpy" run.

Bobby Harris will open his new Dyckman theatre at 207th street and Broadway, Jan. 1, with "pop" vaudeville and pictures. The house will seat 1800 and will be booked by Adams & Rosenbaum, agents.

Worthy Butts, who has been with the Morgan Litho Co. as its general manager here, has severed connections with the firm and is now the prime spirit of the newly organized Greenwich Litho Co.

A report the Riverside is going into stock Dec. 15 is untrue. The William Fox offices are planning to open their new 97th street and Broadway theatre with "pop" vaudeville at that time, but so far no set policy has been decided upon for the Riverside.

Harry J. Moseley, in vaudeville with his own sketch, "45 Minutes Married," has had his time set back so that he can join the Pickert Stock company which will tour the south. Nell Claire, of the Moseley act, will remain in vaudeville, doing an act with her sister, Mildred Claire.

For the big Christmas Dinner benefit, Cohan & Harris are getting up there will be offered an act from "Seven Keys to Baldpate," in which George M. Cohan will play the leading role now in the hands of Wallace Eddinger. Cohan created the role during the illness of Eddinger resulting from the automobile accident which occurred in New England just before the premiere in Hartford.

The Metropole Hotel, 809 N. Twelfth street, St. Louis, has passed into the hands of Elmer E. Campbell, who also owns the Regent, New Regent and Leland Hotels there. He proposes to make the Metropole the headquarters of show folks playing in St. Louis. It has a \$50,000 lobby and reading room. Harry H. Smith is the manager. Campbell claims to be the original "first theatrical hotel owner" in the United States.

Tommy Gray told a small town vaudeville manager last week over the phone he did parody whistling and dialect dancing. The manager wanted an act for Saturday night. Was willing to pay \$5 for a good turn. Tommy was in Philadelphia when the phone rang in the agent's office. After Mr. Gray finishing explaining about his act, the manager told the agent he could go as high as \$6 for that fellow, and if he could get him for five, the agent could have the other dollar.

TOMMY'S TATTLES BY THOMAS J. GRAY.

Santa Claus is getting his props ready for his annual one-night stand.

The legits are starting to lamp that little clause in their contract which reads "half salary Christmas week." 'Tis a tough life, lad.

Most every theatre in the country is going to have a Little theatre. Most of the big theatres only have a "little audience," so what's the difference?

How Small Time Quartets Ask for Work.

Spokesman.—Want a Quartet?
Agent.—Nope.
S.—How about a trio?
A.—Nope.
S.—Can you use a double?
A.—Nope.
S.—Well, how about our comedian as a single?

If there weren't a "No. 2 spot" a lot of acts would have to think up a new excuse for flopping.

Jubilee and Anniversary must do a great act. They are headlining all over.

Old Stuff for the Legits.
"I'm a very bad rehearser—but I'll be all right the opening night."

"When I get on my make-up and see the foot lights, everything comes back to me."

"You know I wasn't supposed to play this part in the first place."

"Just give me a crack at that other part and I'll show them."

"It's funny they won't let me in New York."

"Well, I've been carrying the whole show."

"The star is getting sore at my notices."

"They'll pay me next season after what I've done for them this year."

"I know I'm the type—they need me."

"I guess I'll jump out and go into vaudeville."

"What is it they give you, 40 or 42 weeks?"

You can't blame actors for putting picture films in their act—audiences are so used to applauding the reels and letting the acts go unnoticed that something must be done to move them.

Agent looked
Act was booked.
Per cent? Just five
Act was "hooked."

To save time the telegraph offices near Times Square have a one word code that covers two sentences. The sentences are "Best they would offer—advise you to accept."

Since the rathskeller acts are not so much in demand, the service in some of our cafes has improved.

What are you going to give your agent for Christmas?

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Very Few Theatres Bragging About Receipts. More Under Than Over \$6,000 Weekly. Some Big Productions Tumbling. Only Two Real Capacity Drawers. "Peg O' My Heart" Breaks Its Own Record at the Cort in 51st Week.

The oldest showman can not recall a season that has brought so much talk about "bad business" as the present one. It is claimed not over 12 shows are making money on the road. Several big productions have been forced to close so far, while myriads of smaller shows have passed away.

In New York theatres that can brag of receipts are very few. But two local houses are playing to continual capacity. These are the Astor ("Seven Keys to Baldpate") and the Cort ("Peg o' My Heart").

For the past two weeks (with allowance made for Thanksgiving Day), more metropolitan plays have been drawing in under \$6,000 gross on the week than over. This was settled when a party at a table which included a representative of both big legit booking offices tallied up the gross for each house the week before.

"Too much show business" seems to be the summing up of the condition, in New York as well as elsewhere. "Too much show business" takes in moving pictures, with the feature films, where a person may be satiated with dramatics and action in pantomime for an admission fee considerably under \$2. "Traffic in Souls," a feature film at Weber's, did over \$3,500 last week, with a straight price of 25 cents.

The legitimate producer is becoming worried. Thanksgiving passed and not much in the way of patronage expected before the holidays, and from then the season going into Lent, he is dubious about putting on new shows, with the uncertain prospects. The season's bad start has deterred many new plays from being seen. One producer has approved of three manuscripts and stands ready to produce them when conditions brighten up.

VARIETY's monthly estimate of the box office takings in New York and Chicago, with the weekly average since last reporting (rather than last week which had Thanksgiving) taken as the basis, is as follows:

"Adele" (Longacre) (16th week). Has had prosperous run since opening, but giving signs of dropping off. "At Bay" (39th St.) (10th week.) Between \$5,000 and \$6,000 weekly. "Gen. John Regan" (Hudson) (5th week). Doing close to \$6,000. Mis-casting of piece reported to have injured excellent play.

Grand Opera in English (Century) (13th week). Still losing money, with no hope of turning a profit on this venture. Interest and crowds dying off.

Hippodrome ("America") (15th week.) Business somewhat under average and will likely remain that way until Xmas. Matinees feeling it mostly.

Peg O' My Heart (Cort) (51st week). Got bad start before first night audience through long, draggy performance of an English pantomime that had been too thoroughly Americanized. Should have had its premiere at a matinee. Essentially children's play, and with nothing else for the kiddies in New York just now will hold up well through their support. Opened Thanksgiving Eve. Did \$2,800 at the Saturday matinee and \$3,000 at night, though Saturday night house not capacity. Nearly an hour taken out of piece following first performance. Now reads more English. Daily matinees commencing Dec. 17.

Cyril Maude (Wallack's) (6th week). Maude in "Grumpy" would have been season's hit in upper Broadway theatre. Even under adverse conditions, reported to be doing \$10,000 a week. "Grumpy" held back too long. Best thing in Maude's repertoire so far shown.

"Nearly Married" (Gaiety) (14th week). Not much change since last reported. Around \$6,000.

"Oh I Say" (Casino) (7th week). Couldn't get over to any big business. Changes in cast last week expected to help performance, but came too late for New York. Leaving end of month.

"Ourselves" (Lyric) (4th week). Pronounced great play but came in too late. Had it been the first of the "sex thing," would have had long run. Doing nothing in the business line. Leaves this week.

"Peg o' My Heart" (Laurette Taylor) (52d week). Did \$13,003 last week, breaking its own record at the Cort, where it opened the house just one year ago. Capacity all the time and is as strong on the drawing end as any play now in New York.

"Potash & Perlmutter" (Cohan's) (18th week). Slight falling off, but receipts remain around \$14,000 weekly.

"Prunella" (Little theatre) (7th week). Not doing great deal. About \$3,000 weekly in a theatre that can only hold around \$5,000 with full capacity. Will be removed to Booth, another Winthrop Ames house.

Princess (repertoire of sketches) (10th week). Not over strong at box office. Another 299-capacity like Little theatre. Getting \$2.50 and \$3 for seats. Needs another "Any Night."

"Seven Keys to Baldpate" (Astor) (12th week). This George M. Cohan piece holding up to the capacity notch, running over \$11,000.

"Sweethearts" (Chrisie MacDonald) (Liberty) (14th week). Move from

Amsterdam to Liberty not helpful. Doing around \$9,000.

"Tante" (Ethel Barrymore (Empire) (7th week). Though "Tante" is a winner and stories are out of Miss Barrymore's long run in it, "paper" is around for the show and receipts are between \$9,000 and \$10,000, considerable under the gross capacity of the Empire.

Forbes-Robertson (Shubert) (9th week). No abatement of interest in this English actor, who is playing to between \$11,000 and \$12,000 weekly. Much difference in the handling and placing of Forbes-Robertson for New York, with that extended to his fellow countryman, Cyril Maude at Wallack's.

"The Auctioneer" (David Warfield) (Belasco) (11th week). Warfield doing around \$13,000, not satisfactory to himself nor David Belasco, his manager, through the star's ability to draw full capacity on the road at 75-25 terms, with an assured gross if the capacity is there of \$19,000 or \$20,000 weekly. Will leave the Belasco in two weeks. For Chicago. To be followed at the local house by Belasco's production of Henri Bernstein's play, "The Secret." Secret."

"The Family Cupboard" (Playhouse) (17th week). Maintaining a steady gait that hangs around \$6,000.

"The Great Adventure" (Booth) (9th week). Financial fizzle. Not getting over \$4,000. Will move out shortly. New house and new play. Little attention given to either.

"The Little Cafe" (Amsterdam) (5th week). "Fearfully miscast" is the opinion expressed upon this Klaw & Erlanger production that pushed "Sweethearts" out when the latter was doing around \$13,000. "Little Cafe" barely exceeding it. Between \$14,000 and \$15,000, not considered a success at that figure. Extra advertising necessary to hold business at this mark.

"The Lure" (Elliott). Getting between \$4,000 and \$5,000.

"The Madcap Duchess" (Globe) (4th week). Around \$9,000. Not commensurate with kindly expressions of those who have seen piece. H. H. Frazee sold his interest last week for \$15,000, without having invested a dollar. Music publisher reported to have been the buyer.

"The Man Inside" (Criterion) (5th week). Not the hit anticipated. Doing between \$6,000 and \$7,000. Recital of story in reviews appeared to have left impression piece is too preachy. Reports of its author's, Roland B. Molineux, mental troubles not calculated to do the Criterion box office any good.

"The Marriage Game" (Comedy) (5th week). Received extraordinary notices but cannot get started. Management doesn't understand reason for public passing up shows. Between \$4,500 and \$5,500.

"The Miscalculation" (Fulton) (2d week). Started poorly, but claimed to have taken a spurt at the boxoffice.

"The Pleasure Seekers" (Winter Garden) (6th week). Not doing big for a Winter Garden attraction. About \$14,000 average is claimed. Might be good road show at popular prices.

"The Strange Woman" (Elsie Ferguson) (Lyceum) (4th week). Miss Ferguson's individual hit in this per-

formance very marked. Show not doing over \$5,000.

"The Temperamental Journey" (Republic) (15th week). Nearly through run. Nothing announced to follow.

"To-Day" (48th St.) (10th week). Between \$6,500 and \$7,000.

"Within the Law" (Eltinge) (66th week). Closing day of long engagement settled upon. Receipts now around \$7,000 weekly.

Chicago, Dec. 3.

Business has been fair for the past month in most of the large houses. Weather conditions have been exceptional. The one cold snap cut in a little but not much. There have been no very bad failures. The closing of "A Trip to Washington" in the middle of the season has caused some comment. This is the first time in a long while the La Salle annual show has not run through the full season. The long run of William Hodge at the Garrick in "The Road to Happiness" is also a matter of note.

"High Jinks" (American). High class show, did \$9,000 last week.

Repetoire (Blackstone). Meeting with only fair returns. Receipts between \$6,000 and \$7,000 last week.

"The Beauty Shop" (Cohan's). Raymond Hitchcock and company playing to excellent returns. Takings are around \$10,000.

"A Modern Girl" (Cort). About \$6,000 weekly. Strong attraction and should do better.

"The Road to Happiness" (Garrick) (14th week). Doing about \$12,000.

"The Firefly" (Studebaker). Emma Trentini and a good company. Receipts near \$9,000 mark.

"Oh, Oh, Delphine" (Illinois). Has not been an unqualified success. Between \$8,000 and \$9,000 last week.

"The Traffic" (Howards). White slave play acted by a western company taking in \$5,000 weekly.

"Romance" (Princess). Doris Keane is still meeting with considerable success, although receipts have fallen off a little. Playing to \$9,000.

TYING UP PAVLOVA.

The path of the Pavlova company now touring is being strewn with attachments, secured by Ben Atwell, who insists he has a partnership interest in the present company operating the Pavlova tour. His claim, says Atwell, dates from an agreement originally entered into between himself and Max Rabinoff.

At Washington the bailiffs held back \$800 of the Pavlova box office receipts and at Cleveland last week the amount was \$7,400. In each instance a bond was given. Nathan G. Goldberger, who represents the Pavlova management, says that all claims alleged against the company will be fought to a finish.

The Cleveland action with Atwell as the plaintiff, made as defendants, The Pavlova-Ballet, Incorporated, Enterprises of Max Rabinoff, Incorporated, Richard G. Herndon, manager for the Pavlova company, and R. H. McLaughlin, manager of the Colonial theatre, Cleveland, where the dancer appeared.

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

INTERNATIONAL COPYRIGHT THROUGH STATE DEPARTMENT

Dennis F. O'Brien in Communication With Washington to Obtain This End. Principally Wants to Protect American Stage Material in Canada. Exchange of "Proclamations" Will Do It. Ultimate Result May Be Copyright Protection All Over the World

By virtue of the efforts of Dennis F. O'Brien, the theatrical attorney (of O'Brien, Malevinsky & Driscoll) an international copyright protection may be given to writers, authors, producers and all Americans (including music publishers) who have reason to want stage material and manuscript made safe from "lifters."

Mr. O'Brien has been in Washington consulting with former Governor Folk of Missouri, now attached to the State Department. The New York attorney suggested to Gov. Folk that the State Department request of Great Britain the entering of "An order in council," in other words a proclamation stating that Government extend protection to manuscripts in England, under whose law the benefits of copyright attaches as soon as the play takes tangible form.

The issuance by England of such an "order in council" would carry the protection to its colonies, one of which is Canada, where there now exists no copyright protection against the theft of American plays. Canada has grown notorious in "lifting" successes made on this side of the border. There are said to be over 500 cases where American made and written pieces were re-produced for Canada, mostly in stock, without permission or payment of royalty. Some of the traveling plays of this character in the Canadian provinces have been routed into the American northwest territory, where they have played until discovered.

Mr. O'Brien's movement is looked upon with favor by the State Department. The present copyright law has merged into it what was known as the "common-law rights of authors." The common law previously could be invoked for "use in trade" in matters affecting material that was copyrighted, but that recourse no longer exists. The exchange of proclamations by various governments would be made without legislative action, and give all manuscript material the same rights, if only copyrighted in the country where written, as though actually written, produced or copyrighted abroad.

A draft of the proposed resolution is being made by Mr. O'Brien for submission to the State Department. If the proposed plan of exchange is agreed upon by America and England, Mr. O'Brien will attempt to induce other countries to follow the Anglo-Saxon example which may afford copyright protection all over the world.

It appears to be the opinion of everyone who has the subject at heart that the theft of stage material is a most dangerous element to the American theatrical business. This does not ap-

ply to the legitimate stage alone, but to nearly all branches as well. It was with this situation in his mind that Mr. O'Brien evolved the idea of having England and America exchange courtesies for the mutual protection of their citizens.

AUTHOR'S SOCIETY INCREASE.

Since the original announcement in VARIETY of the formation of an authors' and composers' association along the lines of the French Society of Authors, a few weeks ago, the membership has increased from 14 to over 400.

When perfected it is proposed to seek legislation that will permit the exaction of a royalty from orchestras and others for rendering musical compositions in public.

'PLEASURE' SHOW FOR ROAD.

When "The Pleasure Seekers" completes its Winter Garden engagement, which will probably be just after the holidays, the show will go on the road.

It is denied by the management the production will be shown at Marcus Loew's Broadway theatre at one dollar admission scale. The Broadway may be in the throes of back-stage alterations for the purposes of Mr. Loew's "one-dollar musical comedy" idea. It is not made known at present what will be put on there to follow the pictures if the latter are removed.

The "Pleasure Seekers" management claims the Winter Garden has been doing from \$14,000 to \$15,000 weekly, with last week (including Thanksgiving) over \$16,000. The show costs about \$8,500 to operate, "standing still." The road cost of the company will be about \$10,000 weekly. Some changes in the cast may be made before "The Pleasure Seekers" goes out.

It is said that the lease under which Loew obtained the Broadway theatre restricts the policy of that house under his management to an entertainment that does not include the legitimate.

GAIETY EXPECTS MARIE.

San Francisco, Dec. 3.

Marie Dressler is expected to arrive Saturday to close for an engagement at the Gaiety, following the forthcoming "Girl at the Gate" revival.

Irene Franklin will reach Frisco tomorrow to start rehearsals for the "Gate" show. Burt Green jumped to New York Wednesday from Milwaukee and left for San Francisco Thursday.

Jake Rosenthal, the Gaiety manager, leaves for Los Angeles Thursday to arrange for the opening there of "The Candy Shop" Dec. 14.

COX BUYS FOR \$600,000.

Six hundred thousand dollars passed some days ago from George B. Cox of Cincinnati to Andrew Freedman and Samuel Untermyer, of New York. With the transfer of the money went the transfer of the two New Yorkers' interests in the Shubert theatrical enterprises. The purchase gave Mr. Cox a total investment of about \$1,500,000 with the Shuberts, but makes no difference in the managerial end of the theatrical ventures, as an agreement between the Shuberts and their stockholders gives them absolute say in the operation of the theatres and attractions, besides taking away the voting power of the stock, according to reports.

Messrs. Freedman and Untermyer wished to dispose of their holdings, and Cox, in view of the amount he had already invested, decided he was the one to buy, the story says.

The money invested by the New Yorkers was put into the concern a couple of years ago, at a time when Mr. Untermyer thought he would be able to bring the then opposing legitimate factions together. This was not accomplished by him, however, although later J. B. Rhinock (who represents Cox in New York and is also financially interested in the Shuberts) managed to have Klaw & Erlanger and the Shuberts reach an understanding through his intervention. Rhinock stands well with both sides.

A story about that A. L. Erlanger brought into the Shubert business through Cox as a "dummy," in the purchase of this \$600,000 block of stock, is stoutly denied.

Cincinnati, Dec. 3.

George B. Cox says he will transfer part of his recent purchase of stock in the Shubert enterprises to the Shuberts, making himself and them equal owners.

Mr. Cox leaves for New York tomorrow. He doesn't think the Shuberts will go into vaudeville. Mr. Cox will retain his residence in Cincinnati.

MUSIC PUBLISHING BACKERS.

The latest music publishing recruit to the theatrical managerial, or financial, ranks is Henry Watterson. He is said to be putting up the money for Thomas W. Ryley in the latter's exploitation (in association with Klaw & Erlanger) of "The Queen of the Movies," an Americanized version of the Berlin success, "Kinokoengin."

This will make the sixth metropolitan music publisher who has interested himself in the financial end of legitimate theatricals. Last week G. Schirmer is understood to have purchased the entire interest in "The Madcap Duchess," Harry Von Tilzer is now devoting himself assiduously to the exploitation of "To-Day" at the 48th Street theatre, Henry Stern has some money in the starring tour of Edmund Breese in "The Master Mind," the Witmarks have for years been taking flyers in shows, and Charles K. Harris has written and is willing to back a melodrama.

As one publisher remarked, in commenting on the situation, "We've got to do something."

STOVER VISITED ANNA HELD.

According to advice from out of town, the much-sought-for Charles B. Stover, ex-park commissioner, has not been in hiding, but, as has been claimed, is taking a much-needed vacation. The same source of information goes on to say that Mr. Stover has taken friendly interest in Anna Held and that he has devoted his period of recreation to visiting along the itinerary of the Held show.

The acquaintance between Miss Held and Mr. Stover dates from last summer, when Miss Held was taken to Central Park by the Kinemacolor Co. to pose for a series of colored moving pictures. It was necessary to secure a permit to take the films and the then commissioner was on hand, according to the actress numerous courtesies.

It is said that from the moment he was introduced to Miss Held Mr. Stover sought and succeeded in cementing the friendship thus begun.

"DAMAGED GOODS" TOO STRONG.

Boston, Dec. 3.

"Damaged Goods" was too strong for Boston. Monday night the Tremont was mobbed, tickets in the hands of the speculators selling as high as \$20 a pair and fully 1,000 men, women and girls being refused after they had fought their way to the ticket office.

Police Commissioner O'Meara sent Attorney Leo Rogers, his private secretary, as censor for his department, and the mayor sent several morality experts, including Chief Clerk John Casey and C. Howard Walker, a leading architect, although how the mayor connects architecture with public morals as regards the disease mentioned in the play, is unknown.

Mayor Fitzgerald himself appeared late and listened to part of the play. Tuesday afternoon it was announced that while the complete expurgation plans were not ready that the role of "The Girl" played by Adrienne Morrison (who in real life is the wife of Richard Bennett, the star) will have to be killed entirely, the idea of a woman of the streets discussing her life being too strong for the mayor.

Prior to the first performance an agitation was stirred up which would have made a press agent worth a thousand a week, but which in the main was done by the agitationists who fill Boston from the Back Bay to the North End. "Damaged Goods" will probably play capacity for the original booking of three weeks.

PLAY FOR ADULTS

Detroit, Dec. 3.

When the Washington theatre stock opened with its production of "The Leper," a new play which is said to be in line for a legitimate production next season, the programs carried the announcement the piece "was not for the young and immature."

DISAPPOINTED MANAGER.

Portland, Me., Dec. 3.

Julius Cahn will bring suit against Franklyn Munnell for \$2,500, alleging breach of contract by the leading man of the Jefferson Theatre stock company, who sent in no resignation and failed to appear last Sunday for rehearsal.

WITH THE PRESS AGENTS

Cincinnati, Dec. 8.

According to report, Carlotta Thompson Brown, the woman broker who was convicted of embezzling \$11,000 from one of her clients, has received an offer from David Belasco to go on the stage. Mr. Belasco will please not laugh until he finishes this article. There is a slight hitch in the plan to put Mrs. Brown in a company as the leading (not misleading) lady. Just a small difficulty. She has to serve an indeterminate sentence of from one to ten years in the state penitentiary. She will have plenty of time to rehearse. The dope says she will star in a get rich quick play. Or all the weird stories ever press agented, this is the weirdest. A cruel joker suggests that she might do a singing act when she gets out, as she will get plenty of practice running over the bars. Ouch!

J. W. Lettbridge, of London, is representing Tom Terriss, who is to present a repertoire of Charles Dickens' playlets through Canada, starting Christmas Day.

The first professional matinee of "Peg O' My Heart" will be given by Lauretta Taylor and her company next Friday afternoon at the Cort.

Forbes-Robertson's first appearance in America as Othello will be made at the Shubert Monday night, Dec. 15. Gertrude Elliott will appear as Iphigonia, and S. A. Cookson as Iago.

Bob Irwin is back in town after experiencing his first job ahead of a musical show. Irwin went out with "The Innocent Sinner," now in New York for repairs.

"Help Wanted," the new Jack Lall play, is not to have its premiere in Milwaukee, as originally planned, but instead will have its first production in the Oliver, South End, Dec. 19-20, opening at the Cort, Chicago, Dec. 21.

"The Things that Count," a new American comedy by Laurence Eyre, is replacing "The Lure" at the Elliott, Dec. 8. It's a William A. Brady production which had its first performance in Wilmington, Del., a few weeks ago. In the show are Alice Brady, Florine Arnold, Albert Reed, Howard Estabrook, Hilda Englund, Wallace Erskine, Nick Long.

A special performance of "Hop O' My Thumb" will be given Monday afternoon, Dec. 19, for the benefit of the Hebrew Technical School for Girls at the Manhattan Opera House. Mrs. Nathan Myers is chairman of the committee on arrangements.

When the Shuberts produce "The Midnight Girl," the featured role will be handled by George McFarlane, late of "Caprice." Edwin T. Emery will stage the show.

H. J. Yorke no sooner landed in New York from his short season with "Kindling," which closed in Savannah, than he started out Monday in charge of "The Arm of the Law," the new Wee & Lambert production which is going over the State & City time. Elizabeth Cannon is principal woman.

William L. Wilken has been assigned the advance for the Gaby Delays show. He was lately connected with "High Jinks," which has been playing Chicago, but is slated for a New York showing soon.

W. J. Gilman is scouting ahead of the western company of "Madame X."

Arthur Hopkins' new play, "We Are Seven," had an opening at the Apollo, Atlantic City, Wednesday night.

The press agents along Broadway are snickering very hard. They heard Walter J. Kingsley, in charge of the B. F. Keith press bureau, offered to give any press agent advice. "Yes," they say, "Kingsley will, eh? That's funny, for there are mighty few press agents who need advice as badly as he does himself."

A Thanksgiving dinner was given at the Oriental Hotel. Digging money by ushering at the "Office 666" company by W. G. Tisdale, manager. J. M. Abrams, the advance man of the troupe, was the principal entertainer of the evening. Among the guests were George Arny and "Chick." Evans of the Dallas opera house. Covers were laid for 25 persons. When the festivities were at their height, Tisdale shouted "15 minutes" and the bunch scattered for the operty house.

Charles Pope, former night city editor of the New York American, is handling the dramatic reviews for the Journal of Commerce. Philip Mindil formerly wrote the J. of C. criticisms.

Sol Myers is now managng the May Howard burlesque house. D. H. Williamson is doing the advance.

Ben Atwell shipped out a story about an Indian girl earning big money by ushering at the Hippodrome. Ben owned the Pavilions show on the road to be attached recently as another reminder that his former partnership troubles with Max Rabinoff have not been settled.

Richard Lambert is no longer handling the press work for the Prospect in the Bronx. Economy is being practiced up there by the management. The announcements are being

sent out by the house manager. Rumor has it that the Prospect will flit back to its old stock policy after the holidays.

Philip Mindil, now associated with the picture game as general press representative of the Mutual, in declaring himself in on the new job took his "soup and fish" along with him. He gave the movie Beau Brummels a dash of his evening scenery at the Screen Club.

Lester Murray is grinding out the material for "The Rose Maid" on the road. Murray expects to be back with the "white tops" next summer.

George Degnon, for many seasons allied with the Buffalo Bill and 101 Ranch advance forces, is now handling a movie proposition on the road.

Gustav Werner, a well-known foreign tenor, has been engaged to sing one of the principal roles with the forthcoming "Laughing Husband" production.

A new playlet is announced for the Princess tomorrow night, when "Hail, Karl," a tragic thriller, will go on. The announcement also makes it appear that another change will bring "Russia" into the bill. The scene of the latter is a drinking house in St. Petersburg. The Princess management withdrew a playlet similar in title and locale at the opening of the season.

Oliver Morosco has received an offer to bring Laurette Taylor and "Peg" to San Francisco during the Panama-Pacific Exposition in 1915. It is proposed to build a theatre in the Exposition grounds for the purpose. Mr. Morosco has not decided.

Taylor Holmes has replaced Marcel Durand in the leading part of "Oh, I Say," at the Casino.

"The Lure" leaves the Maxine Elliott Dec. 9. "The Thing That Counts" will succeed. Two other Brady productions premiere not yet announced, are "Sylvia Runs Away" and a comedy by George Bradhurst.

H. H. Frazee has sold his interest in "The Madcap Duchess" to parties whose identity has not been disclosed.

The Sun printed a story Monday to the effect that the New York gamblers had paid \$100,000 in rent to retain their leases, hoping against hope that the incoming New York municipal administration might "let them get past."

PRESS OPINIONS.

RACHEL.

Mme. Kalich made brick without straw and gave an emotional performance that sometimes had the flush of great brilliancy in it. And at all times held her audience in rapt attention. Surely the actress scored a great personal success, but with that the audience had to be content.—World.

Not of absorbing interest.—Sun.

Merely as incidents "Rachel" is interesting as drama, but it does not quicken the pulses.—Herald.

What the play as a whole does is to tell rather a limping story of the actress's rise from obscurity to fame.—Herald.

HOP O' MY THUMB.

Combines all the charm of fairy tales, the animation of musical comedy and a sprinkling of vaudeville features which made the three and one-half hours of the opening performance seem no longer than two.—Herald.

To discuss it at great length would be to take too seriously what is obviously designed as the lightest sort of entertainment.—Times.

But there was always enough to please the eye, even if the ear could not continually rejoice in the dialogue and songs. And you didn't have to believe in fairies to enjoy it.—World.

But "Hop O' My Thumb" will have to be much more melodious, more humorous and vivacious if it is intended to serve as anything more than a holiday entertainment for children—youth ones at that.—Sun.

CHILDREN OF TO-DAY.

The children may become children of tomorrow, but are not likely to linger much beyond next week or two, for the piece, though well played, is as ally and senescent as any thing which has been offered in many a season.—Herald.

"Children of To-day," a play by Clara Lipman and Samuel Shipman, produced by Louis Mann last night, is perhaps the worst drama ever acted in the Harris theatre, a theatre that has had more than its share of flops.—World.

Sometimes it threatened to be burlesque, sometimes it tried to be comedy, but about all it succeeded in being was piffle.—Sun.

Not even a very friendly audience could keep its mind concentrated on the unreasonable story, its impossible characters and its showmen situations.—Herald.

AFTER TEXAS GUINAN CURE.

Los Angeles, Dec. 3.

The United States Post Office department has begun a prosecution of Walter E. Cunningham, promoter of the "Texas Guinan Fat Reducer," which was widely advertised in the United States. The Government alleges that Cunningham was guilty of a violation of the postal regulations in that he made false claims for the efficacy of his remedy.

Cunningham was prosecuted in Denver on a similar proposition. His "cure" there bore the name of Marjory Hamilton, a model, known as "the poster girl." The jury hung up and a mistrial resulted.

"Texas Guinan, Incorporated," had its main offices in Los Angeles. Its advertisements took the form of what purported to be an interview with the Texas Guinan. It made her say that she had gained her beautiful figure by using the fat reducer. The advertising copy was handled through a highly reputable Denver agency.

Many Los Angeles women testified before the Federal Grand Jury they had taken the remedy and it had failed to make good on the representations. It was sold for anything the promoters could get between \$3 and \$20.

Cunningham says he is being persecuted by the post office inspectors and declares he will demonstrate that his remedy did all he claimed for it.

Texas Guinan opened with "Hop o' My Thumb" at the Manhattan opera house Thanksgiving Eve. Since then Miss Guinan has "given in her notice" and will retire from the company.

EVEN BELASCO FEELING IT.

Although he has made no official announcement of it and probably won't, David Belasco will shortly close three of his road shows for the remainder of the current season—"A Good Little Devil," "The Governor's Lady" and one other.

This is the clearest indication of the poor business prevailing throughout the country that could possibly be quoted.

David Warfield in "The Auctioneer" leaves the Belasco in two weeks and goes direct to Powers', Chicago, for four weeks. The succeeding attraction will be Frances Starr in a new play.

"CRUSOE" ALL OFF.

The production of "Robinson Crusoe," with Bert Williams as Friday, announced by Klaw & Erlanger and Flo Ziegfeld, Jr., has been indefinitely postponed and Williams will return to vaudeville, commencing Jan. 13.

Klaw & Erlanger have cancelled preparations for all future productions for the remainder of the present season.

KOLB & DILL WANT PARK.

Kolb & Dill are negotiating for the Park theatre with the idea of presenting there a big company in a new musical show at dollar prices.

The Harris estate is averse to playing the attraction on percentage but would lease the house to the comedians for an indefinite run if a cash deposit of the first 12 weeks' rent is forthcoming.

MISS GEORGE REALLY ILL.

Boston, Dec. 3.

Grace George is believed to be really ill, although the reports that reached Boston—from the "try-it-on-the-dog" cities indicate that it was just as well she did have to cancel her engagement at the Majestic for Monday night in "Miss Jennie O'Jones," a comedy in which Miss George was to have been featured in the metropolitan premiere. The piece is being whipped into shape, although other reports indicate that it may be shelved.

Springfield, Mass., Dec. 3.

Wm. A. Brady is presenting Grace George in "Miss Jenny O'Jones" sponsored by Avery Hopwood, which is an out and out indicate blue to say the least.

In the hands of a less capable cast than Grace George, Julian L'Estrange and William Morris it would be dull and dreary. There is a tangle of husbands, wives and soulmates who imagine themselves mismated and their antics during a short three acts make the plot. The players themselves must have appreciated the lack of spontaneous humor for they proceeded to gag each other and add various by-plays and acrobatics.

It is hardly likely that any fixing up will help much. If it should last any length of time, it will be due to the drawing power of Grace George.

The local papers enthused over the star's work but spoke only fairly well of the piece.

HAMMERSTEIN, TOO.

The newly organized Chorus People's Alliance, at its weekly meeting at 43 East 22d street, last Sunday, added Oscar Hammerstein to its list of alleged delinquents, or managers who have failed to live up to their agreements.

Chorus complaints against Mr. Hammerstein said they began rehearsals Aug. 20 last, and have been rehearsing ever since without any pecuniary consideration, the opening of the new Hammerstein Opera House on Lexington avenue, for which they were engaged being repeatedly postponed. The latter part of Nov. was given as one of the times fixed for opening, then Jan. 1, and now Jan. 15.

DISSENSION STOPPED SHOW.

New Orleans, Dec. 3.

With the closing of the Al H. Wilson company and its departure for New York, stories arose that the tour was discontinued more because of dissension between star and management than owing to poor business.

While the show had lost some money up to last week, Wilson's refusal to co-operate in time of stress is said to be the most potent reason for the disbanding by its managers, Ben Stern and Louis Mayer.

It is reported Wilson will reassemble his company after the holidays and start anew, but under different direction.

"A Rolling Stone," Wilson's vehicle, made an excellent financial showing at the Crescent last week, attracting close to \$5,000.

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

GRANVILLE IN GARDEN SHOW.

The new Winter Garden production the Shuberts are preparing to follow "The Pleasure Seekers" with will have Bernard Granville in a principal role.

The arrangement was entered into this week between the Shuberts and A. H. Woods. The latter's consent was necessary, Woods having Granville under contract.

ZIEGFELD'S MIDWINTER REVUE.

About the middle of January Flo Ziegfeld, Jr., will push a "Midwinter Revue" onto a Broadway stage. Which one has not yet been decided upon. It was rumored the Amsterdam might be the house for the new production, but it is said Klaw & Erlanger have decided to retain "The Little Cafe" there until Ziegfeld's next series of "The Follies" is ready. That will be May 1 next, somewhat earlier than usual for the Ziegfeld summer girly piece.

Some scenes may be placed in the new midwinter show that Ziegfeld has noted in "The Follies of Darktown" at the Lafayette theatre in Harlem. It is played by an all-colored company. The Broadway manager has been at the house two or three times of late looking over the performance. He is said to have purchased the rights to a finale, as well as some other bits.

SHOWS IN FRISCO.

San Francisco, Dec. 3.

Business keeps up at the Gaiety. The receipts are overtopping everything here. Last week's gross was \$9,800.

The Columbia, with "Stop Thief," about \$7,000 last week, started off light this week.

Robert Mantell, doing \$7,275 gross last week, is holding up well this week.

The Tivoli is doing big business with pictures. Looks as though the movies were turning the house to the profit column.

The attendance is not what it should be at the Alcazar where dramatic stock continues.

"SEPT. MORN" AT LA SALLE.

Chicago, Dec. 3.

Dave Lewis will produce his new musical comedy "September Morn" at the La Salle theatre Dec. 14. The piece is to remain there for four weeks. Harry Askin will not be in charge. Messrs. Rowland & Clifford are sponsors and they will on this occasion make their debut as producers of \$1.50 shows in "The Loop."

"A Trip to Washington," now in its 15th week at the La Salle, is to go on tour under the management of Frederick E. McKay, for the past ten years manager for Blanche Ring.

"LITTLE BOY BLUE" REPORTED.

Sioux City, Ia., Dec. 3.

"Little Boy Blue" played here Saturday and Sunday to poor business. It is reported the show will close Dec. 6.

MOROSCO'S "PINOCCHIO"

"Auction Pinocchio," as played in German by Adolph Philipp at his 57th Street theatre, will be given in English by Oliver Morosco, who has secured the rights.

Edward A. Paulton will make the American version.

FROHMAN LET OPTION LAPSE.

The Shuberts have announced their intention of presenting in America "The Girl on the Film," which was believed to belong to Charles Frohman. Frohman even went so far as to apply to the United States Court for an injunction to restrain Lew Fields from presenting a moving picture scene in "All Aboard," alleged to be an infringement on a scene in "The Girl on the Film," which is a foreign piece, running abroad with success for the past two years.

Charles Frohman may have held an option on the piece for America, but he never exercised it and when it lapsed, the Messrs. Shubert snapped it up.

Thomas W. Ryley, in conjunction with Klaw & Erlanger, have another piece on the same subject, called "Queen of the Movies," but it is said the two plays do not conflict.

It is understood that the entire cast of principals in "The Girl on the Film" will be imported from England. The choristers are now being engaged in New York. While no theatre has been mentioned for the piece, it is likely to be first seen New Year's Eve at the Casino, replacing "Oh, I Say."

"A THOUSAND YEARS AGO."

Boston, Dec. 3.

"A Thousand Years Ago," presented at the Shubert for the first time on any stage Monday, will never set the world afire, although it was well received and furnished a pretty entertainment for those who like a spectacular romance of the Oriental type.

Percy Mackaye, the author, has wandered far, far away from the old story of Turandot and has introduced an anachronism in the form of a strolling band of Italian players in Persia. He made a neat little curtain speech and will remain here for at least a week touching up the production.

"A Thousand Years Ago" would be helpless and almost hopeless but for the excellent work of H. Cooper Cliffe as the leader of the troupe of vagabonds. Upon his shoulders falls the burden of the piece.

The other important part comes to Rita Jolivet as the Princess who handles the Oriental role with discretion except in its dramatic heights, when she became a little estranged from the role.

From a stage manager's standpoint, "A Thousand Years Ago" was one of the best handled spectacles ever offered on a first night, everything running smoothly. The spectacular parts will do much toward saving the venture. J. C. Huffman staged it. The remainder of the cast includes Frederick Warde, Fania Marinoff, Jerome Patrick, Frank McCormack, Edmund Roth, Sheldon Lewis, Bennett Kilpack, Allen Thomas and Joseph Smith.

"NO. 2" "TO-DAY."

Chicago, Dec. 3.

A second company playing "To-Day" will be brought out here within the next two or three weeks.

Henry Kolker will be leading man. Either Julia Dean or Ann Murdock will have the principal feminine role. The original company is at the 48th Street theatre, New York.

STOCK

PLAYERS LEAVE ORPHEUM.

Cincinnati, Dec. 3.

There was another disagreement between Manager J. Herman Thuman and several of his players at the Orpheum stock company this week, with the result that Nora Shelby and Wilfred Rogers, principals, will leave next week. Rogers came to Cincinnati only a couple of months ago. Both resigned.

The trouble occurred, it is said, when Thuman relied entirely on his own opinion in casting the players, adhering to his announced intention of not giving the leading parts to any particular person. Rogers and Miss Shelby will go to New York.

Lillian Kemble, formerly of the Forepaugh Stock in this city, and Charles Gunn, will replace the couple.

"BUNTY" IN STOCK.

New Bedford, Mass., Dec. 3.

"Bunt Pulls the Strings" has finally reached stock. The first production of it to be made in this way is being arranged by the Lester Lonergan Players, who will produce it at Hathaway's theatre here.

CLIFFORD DOESN'T OPEN.

Franklyn Clifford is not opening his proposed Stapleton, S. I., stock company.

This fall Clifford first got people lined up for the West Indies and after this blew up he engaged players for the Richmond theatre (Stapleton, Staten Island) through Paul Scott's office. The company never got started. Soon after Clifford was reported to be recruiting a company with the Packard Agency and a short time later at Wales Winter's office.

KEEPING IN STOCK.

Chicago, Dec. 3.

The Oak Park theatre, controlled by George Gatts, of the United Play Co., is not changing policy at present, despite reports to the contrary. It was reported the house was going into pictures and vaudeville. So far stock bills have been booked well up into January anyway.

DeForrest Dawley has closed an engagement with the Luke Conness Stock company, Wilmington, Del.

Florence Pinckney, leading woman of the Malley-Denison Stock at Lawrence, Mass., closed with the company Nov. 22, owing to illness.

Jerome Renner did not go to Lindsay Morrison's stock, Chelsea, Mass., as originally planned, remaining in New York to join the Wadsworth Players. Morrison engaged Harold A. Jarrett in place of Renner.

The Emma Bunting Co., which closes New Orleans engagement this month, is slated to go into the Lyric, Memphis, for an expected winter stay, Jan. 1.

Luella Smith is playing a special engagement as the giggling girl with the Poll stock production of "The Concert" in Baltimore this week. Marget Lee is also "specially engaged" as the Irish housekeeper.

Baby Juliette Harriet Kennedy, aged five months, daughter of Harold Kennedy, comedian, American Theatre stock, Philadelphia, made a glorious stage debut in "The Dairy Farm" in Philly last week. A state reception followed and Baby Harriet received some handsome gifts.

NEW STOCK IN OPPOSITION

A new stock company has been formed to open an intended winter's engagement in McKeesport, Pa. The town already has a melodramatic stock changing bills every other day.

The new organization will play one bill a week.

MISS MALONE GETS BACK

More changes have been made in the Harlem Opera House stock. Florence Malone returned Monday as leading woman. This week the bill is "A Romance of the Underworld."

ROTATION STOCK IN CAL.

San Francisco, Dec. 3.

A sort of rotation stock company has recently been organized for the Weir and Bijou, Aberdeen, and the Arcade Grand, Hoquiam, Cal., by Harry L. Chanler.

In the line-up are Aileen May, Harrington Wheeler, Marie Lowe, Lottie Ellis, Michael Hogan and Charles Murphy.

TRYING MUSICAL.

Wilmington, Del., Dec. 3.

The Avenue is trying a new stock policy, the dramatic company, under Luke Conness' direction, giving way to a musical comedy organization.

The new musical comedy organization opens a week from Monday with a Mr. McSweeney, late of the "Rob Roy" show which closed its road tour. It went into rehearsal this week.

CRAIGS DENY RUMOR.

Boston, Dec. 3.

The rumor that Mary Young, at present featured in William A. Brady's "Believe Me, Xantippe," is separated from her husband, John Craig, will not be downed. She was jumped into the Majestic this week with "Xantippe" on short notice following the cancelling of the engagement of "Miss Jenny O'Jones." The show was not especially well received, although Miss Young's personal following gave her a generous welcome. Friends of both Craig and his wife deny any estrangement.

"COUNTRY STORE" PLAYED OUT.

In a vain endeavor to build up a substantial business at the Prospect (now housing Stair & Havlin shows) the management offers "Country Store" nights each Monday, but so far the idea hasn't turned the trick desired.

The receipts have been helped a trifle, with some of the patrons getting more fun than anything else out of the idea which the burlesque houses in the Harlem section used some time ago.

DIDN'T WANT IT.

Pittsfield, Mass., Dec. 3.

The stock company which B. E. Franklin had playing a split week between the Colonial here and North Adams, has been closed. The proposition failed to pay.

HOW W. R. A. U. MEMBERSHIP SOLVED ACTORS' PROBLEMS

Prof. Armand Enabled to Secure Cash Bond and Press Claim Against English Managers. Bowers, Walter and Crooker Warned Against Unreliable Manager, and Saved Risk of Loss. Order's Foreign Affiliations a Safeguard. Advantages of Membership Shown.

Persistently advancing its claims to the support of the theatrical performer, the White Rats Actors' Union of America is able to point to many advantages which the man or woman earning a livelihood in the profession of entertainment can derive from membership in the organization.

The W. R. A. U. represents a movement for the betterment of conditions which affect the performer's means of earning his livelihood. Therefore, because in "union there is strength," and because real betterment of conditions affecting the performer's means of earning a livelihood can be accomplished only by the united efforts of many performers, the W. R. A. U. welcomes accessions to its ranks. The requirements for membership are made as liberal as is possible.

The legal department is of great service to members of the organization in the handling of matters which require bonds. Not long ago Prof. Armand had a claim against the Moss & Stoll Empires in England. Because he was a non-resident, a cash bond amounting to \$500 was required of him before his suit would be entertained. This bond was supplied through the White Rats Actors' Union of America.

The affiliation of the White Rats with the principal organizations of theatrical performers all over the world is of great value. In England members of the W. R. A. U. are afforded the protection of the V. A. F., in Germany of the Internationale Artisten Loge, and so on. Bowers, Walters & Crooker, a well known American act, have occasion to be thankful for their membership in the W. R. A. U. and the American organization's affiliation with the V. A. F. in England. While playing in England they were given contracts for South Africa, and when they asked the V. A. F. for advice on the matter, were informed that the concern which had contracted for their services was not reliable, might not pay salaries, and that the contracts they had signed were not binding upon them. Needless to say, they did not make the journey to South Africa.

As one of the important benefits may be mentioned the privileges of the splendid clubhouse in New York City. The gymnasium provides exceptional facilities for members of the order who do acrobatic acts. For a small fee, which is in addition to their membership fees, such performers may have their apparatus stored in the building, erected in the gymnasium whenever they may require it, and have a place provided with every convenience in which to do their practicing.

The efficient legal department in

connection with the organization and available to members in all of their affairs dealing with problems arising through their employment is another great advantage. There was a time not so long ago when the manager who had a disposition to take unfair advantage of the actor evaded the payment of salaries with a remark like this: "Yes, you can probably sue me and get a judgment; indeed, you may collect your claim, but by the time you have paid the costs for such collection you will 'owe yourself money.'" With capable attorneys at hand to take care of all claims of members of the W. R. A. U., without charge to these members, this old-time remark of the manager is no longer in fashion.

At some time, probably, every performer has found himself financially "up against it." Oftentimes such performers find themselves offered work in a city some distance removed from where they happen to be. Many an engagement has been lost to a performer because he could not raise money to make the necessary jump. To its mem-

DUES MUST BE PAID

On evidence presented by the White Rats Actors' Union of America, in their action against Herbert Brennon, the Municipal Court of New York has once more gone on record as to the slight formality which is necessary on the part of an individual who wishes to give up the obligations which he has assumed in becoming a member of an organization.

Mr. Brennon was once a member of the W. R. A. U., but he subsequently neglected to keep up his membership dues.

An action was begun against him in the Municipal Court of New York Third District, last April, Attorney Arthur Driscoll appearing for O'Brien, Malevinsky & Driscoll, general counsel for the W. R. A. U. Attorney Guy T. Murray filed an answer for Mr. Brennon.

The case was set for trial. Oct. 14 the case came to trial, the presiding justice refusing further postponement and the W. R. A. U. obtained a judgment by default because of the fact that Mr. Brennon had filed an unverified answer to the formal complaint.

On motion of Mr. Murray the judgment was reopened early in November when the defendant paid \$5 costs and deposited the amount of the judgment rendered, in cash, with the court. The case was formally tried Nov. 17 and judgment was given for the White Rats in almost the same amount which was secured when Mr. Brennon defaulted. Defending himself against the payment of dues Brennon contended

CHICAGO RATS MOVE.

Chicago, Ill., Nov. 29.—Incident to the changes which have been made in the conduct of the local office of the White Rats Actors' Union of America, the actors' organization has taken new offices in the Tacoma Bldg., corner of La Salle and Madison streets, Suite No. 411. This move carries with it the release of the old quarters on north Fifth avenue. At the old location there were lounging room, pool and billiard rooms, etc., maintained in addition to the business offices of the organization and intended to support themselves from their own revenue.

When it became apparent that these conveniences for the members in Chicago were not self supporting the question of discontinuing them was taken up by the executives of the organization and when the change which resulted from Abner Ali's difficulties was precipitated a new arrangement was decided upon.

The new headquarters in the Tacoma Bldg. consist of a suite of three rooms, one of which is to be used as a waiting room and the other two as offices for the conduct of the business of the organization under the direction of Will P. Conley, who has succeeded Mr. Ali and who will look after the W. R. A. U. business not only in this city but in St. Louis, where the W. R. A. U. offices established a year or so ago, have been discontinued.

The Tacoma is one of the finest buildings in Chicago, and the new W. R. A. U. headquarters have already excited the greatest admiration. It seems evident that the new offices, in a location much superior to that of the old ones, will attract a more representative class of performers than were to be seen on Fifth avenue.

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 that organization. VARIETY, in its editorial policy, is not responsible for it.)

bers in good standing, the W. R. A. U. extends help in times like these. A member of the organization in good standing who can show a satisfactory contract calling for his services can borrow money from the organization sufficient for his immediate needs. It may be mentioned that this practice on the part of the W. R. A. U. has led to some abuses by members who forgot to play fair, but while a more strict supervision is now exercised over these loans than was formerly the case, the strict supervision presents no insurmountable difficulties to the member who is in need.

The W. R. A. U. has accredited physicians throughout the country who are at the services of members of the organization and who save them a lot of money in time of illness. These physicians are a corps of splendid men who have been chosen, not only because of their ability as medical and surgical practitioners, but also because of a genuine interest in the people of the stage.

In a terse and truthful way, it can be said that membership in the White Rats Actors' Union of America stands as the theatrical performer's best business insurance policy.

that he had resigned from membership in the organization. The court held that, inasmuch as his resignation had been tendered at a time when he was indebted to the organization, it was not in form and could not be accepted.

There is a possibility of appeal to a higher court.

COMPLAINS OF "COPY."

Complaining that an act on this week's bill at Hammerstein's Victoria, New York, had "stolen her stuff" insofar as stage settings and a few other details were concerned, Valeska Suratt was a visitor at the offices of the W. R. A. U. Tuesday afternoon.

Miss Suratt had a lot to say about people in general who steal acts, a lot more to say about this person in particular who she claims stole her act, and still more to say about the wisdom of performers joining the W. R. A. U., who lend every aid in protecting original material.

"Every performer in show business ought to belong to the W. R. A. U.," said Miss Suratt; "its protective benefits are invaluable."

RATS' MINSTREL SHOW

In celebration of the first anniversary of the opening of its new clubhouse and administration building, the White Rats is to entertain members and their friends Saturday night with another big minstrel show. The performance will be given in the W. R. A. U. Building on 46th street, and will begin promptly at 11:30 o'clock. There will be an informal dance immediately after the show.

This will be the second White Rats minstrel show to be held in the new building. The success scored at the first show is the best guarantee of the merit of the approaching one. Many of the best known performers at present in New York have already signified their intention of taking part in the performance.

Both ladies and gentlemen are invited and cards of invitation without which there will be no admittance are being distributed to members of the organization at the executive offices of the W. R. A. U. in the new building.

**REMEMBER!!!
SATURDAY NIGHT.**

WHITE RATS BUILDING BONDS MAKE A GOOD INVESTMENT

Organization Tells About Its Clubhouse, Now Approaching End of First Year in Highly Gratifying Manner. Better Returns Than Expected. Real Estate Proposition Seems Good Deal.

The wide but quiet interest in the affairs of the White Rats Actors' Union of America is well indicated by the distribution of the White Rats Realty Bonds which were issued when the new W. R. A. U. Building on 46th street, New York City was promoted. The realty company's records show that these bonds are held by men and women in all branches of the theatrical profession and in varying financial circumstances—men and women in vaudeville, burlesque, the "legit," circus, etc., and on both the big and small time.

The bonds were issued to cover the cost of erecting the new building which has already proved itself such a splendid investment on the part of the W. R. A. U. membership collectively and individually. The issue was for but \$125,000 despite the fact that, when originally promoted, the building proposition represented an investment of close to \$200,000. During the year which has passed since the new building was opened there have been many indications that the proposition is an asset to the White Rats and its subsidiary realty company much beyond the \$200,000 mark in value.

The building stands on ground which has been leased for a term of 21 years with an option of an additional 21 years and the leasehold was secured at a price which has since been the marvel of every New York real estate man who has been made acquainted with its terms. Transfers of property near the W. R. A. U. building have shown that the White Rats' lease is worth a lot more today than it was when it was taken a year ago—and this is a great promise for the future, with an option on this parcel of real estate for an aggregate of 42 years.

The White Rats Realty bonds which have been quite liberally purchased by members of the W. R. A. U. and affiliated organizations as an investment are a first mortgage upon everything which the new building on 46th street represents; that is, the leasehold, the building itself, and its splendid furnishings. There is no other lien against the property. The bonds are in denominations of \$100 and \$1,000. The Columbia Trust Co., of New York City, is trustee for the bond issue. Of the coupon variety, the bonds pay six per cent. per annum, with interest payable semi-annually. They have been issued for a period of 21 years, one-third redeemable every seven years from Jan. 1, 1912.

With the clubhouse in New York approaching the close of the first year of its operation, a recent examination of the books showed that it was doing even better than it was hoped it would do. Revenue from the building to date has been such that there can be no

hitch in the plans originally made for the discharge of the indebtedness on the building which is represented by the bonds now in the hands of so many performers as a thoroughly safe and profitable investment.

From time to time it has been urged that every member of the organization should avail himself of the opportunity which is presented through the bonds, to become an absolute unit in the affairs of the organization—in other words, to actually own a share in the organization's most notable achievement. While the invitation to purchase bonds has been generously answered, there are still a number of bonds available for members of the organization who have not already purchased.

WILL PROSECUTE IMPOSTORS.

San Francisco, Cal., Nov. 26.

It has been called to the attention of real members of the White Rats Actors' Union of America that there are many performers, particularly in

SAYS ORDER SCORES VICTORY.

Under the caption, "W. R. A. U. Win Victory," The Critic, an independent amusement weekly published in Seattle, Wash., in issue of Nov. 26, has a detailed account of the proceedings before the national convention of the American Federation of Labor, held not long ago in Seattle, effecting the White Rats Actors' Union of America.

Joe Birnes, a member of the Board of Directors, represented the W. R. A. U. before the convention, and The Critic ascribes the victory won to Mr. Birnes' "untiring efforts." The Seattle weekly says: "It is conceded by many that Mr. Birnes has routed the enemy and that when the executive council finally passes judgment on the controversy the affair will result in a decisive victory for the W. R. A. U."

A resolution known as the Brown resolution had been presented to the convention calling for the suspension of the White Rats' charter "until the organization agreed to conform to the laws of the federation" and the committee to which it was referred asked that the matter be put up to the executive council, which body had already investigated it to some extent and was reporting progress. Mr. Brown's resolution asked that a definite time be set for the decision of the council and in reply, Delegate Mitchell, chairman of the committee, declared that the council was not called upon to make a decision.

The following extract from Delegate

10 NEW RATS ADDED.

By a final vote of the White Rats Actors' Union of America, in regular monthly meeting Tuesday night of this week, 19 new members were added to the roll. The new members are:

Earl Craddock, Charles Nevaro, of the Four Nevaros; Theodore Bendix, of the Theodore Bendix Players; P. B. Pratt; Nery Coote, of the Broadway Trio; Frank U. Plopper, of the Two Zyls; Frank O. Thornton, of Thornton & Corlew; Roy Arthur, of Roy & Arthur; Phil Roy, of Roy & Arthur; Louis O. Dunn, of Peck, Smith & Dunn; Thomas L. Peck, of Peck, Smith & Dunn; Jack Raleigh; Jack Thomas; Clarence I. Norris, with Norris' Baboons; George T. Meech; William A. Turnier, of Le Maire & Turnier; William A. Layton, of Layton & Layton; Dallas Welford; Leon C. Brown.

These new members are notified that if, by any mischance, they have not already received formal notification of their election to membership in the W. R. A. U., such notice will be promptly forwarded them upon receipt of their addresses.

MANAGER HAD TO PAY.

Detroit, Nov. 29.

While dining in a local cafe the other day, the manager of the Savoy theatre, Flint, Mich., was served with legal papers in an action begun by a team of vaudeville performers to compel the payment of salary due them for an engagement at his house. The Flint manager failed to appear in court and judgment was entered against him. The amount of the original claim, together with court costs, was collected at once and turned over to the performers.

The vaudevillians are members of the White Rats' Actors' Union of America. They were booked at the Savoy in Flint by the National Theatrical Agency, this city, which is said to be the only one of the six agencies operating here that has a "canning clause" in the contract which it issues. The team was assured they would have to play no more than four shows per day at Flint and hold telegrams to this effect. One day during the engagement at the Savoy, the house manager insisted upon their doing three additional shows—seven in all—without additional pay. He is said to have used threats of bodily harm in his efforts to compel obedience to his demands. The vaudevillians played the four shows and packed up their effects, whereupon the manager refused to pay them.

Without making any great fuss, the team came to Detroit and visited the offices of the American Federation of Labor, with which the W. R. A. U. is affiliated, and also told their troubles to State Commissioner of Labor Cunningham. The Flint manager makes a business of coming to Detroit a couple of times a week and, with the assistance of the A. F. of L. representative and Mr. Cunningham, papers were prepared to be served upon him on his next visit. The male member of the team played detective and located the manager in the cafe. The constable who was called served the papers and the salary due was recovered without trouble and with no expense to the vaudevillians.

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 that organization. VARIETY, in its editorial policy, is not responsible for it.)

this territory, who are attempting to secure for themselves the advantages of membership in the W. R. A. U. by merely wearing White Rat buttons which they have secured in divers ways, sometimes without the formality of earning membership in the organization.

In some instances, it is pointed out, these fraudulent wearers of the White Rats emblem are performers who were once members of the organization in good standing and have since been dropped from the rolls because of their failure to keep up their dues, or for other reasons. In other instances, it is said, performers are wearing White Rat buttons which they have found, bought, or stolen.

In answer to advices sent them from this city, White Rat executives in New York City have expressed their determination to prosecute performers fraudulently wearing the White Rat emblem under the often tested laws of the various states which make it a misdemeanor for an individual to wear the insignia of any lodge or order without full authorization from said lodge or organization. As a warning to theatre managers and others they should make certain that the White Rat with the button carries a paid up membership card.

Joe Birnes' speech before the convention in support of the committee's action is pertinent:

"In the case at issue, or rather the cause of the attempt to create disorganization, the complaint comes from expelled members of our organization. An attempt is made to re-enter our organization by certain parties who were at one time at the head of the old Actors' Union, and who are now and were at the time of holding office in that body following an occupation foreign to acting. For instance, one of the presidents of the old union at the time of its existence was a bricklayer; one a huckster, and one a corporation inspector in charge of a gang of laborers."

MINSTREL SHOW

WHITE RATS CLUB

Sat. Eve.

Dec. 6

FILM FLASHES

Russell Edgar Smith, son of Edgar Smith, the old Weberfelds librettist, has been engaged by the Mutual as assistant scenario editor, working under Frank E. Woods, head of that department. He will also contribute scripts to the Mutual.

S. H. Hadley, former press agent for the Reliance brand, is now assistant to Phil Minding, general press representative for the Mutual.

The Eclair company has signed contracts calling for scenarios by famous American authors including Arthur Stringer, Eleanor Gates, Harris Dickson, Eugene Manlove Rhodes, and the estate of the late Sydney Porter (O. Henry).

The Vitaphone Co. is making a multiple-reel version of "The Christian," by Hall Caine. It will fill out the time of an evening's performance.

The Famous Players Film Co. will release Dec. 10 a moving picture version of "Leah Kleeschna" with Carlotta Nilsen in the name part.

A private view was given a few evenings ago of a new scientific series of colored films by the Kinemacolor Co., at the Flower hospital, New York. The subject is sex hygiene and the views were taken under the direction of Dr. Sprague Carleton, a specialist. The feature is designed for use in the instruction of medical students and parents who would impart the knowledge to their children.

William V. Long, with his newly organized picture company, is back in New York from a several weeks' stay at Bartlettville, Okla., where they posed in some cattle scenes for a new picture which is expected to reach the market this month.

Edward R. Foote, 97 Boulevard, Bayonne, N. J., president of the Motion Picture Film Co., has been held for the Hudson County grand jury because his concern has been distributing prize coupons among merchants and picture theatre managers. These coupons were used for "store shows" which the Jersey City police allege are a lottery. Louis Meisel and Benjamin Edelstein, proprietors of the Central theatre, Jersey City, arrested for taking advantage of Foote's coupons, were discharged in police court.

By a curious coincidence there is a three-cornered conflict in titles among next week's releases. The Kaybee company releases "The Legacy," a dramatic, on Wednesday. On the same day George Kleine releases a Cines 3-reeler entitled "The Stolen Legacy" and to make it more difficult, Pathé Freres announces "The Stolen Inheritance," a one-reel dramatic, for the same date.

Keystone announces that beginning next month it will produce a multiple reel comedy subject once a month. Comedy two-reelers have been uncommon in the feature game.

The Universal is conducting a canvass of exhibitors by mail in an effort to get the ideas of the film users as to the proper number of multiple reels to be issued weekly and how many reels to the subject make the most satisfactory feature.

"Our Mutual Girl" is being produced by the Mutual Film Corporation. As an incident, the producer scored a neat coup a few days ago. Mrs. Helen Robinson, of Colorado, the only woman state senator in the United States, was visiting Mrs. Panburn in New York, and was persuaded to pose in the series as one of the celebrities with whom a country girl comes in contact during her education in the city.

Buck Connor, long associated with the Buffalo Bill show, is featured in the first release of the Albuquerque Film Co., which will be distributed shortly through Warner's Features. It is a three-reel western drama. G. P. Hamilton directs the Albuquerque company.

A "special" film which has been in the making for some weeks past by the Film Attraction Co. and will be entitled "The Three Musketeers," is announced for release Dec. 10. The picture is adapted from Dumas' romance of that title and has several former legitimate actors in its cast.

Arthur Donaldson, the former "Prince of Pilsen" star, who has been with several picture concerns, has been engaged as director of the new Sterling Film Co.

The Ruby Film Co. takes possession of its new studio, 217 East 24th Street, Monday.

Mae Lawrence, well known in the middle west for her dramatic work, has gone into pictures, connecting with the Whitman-Warner Co.

A rumor has the newly-formed Colonial Motion Picture Corporation in trouble with its stockholders as a consequence of certain alleged misrepresentations in its prospectus.

Joe Weber is president and Lew Fleide vice-president of the Warner and Fleide auxiliary of the Kinemacolor Co.

Movie Director James Young got someone to pull the lever of a fire call-bow down

Brighton Beach way the other day, and the firemen innocently played actors for a new playlet Young is staging for the Vitaphone.

Priscilla Dean, formerly with the Biograph Co., has joined the western Gorman Films to play leads.

Warner's Features has absorbed the entire future output of the Colorado Motion Picture Co. of Denver.

Wuxtral wuxtral "We are not buying many scripts, it is true, because there are not many worth while buying; but we have been and will continue to purchase outside material. But it must be exceptionally good." Calder Johnston, head of the Universal script department.

Dittmas Court Apartments, Flatbush, N. Y., is the correct shipping address for any wedding presents designed for Bert G. Ennis, the Eclair's "Come-right-in" press agent. "Beaming" Bert, with his bride (Clara Muriel Pirung), is already back from his honeymoon trip.

Churches that give film shows for a fee are to be brought under the license and other restrictions that govern the regular movie show. The exhibitors of the country have their eye on the free church film show and are crying for legislation.

3 Mendel Bellis film shows are already on the market, each a 3-reeler. One rents for \$50 per day, the other for \$15 per.

Scenarios are in such demand that you've got to show you've had three manuscripts produced before a certain big film producing concern will even review your submissions.

Gaumont's Paris press agent during the week got a New York daily to fall for the prophesied film Utopia. When the public would see free film shows and the promoters would get their returns from advertisers represented on the screen. The millennium is right at hand, too, according to Leon Gaumont, quoted in the story, and it's due sharp when everybody's using the "non-combustible new i. c. a yard film."

"The Life of Martin Luther, the great reformer," in pictures is an exhibition announced for the Hippodrome Sunday, Dec. 14.

Ignace Paderewski appeared in front of Carnegie Hall this week and greeted "Our Mutual Girl" long enough for the Mutual cameras to film him.

Consuelo Bailey, a well-known legitimate actress, is now under contract to Reliance.

Edwin Barbour, Lubin scenario editor, is convalescing in Bermuda.

Gaston Bell has joined the Lubin Co. to play "leading" roles.

Statistics just published show that the total attendance at the St. Louis movie last year was \$3,800,000, representing \$4,785,000 at an average admission of seven and a half cents.

MENDEL BEILIS

The Ostermoo film is with us. Everyone knew it had to come, but some of us expected it might come to us via Russia, with or without Beilis himself, with Russian scenes and the native article in hard riding cockades of Tolstoy's country. But the Bronx is nearer Broadway. Jacob Adler appears as the persecuted Kiev martyr.

I caught the Ruby home-made Beilis in the thick of the movie-mad section of Rivington street Sunday. Go to Rivington street, just east of the Bowery any Sunday after lunch, on when there's a racial film on the circuit, if you want to know what a human gorge is. Surprisingly, the fee at the Wacco theatre there for the Beilis show was only a nickel. The first class Broadway impresario who hoists rates for Saturday night for regular shows could teach the Ghetto entrepreneurs high finance in the conduct of getting-it-while-it-is-coming. But at that, the Ruby "The Russian Black 1917" as the feature is called, isn't worth more. It's mushroom stuff. About the only sympathetic note its three reels contain is in the personality of the player selected to impersonate the much advertised Beilis.

A small body, a gaunt, care-lined face, and an expression of unchanging and genuine apprehension, make one follow him through the theatrical situations in which he is placed despite the clap-trap of Russian impresario who conspire to fasten upon the victim the charge of murdering the boy Yushinsky. The manager of the Wacco must have realized the playlet's artificial texture, for the operator whipped the reels along at a sixty-mile clip, the personae zig-zagging on and off the screen like dance puppets. Although poor Mendel has a hard time of it in the film play, nary a bit of applause comes from the packed audience when the climax lurks, acquires him. In some sections the film may create a religious outbreak, for Mendel's chief oppressor is shown to be a Russian priest who makes the sign of the cross while plotting the Beilis ruin.

CORB.

FILM TRUST SLEUTH RESIGNS.

J. R. Darling, who gathered from all parts of the country the evidence upon which the Department of Justice is now prosecuting the General Film and Motion Picture Patents Co. on the claim that it is a "trust," has resigned his office.

He goes into commercial pursuits Jan. 1, next, if the suit against the movie companies is ended by that time.

MOVIES CROWDING N. Y.

A list just compiled of the moving picture theatres in Greater New York, together with their location by street number and their owners, shows there are 850.

The remarkable feature of the document is the fact that it discloses the nearness of the movies to each other. On Third avenue alone there are 37 picture places and Broadway has 28. In one case there are two houses side by side with a third movie bidding for patronage directly across the street.

In East 138th street (the Bronx) the houses are separated by about a street block. In many localities the movies are more numerous than saloons and drug stores combined.

TO SUPPLY AUSTRALIA.

Behind the organization in New York State of a \$50,000 corporation called the Intercean Sales Co. lies a big project which contemplates the amalgamation of practically all the moving picture theatres in Australia under one operating concern, capitalized at \$3,000,000.

The company is represented in this country by the Intercean, Ernest Shipman, manager. It announces that it already controls 500 houses in the Antipodes, some having large capacity. The general manager of the project is Mr. Twist, known through his connecting with Selig and several important American moving picture projects. He is now on his way from San Francisco to Sydney.

It is proposed to build a picture manufacturing plant in Sydney. The preliminary announcement of the American branch manager makes it appear the Intercean Sales Co. besides handling the product of other manufacturers, will go into the manufacturing end on its own account.

American capital is said to be interested in the venture.

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

RELEASED NEXT WEEK (Dec. 8 to Dec. 14, 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
Kalem.....K	Ramo.....R	Bison.....Bism	Reliance.....Rel
Lubin.....L	Solas.....S	Chrysalis.....C	Majestic.....Maj
Pathé.....P	Eclectic.....Eci	Nestor.....N	Thanhouser.....Th
Selig.....S	F.R.A.....F	Powers.....P	Kay-Hee.....K.B.
Edison.....E	Lewis Pennants.....L.P.	Eclair.....Eclr	Broncho.....Br
Essanay.....S.A	Gt. Northern.....G.N.	Reelax.....Rex	Domino.....Dom
Kleine.....Kl	Dragon.....D	Frontier.....Fnt	Mutual.....M
Melice.....Mel	Itala.....I	Vic.....Vic	
	G.N.X.X.....G.N.X.X.	Blac Features.....Bl	

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

DEC. 8—MONDAY

MUTUAL—Trapped in a Forest Fire, drama. A: A Ride for a Bride, comedy. Key: Reliance release, title not announced.

GENERAL F.—The Capture of David Dunn, com.-dr. B: The Strike, drama. K: The Smuggler's Daughter, drama. L: Pathé Weekly, Fro-73 (West and No. 74 release date in East); The Master of the Garden, 2-reel drama. S: Mid Kentucky Hills, drama. V: The Manicure Girls, comedy. E.

UNIVERSAL—The Dread Inheritance, drama, 2 reels. Vic: Return of Tong, drama. I: H. H. Freckles Won His Bride, comedy. F.

EXCLUSIVE—Her Brother's Pard, 2 reel drama, Ammez.

DEC. 9—TUESDAY

MUTUAL—Majestic Co. release, title not reported; A Beauty Parlor Graduate, T: The Legacy, drama, K.B.

GENERAL F.—The Stolen Plans, drama. E: The Heart of the Law, drama. S-A: The Stolen Legacy, drama, 2 reels, Kleine (Cines); The Stolen Inheritance, drama, Pthe. An Equal Chance, drama. B: Deception, comedy. V: An Enemy's Aid, drama. L.

UNIVERSAL—Red Margaret, Moonshiner, dramatic, 3 reels. Gold Seal: Pearl's Hero, comedy, and Baldy is a Wise Old Bird, comedy, split reel. C.

EXCLUSIVE—Dolly Saves Her Grandma, Gaumont.

DEC. 10—WEDNESDAY

MUTUAL—The Frame-Up, drama, 2 reels. Br: Mutual Weekly, No. 50: release from Rel. title not reported.

GENERAL F.—Joining of the Oceana, scenic, and Greedy George, comedy, split reel (500 to each subject). E: The Chinese Death Thren, 2-reel drama. K: Smith's Grandma Party, comedy. S-A: You've Got to Pay, drama. Pthe: That Suit at Ten, comedy, and Performing Lions, educational, split reel. V: Hilda of Heron Cove, drama. S.

UNIVERSAL—Retribution, drama. N: Mike and Jake in Mexico, comedy. Joker: Animated Weekly, No. 92.

EXCLUSIVE—The Devil Within, drama, 3 reels. Ramo: Pale Face Squaw, 3-reel drama, Laclede.

DEC. 11—THURSDAY

MUTUAL—His First Case, drama. A: Devotion, drama, 2 reels. Dom: The Horse Thief,

comedy. Key: The Wild Indian, comedy. Komic.

GENERAL F.—A Foul and Fearful Plot, comedy. And The Troublesome Mole, comedy, split reel. B: Children of the Forest, west drama. S-A: His Best Friend, 2-reel drama. L (second reel filled out with educational subject of 250 feet). B: Phnom-Penh, Cambodia, scenic, and Beautiful Aerial, split reel. B: Birds of the Inland Marsh, educational. A: Modern Portia, 2-reel drama, Pthe: Physical Culture on the Quarter Circle V Bar, comedy. S: Sacrifice, drama. N: Pathé Weekly, No. 74 West and No. 75 East.

UNIVERSAL—By Fate's Decree, drama. Rx: Time is Money, 2-reel drama. I: When Roaring Gulch Got Suffrage, comedy. Frnt.

EXCLUSIVE—His Fateful Passion, 5-reel drama, Eclectic; Poupette's Mean Revenge, Gaumont.

DEC. 12—FRIDAY

MUTUAL—Soul of the South, drama, K.B: His Imaginary Family, drama. Princess: Uncle's Namesake, comedy. T.

GENERAL F.—Peg of the Movies, 2-reel drama. E: The Three Gamblers, 2-reel drama. S-A: General Bunko's Victory, comedy, and Piano Manufacturing, industrial, split reel. K: Birds of the Inland Marsh, educational. A: A Journey in Naples, travel, split reel. Pthe: The Mysterious Way, drama. S: The Life Saver, comedy. V: Love, Life and Liberty, drama. L.

UNIVERSAL—Her Friend the Butler, comedy. N: His Own Blood, 2-reel drama. P: Hydraulic Mining, educational. Vic.

EXCLUSIVE—Demonyte, 3-reel drama, P. R.A.

DEC. 13—SATURDAY

MUTUAL—Armed Intervention, comedy. A: Maj. and Rel., one release each, titles not announced.

GENERAL F.—The First Christmas, drama. E: Sophie's New Foreman, west, comedy. S-A: The Real Imposter, comedy, and A Pill Box Cupid, comedy. L: Uncle John to the Rescue, comedy. Pthe: Love's Sunset, 2-reel drama. V: The Invisible Poe, drama. K: The House of Discord, 2-reel drama. B.

UNIVERSAL—The Joy Riders, comedy. Joker: Waterfalls of the Yosemite, scenic. Joker: Out of His Class, drama. Frnt: The Werewolf, 2-reel drama, 101-B.

EXCLUSIVE—Two Christmas Morns (colored), 3-reel drama, Gaumont; Great Northern special, title not announced.

PIKER PROMOTERS THREATEN STABILITY OF MOVIE TRADE

Wildcat Speculation by Irresponsible Gamblers in Territorial Rights to Feature Films is Dangerous Element in Situation, Says Big Manufacturer. Shakeup Expected After Holidays.

The business director of an important concern in the feature film world sounds this warning: "The feature business is approaching a crisis, due to the wildcatting of 'pikers'—men who are speculating in state and exhibition rights to feature films without sufficient capital to swing their deals. Within two months, unless I miss my guess, these speculators will be broke and blow up, and the feature film business is going to be badly disorganized for a time, until the complications are straightened out and the trade put on a healthier basis.

"There are scores of these 'pikers' operating in the eastern and southern states and Canada alone," continued VARIETY's informant. "I know one man who has leased four minor features and gone into Canada. He took the plunge on a shoe-string in the expectation of building it into a pair of knee boots. And he is one of a multitude. Most of these speculators have made some loose arrangement to purchase territorial rights on their features. If their territory doesn't turn out as well as they expected, you may be sure these irresponsible promoters are not going to miss an opportunity to dodge into other territory which they have not secured, in the hope of making a coup and quick getaway.

"Feature film men long ago recognized the impossibility of preventing these foraging expeditions. They never hear of an invasion until the rightful holder of the invaded territory makes a protest against having the cream of his territory skimmed off. A secret service to circumvent the pirates would be of prohibitive cost.

"At any rate, the presence of a large number of inadequately financed movie promoters is a highly undesirable element in the situation today. This concern is going slowly and cautiously for the present, firm in the belief that a few months will witness the failure and retirement of the 'pikers' from the field, and the gradual return of the business to a substantial level.

"In all of this, you will understand, I do not mean that there is anything serious the matter with the feature film trade. It is merely in a state of unhealthy inflation, just as any other business that developed into a big money maker in so short a time would be. It will pass through this temporary condition quickly to the position of a substantial business, operated on sane business lines, and not on the haphazard, wildcat plan of a gold fever stampede."

ALL G. F. LITHOS?

The business of supplying movie houses with lithos will be confined to the G. F. show print department, if the current trial against the "trust" results in favor of the defendants.

Arthur Brady, who has so far suc-

cessfully fought all efforts of the G. F. to put him out of business fairly admits this. With the present fight won, the G. F. is expected to tighten the screws on all its subscribers, one of which levers will be the monopoly of supplying the pictorial printing. Brady has been able to hold his own because he supplies the managers with 1 sheet at 5c, 3's at 20c and 6's at 40c, the G. F., charging 25 for 3's and 50 for 6's.

Besides the lower price, Brady's deliveries are prompt, in any quantities, and without stringent conditions for immediate return. Theatrical showmen laugh at the prices and the conditions, the lithos being only "loaned" at these figures.

"TRAFFIC" ROAD SHOWS.

Road exhibits of the new "white slave" picture, "The Traffic of Souls," now doing a landoffice business at Weber's, are being booked, there being a big demand for the picture outside. A show started in Erie, Pa., last week which moved on to Scranton this week. Another film was sent out Thursday.

Now that this "white slave" special is making big money on its New York showing a thousand and one "copy films" are anticipated. The Imp turned out the Weber exhibit.

FORCED INTO PICTURES.

Paterson, N. J., Dec. 3.

Manager Mank of the Opera House, after a brave effort to keep the first class legit show business alive in this town has had to succumb, and is running a feature film this week.

The natives will not support the high priced shows. They like the Stair & Havlin pop house plays, but even they are not drawing any too well.

PLENTY OF WAR FILMS.

H. H. Hood and E. J. Eichenlaub, Chicago picture men and the officers of America's Feature Film Co., are spending a few weeks in New York closing up sales of their Mexican war pictures.

The westerners have sold portions of the special to William A. Brady, who is now head over heels in the exploitation of a "special" Mexican war film of his own. Before Hood & Eichenlaub leave town they expect to have their Mexican war series in a Broadway theatre.

Since Brady's successful display of his Mexican war film at the Hippodrome he has sent camera experts to photograph new scenes in Mexico.

A Mexican war exhibit reached the south this week, with a second slated to start through Pennsylvania.

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

GEN. FILM GIVES IT UP.

The "De Luxe Service" by the General Film Co. will be abandoned after Dec. 21. It has been what is implicitly termed a flivver, and the little experiment of "The Picture Trust" to give an exclusive service to those exhibitors who would pay for it, has only cost the General Co. \$25,000 a week since it started.

PICTURE CONCERNS TOTTERING.

Two well known picture concerns are reported as tottering on the brink. Both are independent organizations. One has been turning out pictures for some time, but the other week postponed the payment of the salaries of the photoplayers with the result that all sorts of rumors spread. Monday the concern met its salary list, but it was said to be a narrow squeeze. The concern's interests are for the most part tied up in litigation and this is working a hardship.

The other organization is about "all in" from present reports unless it lands an "angel." Business has been anything but encouraging and the failure to land a recent bonanza has about sounded the death knell.

"BOY SCOUT" FEATURE.

The Wedepict Moving Picture Corporation will place on the market toward the end of this month a feature film entitled "The Making of a Scout." Two regiments of Boy Scouts were employed in the production.

Four copies of the feature will be sent on the road.

XMAS KIN ISSUE.

The Kinemacolor Co. is preparing a special holiday feature designed to rank in chromatic attractiveness with the "Durbur" film that first attracted worldwide attention to the films in colors.

Lawrence Marston, general producing director for Kinemacolor, is now engaging people for the novelty, which will be called "The Flags and Costumes of All Nations," and embody in its tout ensemble all the people's costumes and flag insignia of the world. The release will be made a few days prior to Xmas.

TO STOP PRIZE GIVING.

The New York exhibitors will attempt to stop the giving of prizes by drawings in the picture theatres of the state. The Executive board of the Motion Picture Exhibitors' Association of New York state will meet at the Hotel Imperial Dec. 15. One of the principal matters to be disposed of at that time will be the outlining of a plan to secure the passage of a law through the legislature to that end. The meeting will be open.

CIRCUIT OF CHURCHES.

Boston, Dec. 3.

R. D. Marson of the company bearing his name has already booked six churches with complete outfits for permanent picture performances instead of the regular Sunday night prayer meeting and before the end of this week expects to close contracts with 14 more churches, all Protestant.

BILL THREATENS MOVIES.

Moving picture exhibitors of Manhattan, the Bronx and Queens boroughs numbering 878 have sent a petition to Mayor Kline for immediate consideration of a measure before the board of aldermen providing for an amendment of the Folks' ordinance. The exhibitors say that unless the amendment is acted upon before Jan. 1 more than 30 per cent. of the movie managers of Greater New York will be forced to suspend.

The protestants declare that the provisions of the Folks' bill calling for 32 inches of space between chairs, from the back of one chair to the back of the chair behind or in front, is a physical impossibility without cutting the 299 seating limitation on which the houses were scaled down to an unprofitable maximum of capacity. Side aisles for exit alleys or runs already cut into the seating space of the small houses, and to rearrange the chairs to conform with the Folks' scale means to cut off more additional seating space, the original seating plans providing only for a 30-inch division, back to back, between seats. Most of the movie licenses come up for renewal during January and February, and the present ordinance demands the 32-inch scale before the licenses can be renewed.

The Board of Aldermen has had for some time a proposed amendment from the movie men asking the return of the standing room privilege, as enjoyed by regular theatres, but all efforts of the exhibitors even in solid combination have failed to get the bill "out of committee." The exhibitors are now appealing to the Mayor to consider their impending plight and help them. Certain aldermen familiar with the difficulties under which many of the exhibitors labor in conforming to the law are disposed to give them off-hand a compromise amendment to the standee license asked. This is the privilege of standing as many patrons as there may be empty seats for. Such a provision would enable the movie manager to cinch prospective patrons who if not admitted at once might seek elsewhere for diversion. The exhibitors are trusting to their respective aldermen and sympathizers in the board to get them out of their standee dilemma, but want the Mayor's help in extricating them from the hole they're plunged in by the Folks' 32-inch back-to-back provision.

Another provision of the Folks bill that will close up many movie houses is the clause calling for the displacement of 1,000 cubic feet of air per minute. Two hundred and fifty feet is the maximum displacement physically possible in the old style movie house, according to expert opinion.

HIGH RENT; FEW SEATS.

The little picture house, opposite the Broadway theatre, which first flivved with the licensed pictures and was recently tried by another man with independent exhibits, closed Saturday night.

The real estate company having the rental of this photoplay theatre only asks \$1,000 a month. The house seats 275.

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

BILLS NEXT WEEK (December 8)

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 "E-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 Office; "W. V. A." Western Vaudeville Managers' Association (Chicago); "E-C" Sullivan-Considine Circuit; "P." Fantasia Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. A.); "M. J. M." James C. Matthews (Chicago); "F." Proctor's Circuit (New York); "N. N." Nelson-Nichols; "Prudential," Prudential Consolidated Agency (New York); "J. L." Jones, Linch & Schofield (Chicago); "B." Bert Levey (San Francisco); "Eva," Western States Vaudeville Ass'n (San Francisco); "Web," Webster Vaudeville Circuit (Chicago); "Ox," E. J. Cox (Chicago); "Iba," Theatre Booking Corporation (Walter F. Keefe) (Chicago); "A," J. H. Alos (Montreal).

New York

HAMMERSTEIN'S

(uho)
Lady Richardson
Harry Gilfill
"Motoring"
F. V. Bowers Co
Murphy & Nichols
Mercedith Sisters
Wood & Wyde
Hanlon & Clifton
Cody
Will Tucker
Dobbs & Ryan

4TH AVE (uho)

Lillian Lorraine
Marquard & Seelye
Maud Hall Macy Co
Dowin & McCool
Clark & Verdi
Van & Schenk
Elda Morris
Robins
Four Bards
Carl Green
Capt. Anson

UNION SQ (uho)

"Elloping"
Reins Davis Co
Fields & Hawthorne
Herbert Lloyd
Raymond & Bain
Rogers & Lydell & R
Phiscal Armond
Brink & Erle

ALHAMBRA (uho)

Jack Norworth
Clayton White Co
Chadwick 3
Belle Blanche
Diamond & Brennan
Sam Mann Co
Alpine Troupe
Wallace Galvin
Belle Orr

BRONX (uho)

Cecil Lean Co
Simon Osterman Co
Chris Richards
Dodd Morton
Mercedith & Snozer
Volant

Asad Bros

Robert Helms Co
York & Adams
Grace Wilson
La Crandall
Cooper & Robinson

PALACE (uho)

Bernard Granville
Creasy & Dayne
Harry Tighe & Co
Farber Girls
Bert Errol
Wright & Dietrich
Kremo Family
Sprague & McNece

COLONIAL (uho)

Stone & Kallas
Seymour Brown Co
Hall & West
Delmore & Lee
Great Richards
Henry Lewis
Act Beautiful
Tierney & Sabott

PROCTOR'S 23D

Leonard Kane
Gardner West
Sterling 4
Morgan Chester Co
Sweeney & Allen
Stewart Sis & Escorts
Cadieux
Nelson & Nelson

2d half

Keely Bros
"King for Night"
Emily Egmar
Halston Boys
Howe & Edwards
O'Neill Sisters
Chappelle & Moore

PROCTOR'S 58th

Reddington & Grant
Halston Boys
O'Neill Sisters
Chappelle & Moore
Howe & Edwards
"King for Night"

2d half

Leonard & Kane
Lambert & Perry
Toots Paka Co
Wheeler & Thompson

O'Brien & Brooks

Allene's Monkeys
PROCTOR'S 125TH
Rico & Normandy
The Marshalls
Wheeler & Thompson
"The Wolf"

Clark Florence Co
O'Brien & Brooks
Allene's Monkeys
Sam Morris
The Gardeners
Keesley Bros
Franklyn Wallace 3

2d half

Ruth Barnes
Sterling 4
Maroid Tass
"Polar Bears"
Francis Ostrum Co
McGlinn 3
Hall & Francis
Cadieux
Carroll & Williams
Carroll & Aubrey
Essex 3

NEW YORK

Juggling Philands
Mae Walsh
Bersac's Circus
Carnahan Jr & Co
McGlinn Bros
Exposition 4
LeRoy & Paul

(One to fill)

Coy De Turkey
Cavanaugh Duo
Oxford 3
Exposition 4
Ann Walters Co
3 Sutherland
Lae Junda

(Two to fill)

44TH ST M H
(Running Order)
Nichols & Nelson Tr
Orlando Trio
Hilda Hollis Co
Bernard & Weston
Any Night
Eva Tanyany
Musical Noses
John Ford
Arab Troupe
Brady & Mahoney
Waltz Tango & la
Tangany

BOULEVARD (loew)

Page & Newton
Kissely's Mankins
Harry Gilbert
"Tramping Santa"
Ronair & Ward
Hardeen

(One to fill)

The Bramsons
Gilmore & Castle
Layne Cimeron 3
Jim Reynolds
"The House & Hewins
Hilda Glyder
Hardeen

AMERICAN (loew)

Sylvester Dogs
Goellett Storke & L
Edwina Barry Co
"Winning Widows"
Morrisey & Hackett
4 Regals

(Two to fill)

Smith & Boyie
Manetti & Bello
"Winning Widows"
Juggling Burke
"As It May Be"
Morrisey & Hackett
7TH AVE (loew)

Jim Reynolds

Simpson & Deane
Arion & Hamilton
Ryan Ritchfield Co
O'Neill Sisters
4 Comrades

2d half

Archer & Belford
Archer & Belford
Ryan Ritchfield Co
Irwin & Herzog
Lohse & Sterling
(One to fill)

NATIONAL (loew)

The Bramsons
Gladys Vance
Jack Devoreux Co
Winch & Poore
Claude Golden
Will Bingham
Miller & Mack
The Butlers

FULTON (loew)

4 Punchinello
Henry Horton Co
"Fun in House"
Matthews & Groves
4 Comrades

(One to fill)

LINCOLN (loew)
Coate & Marguerite
The Kemps
"Polar Bears"
Jere Stanford
Robbin's Horses

(One to fill)

BIJOU (loew)
Herbert & Dennis
"The Cavaliers"
Bill & Bob
(Four to fill)

Gladys Vance
Edwina Barry Co
"The Cavaliers"
Kissely's Mankins
(Three to fill)

COLUMBIA (loew)

Ray Snow
Desire & Alban
Bennett & Adams
Leonard & Whitney
Nashville Students
Little John

2d half

Francis Curran
The Cleveland
Wahlund Tekis 3
(Two to fill)
GREELY (loew)

Harry Cutler
4 Solis Bros
"The Punch"
Coogan & Cox
Australian Crackers
(Three to fill)

2d half

Dorothy May
Simpson & Deane
McCauley & Conwell
Walter Law Co
Chas Gibbs
Little John

(Two to fill)

"Song Review"
CHILD Balle
Small & Sisters
Coy DeTrickey
"Oh Edie"
Chas Gibbs

(One to fill)

"Song Review"
Housely & Nichols
Hilton & Roberts
"Polar Bears"
Calts Bros
Eldora Co

DELANEY (loew)

Eddie Marshall
Forrester & Lloyd
Invisible Band
Estelle Rose
Edwina Barry Co
Jack Atkins

Aerial LaValls

(One to fill)
Bessie's Cockatoos
Harry Cutler
4 Solis Bros
"Tramping Santa"
Arion & Edwards Bros
(One to fill)

Brooklyn

ORPHEUM (uho)
Clark & Hamilton
Le Roy Talma & B
Robert E. Keane Co
Sopie Tucker
Macart & Bradford
The Castillians
Edwina Barry Co
Watson & Santos
4 Nevarras
BUSHWICK (uho)
Valeska Burrat Co

Mr & Mrs Jimmy

Barry
Linton & Lawrence
Jack Devoreux Co
Winch & Poore
Claude Golden
Will Bingham
Miller & Mack
The Butlers

FULTON (loew)

4 Punchinello
Henry Horton Co
"Fun in House"
Matthews & Groves
4 Comrades

(One to fill)

LINCOLN (loew)
Coate & Marguerite
The Kemps
"Polar Bears"
Jere Stanford
Robbin's Horses

(Two to fill)

BIJOU (loew)
Herbert & Dennis
"The Cavaliers"
Bill & Bob
(Four to fill)

Gladys Vance
Edwina Barry Co
"The Cavaliers"
Kissely's Mankins
(Three to fill)

COLUMBIA (loew)

Ray Snow
Desire & Alban
Bennett & Adams
Leonard & Whitney
Nashville Students
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(Two to fill)
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Coogan & Cox
Australian Crackers
(Three to fill)

2d half

Dorothy May
Simpson & Deane
McCauley & Conwell
Walter Law Co
Chas Gibbs
Little John

(Two to fill)

"Song Review"
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(One to fill)

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Housely & Nichols
Hilton & Roberts
"Polar Bears"
Calts Bros
Eldora Co

DELANEY (loew)

Eddie Marshall
Forrester & Lloyd
Invisible Band
Estelle Rose
Edwina Barry Co
Jack Atkins

Aerial LaValls

(One to fill)
Bessie's Cockatoos
Harry Cutler
4 Solis Bros
"Tramping Santa"
Arion & Edwards Bros
(One to fill)

Brooklyn

ORPHEUM (uho)
Clark & Hamilton
Le Roy Talma & B
Robert E. Keane Co
Sopie Tucker
Macart & Bradford
The Castillians
Edwina Barry Co
Watson & Santos
4 Nevarras
BUSHWICK (uho)
Valeska Burrat Co

ATLANTIC CITY

SAVOY (uho)
Cross & Josephine
Arthur Deagon
Imhoff Conn & Cor
Max & Malina Ford
Spencer & Williams
Chas Leonard Fletcher
Barry & Nelson
Great Thriller

Baltimore

MARYLAND (uho)
Olga Petrova
Kelly & Harrison
Valerie Berger Co
Doris Wilson Co
Dooley & Sayles
Mykoff & Vanity
Mijares
Vaiving & Moore
Joie & Lew Cooper

Battle Creek, Mich.

BIJOU (uho)
(Open Sun Mat)
"Who's Your Friend"
"Lion & Mouse"

Say City

BIJOU (uho)
(Open Sun Mat)
"Sunny Side of B'way"
2d half
Dave Vandell
O'Rourke & Atkinson
Jas Kennedy Co
3 Loretas
Vittorio & Gorgetto

Shelby, Miss.

BRINKMAN (web)
Robinson & White
Wooley & Patterson
Wood & Fox
La Belle Clark

Benton Harbor

BEE, O H (uho)
2d half
"Seminary Girl"

Birmingham, Mont.

BABCOCK (sc)
Luigi Dell'ore
Burke & Harrison
Walsh Lynch Co
Leonard & Louise
"Big Jim"

Bismarck, N. D.

ORPHEUM (web)
15-16
Totito Co
Great Herman
Van & Davis

Boston

KEITH'S (uho)
"Woman's Poses"
Marie Lo Co
Avon Comedy 4
5 Harveys
Trovato
2 Tom Boys
(Others to fill)
ORPHEUM (loew)
Gilmore & Moyer
Marnello
Kitty Francis Co
Sada Kichl 3
(Four to fill)
2d half
Usher 3
Elli Rogers
Kitty Francis Co
Rice Elmer & Tom
(Four to fill)
ST JAMES (loew)
Schroeder & Chappelle
Bill Rogers
Broadway 3
Rice Elmer & Tom
(Two to fill)
Gilmore & Moyer
Marnello
Minstrel Kiddies
(Three to fill)
Breckenridge, Minn.

GRAND (web)

1st half
Wood & Fox
Brooklyn, Mass.

CITY (loew)

Harry Roe
Howard Trussell Co
Work & Play
2d half
Aduato
9 Krazy Kids
(One to fill)
Buffalo

LASTY'S (uho)

Eric & Gonne
Lynch & Zeller
Kimberly & Mohr
McDevitt Kelly & L
Merkel Sisters
(Others to fill)
NEW ACADEMY
(loew)
Kimball & Lewis
Red Raven 3
John Fong
Violet & Charles
Crawford & Montrose
Hibbard & Kennedy
Castelane
LYRIC (loew)
Itala Co
Kamerer & Howland
Gwynn & Gosssett
O'Boyle
Emmet Welch Co
Lank Green & Chap
The Tanakas

Bute, N.

EMPRESS (sc)
Williams & Warner

Friedrick Hume & T

Maurice Freeman Co
Chas Drew Co
Archie Goodall

Calgary, Can.

1st half
(Same bill as at Ed-
monton this issue)
EMPIRE (m)
Pollard Opera Co
Gertrude Forbes Co
Roche & Crawford
Kresko & Fox
De Forrester

Carrington

OPERA HOUSE (web)
2d half
Ward & Clayson

Chicago

MAJESTIC (uho)
"Neptune's Garden"
9 White Hussars
Howard & Ratcliff
Little California
Duffy & Lorenz
Du For 3

Seaside, Miss.

Kelly & Pollock
Belton Diamond & C
Bellocclair & Hermann
PALACE (uho)
McCuthen & Maxwell
Cheebert's Man-
churians
Lasky's "Three Types"
Edmond Hayes Co
Olympian Girls
Ruth Royer
Fiddler & Lessor
Rudolph & Shelton
Aledon Desio
EMPRESS (sc)
Haled St
(Open Sun Mat)
Spissel Bros & Mack
Mendie & Nagel
Gladys Wilbur
Rose Tiffany Co
McMahon & Chappelle
Bouding Gordons
LIBERTY (web)
Lewis & Foster
Musical Brans
Malcoms Co
2d half
Harris & Randall
Floretta Clark
Balalaki Orchestra
VICTORIA, (web)
Cords 4
Birley & Edwards
Leslie Forrester
ALBANY (web)
Alma Travels
Mac Schaul
May Clark
McVICKERS (jls)
Parisian Violets
Harry Antrim
Mr & Mrs J R McCann
Martinez & Jefferson
Tas Van Diemens
McMahon & Fort
Nan Halperin
Norton & Earle
Andre & Sherry
CROWN (jls)
Bridges Modest
Arthur Whitelaw
Weston Raymond Co
(Three to fill)
2d half
Teed & Laund
Fielding & Carlo
(Four to fill)
COLONIAL (jls)
Corra Greeve
Batie Half 3
Lalor & Mack
Teed & LaZelle
Fielding & Carlos
Manne & Seile
Dor Trone
"Girls & Jockey"
2d half
Brenghs Models
Jase Heston Co
Kemp O'Neil 3
"Girls & Jockey"
Corra Greeve
The Nagtys
(Two to fill)
WILSON (jls)
Ried St John 3
Stevenson & Nugent
Capt Geo Auger
Tiebert's Seals
Edith Helena
Thompson & Carter
2d half
3 Bannons
Jones & Belle
Edith Helena
Barrows Lancaster Co
Belle & Jones
Ferna Bigelow 3
WILLARD (jls)
Coleman & Mexias
Bell & Jones
3 Bannons
Grace Van Studdford
Winning's Ra 3
Fitzsimmons & Cam-
eron
2d half
Tiebert's Seals

Arthur Whitelaw

Capt Geo Auger
Grace Van Studdford
Thompson & Carter
Del-A-Phone

Chisholm, Minn.

DORIC (web)
2d half
Stanley & Stuart
Link Bros

Cincinnati

KEITH'S (uho)
The Uceasens
Stevens & Marshall
Isamed
Ryan & Lee
William Sisto
Tuscano Bros
(Others to fill)
EMPRESS (sc)
(Open Sun Mat)

Dennis Bros

Ward & Clark
"Stick Up Man"
Murray Bennett
Rosow Midgels
4 Thel Danvers

Cleveland

KEITH'S (uho)
Mme Beale Co
Una Clayton Co
McCormick & Wallace
Raymond & Caverly
Big City 4
Bisset & Scott
(Others to fill)
MILES (uho)
Zamora Family
Walter & Lou Hale
Cernon Co
Keough & Nelson
Pia Opera 3
Great Alfred

Columbus

KEITH'S (uho)
Orford's Elephants
Geo B Reno Co
Grace De Mar
Violinsky
(Others to fill)
Crocketon, Minn.

LYRIC (web)

Howatson & Swaybelle
2d half
Dave & Percie Martin

MAJESTIC (inter)

(Open Sun Mat)
Lupia Pera
Richmond & Mann
Foster & Lovett
Ben Linn
Willard Simms Co
Fay Coleys & Fay
Angelo Arminati Bros
(One to fill)
ORPHEUM

Henry Woodruff Co

Swor Mack
Ralph Smalley
Warren & Conley
Andrew Kelly
Stearns & Animals
(Two to fill)
EMPRESS (sc)
(Open Sun Mat)
Hastings & Wilson
Bridges Modest
"Concealed Bed"
Billy Sheer
"Mission Garden"
FANTASIES (m)
Abel Hamid Arab
Anderson & Goines
Devole 3
Moore Davey 3

Des Moines

ORPHEUM
Mayhew & Taylor
The Langdon
John McDonough
Lane & O'Donnell
Mullen & Coogan
Robbie Gordone
(One to fill)
Detroit

TEMPLE (uho)

"Baby Skin Deep"
Ward Baker
Cole & Denahy
Freeman & Dunham
Leona Stephens
Grant & Hogg
Paul L Croix
2 Aloxs
MILES (uho)
Martin & Troise
Ethel & Church
Woodie Ralton Co
Ernest Rackett
Killian & Moore
Carter

Devils, Lake, N. D.

GRAND (web)
Cooper & Hartman
2d half
Lewis & Zellei

Dickinson, N. D.

LYRIC (web)
(1-2)
Great Herman
Van & Davis
Totito Co

Duluth

ORPHEUM
Blanche Walsh Co
J. C. August
Froalin
Manning Moore & A
Winslow & Stryker
Leo Carillo
The Vaniers

SAVOY (web)

Chick & Tiny
Alice Webster
2d half
Mack Phillips
Thomas & Ward

Edmonton, Can.

ORPHEUM
2d half
Frank Keenan Co
Fred Lindsay
Edna Showalter
Sharp & Turek
Al Von Tiller
(Others to fill)
FANTASIES (m)
"Golden Dreams"
Bob Albright
Julia Redmond Co
Dunbar & Turner
Reed Jones

<p>Harrisburg, Pa. ORPHEUM (ubo) Bert Wheeler Co Gormley & Caffrey Walter Van Brunt 6 American Dancers (Others to fill)</p> <p>Hartford, Conn. POLI'S (ubo) "Spring Girl" Vinton & Buster Keno & Green McKee & Clegg Thurber & Madison (Others to fill)</p> <p>Hoboken, N. J. LYRIC (loew) Wm Young Hampton & Bowman (One to fill) 2d half Allen King Nashville Students Tinkham's Cag Hot Springs, Ark. PRINCESS (inter) Belboy Clark & McCullough Maximo (Two to fill) 2d half Courtney The Holdsworths CONSERVATORY OF MUSIC Dickinson & Deegan Beatrice Sweeney Co Houston MAJESTIC (inter) (Open Sun Mat) Norris Baboons Baby Zelds Hayes & Johnson Richards & Kyle Augusta Glose Bartram Dean & Reed Curzon Sisters Morgan & Rice Harley, Wm. TEMPLES (ubo) Austin & Garvin Al Masse 2d half "Heart Breakers" Indianapolis KEITH'S (ubo) Belle Baker "How Hofmeister Did It" Wander & Stone Claude Raul Chief Capaulpian (Others to fill) LYRIC (ac) Patrick Francis & W Kierman Walters & K Warren & Blanchard Maxwell's Girls Berke & Korae Lee Tung Foo International Falls, Minn. EMPRESS (web) Mack & Phillips 2d half Chick & Tiny UNIQUE (web) 2d half La Don & Viretta Ispheming, Mich. ISPHEMING (ubo) Pan American 2d half Kenny Allen Jackson, Mich. BIJOU (ubo) (Open Sun Mat) "In Wrong" 2d half Betsy Bobbins Jacksonville ORPHEUM (inter) (Open Sun Mat) Kline Abe & Nichol Elise Murphy Ward & Weber Johnson Horton & J Sydney Reynolds Kalamazoo, Mich. MAJESTIC (ubo) "Mon & Mouse" 2d half "Who's Your Friend" Kansas City, Kan. ORPHEUM Master Gabriel Co "Lawn Party" Brown & Newman Georgie McLellan & Carson Milton & De Long Sts (Others to fill) EMPRESS (sc) (Open Sun Mat) Schreck & Percival "Village Choir" "Who Was He?" Bally & Galvin Nina Payne Gerard Lansing, Mich. BIJOU (ubo) (Open Sun Mat) "Passing Parade" 2d half Monahan Norwood & Norwood Lottie Williams Co Tivoli 3 Orphan Sisters Lawrenceville, Ill. OPERA HOUSE (web) 2d half Grojean & Maurere Alcazar 3 Columbia 4</p>	<p>Lincoln, Neb. Ed Wynn Co Lambert & Ball Nettie Nichols Kice Sully & Scott (Others to fill) Little Rock, Ark. MAJESTIC (inter) "Runaways" 2d half Belboy Paolo Cremonesi Co Clark & McCullough Maximo (One to fill) Los Angeles ORPHEUM Ellen Beach Yaw Kathryn Kidder Co Armstrong & Clark Joe Welch S Miller Kent Co Ching Hwa 4 3 Ellisons (One to fill) EMPRESS (sc) (Open Sun Mat) Maglin Eddy & R Campbell & Campbell Cullen Bros Lester 3 Lewis & Norton Lundquist Troupe PANTAGES (m) 5 Piroscopis 6 Bradgods Oxford 4 Wilson La Nore Bottomley Troupe Louisville KEITH'S (ubo) "Arcadia" Lorraine & Dudley LARRY B Lester Carlson Brown Carl Eugene T (Others to fill) Mandan, N. D. TOPIC (web) 13-4 Van & Lewis Totito Co Great Herman Manistee, Mich. NEW ROYAL (ubo) Harry La Salle Hilda Orth Brooks & Anville 2d half Shaw & Everett (Two to fill) Marquette, Mich. OPERA HOUSE (ubo) Kenny Allen 2d half Pan American 4 Milwaukee MAJESTIC (orph) Olga Netherlands Juganum Family H M Zazelle Co Mack & Williams Romano Bros 4 Entertainers Brent Hayes Devine & Williams CRYSTAL (ubo) Howard & Campbell Bert Melburn Martha Russell Co West & Van Sien Tillie Zick EMPRESS (sc) (Open Sun Mat) Jeniska Troupe Brown & Byler Bert Leslie Co Jennings & Dorman Sebastian Merrill Co Minneapolis ORPHEUM W L Abingdon Co Planagan & Edwards Charlotte Ravenscroft Lewis Hardt Kenny No & Platt Maxine & Bobby (One to fill) UNIQUE (sc) (Open Sun Mat) Earl Girdler Rich Liggins C B Lawlor & Girls O'Brien & Buckley Adas Troupe MILES (ubo) Joe Spissell & Bros "Petticoat Minstrel" Minot, N. D. ARCADE (web) Cody & Cody Lewis & Zoller (Open Sun Mat) Howatson & Swaybelle Cooper & Hartman Montreal, Can. ORPHEUM Mabelle & Ballet Ray & Hillard Lewis & Dody Francis Stevens Co Allan Shaw Rolando Bros (Others to fill) FRANCIS (loew) Leo Cook Goldie Moore Maybelle Fisher Co Al Harrington Eddie Ford Revue Fosatti Fred Zobelie Mt. Vernon, N. Y. PROCTOR'S Burns & King</p>	<p>Prince Rinton Hans Wagner Victor Nordstrom Co Wright & Conrad "Miss 318" 2d half Dorothy Stone "The Cheat" Knapp & Knapp Stewart St. Escort Bush & Engle Moorehead, Minn. LYCEUM (web) Emmett Doupe Upton & Ingraham Lettie Marie 2d half Appolo 3 Musical Wallace (One to fill) COMSTOCK (web) Abrams & Budnick Muskegon, Mich. EMPRESS (ubo) 1st half "Seminary Girl" Newark, N. J. PROCTOR'S (ubo) Mary, Elizabeth Empire Comedy 4 Valentine Fox The Zeraldas (Others to fill) LYRIC (pr) Olive 3 Grace Pomeroy Harry First Co The Gardners Plan & Finn Bush & Engle 2d half Pearl & Irene Sans Fred Morton Lazwell & Rolland Minnie Palmer Co Fairman 3 Reddington & Grant Newburgh, N. Y. COHEN O H (loew) Eldora Co Jamie Kelly Jack Grady Co Dancing Macks Irwin & Herzog 2d half Page & Newton Jack Symonds Harry Brown Co Estelle Rose Salle Stember New Haven POLI'S (ubo) Arthur Sullivan Co Harry Tighe Co Kafayette's Dogs Lillian Ashley Hess Sisters (Others to fill) New Orleans ORPHEUM Moore Littlejohn Co Madge Maitland Henshaw & Avery Ramezes Olling Omeas Liam & Abbott Martin & Fabbini HIPPODROME Lukas's Lions Riva Larsen Troupe Cranberry & Lanson Singing Carrolls 2d Stephanos Wilma Roberts LAFAYETTE Magley & Bingham Hunter & Ross Zeno & Mandell Ollie Carew Walter Deaves Co New Rochelle, N. Y. (loew) Wahlund Tekla 3 Salle Stember (One to fill) 2d half Fred Hilderbrand Linton & Girls (One to fill) Norfolk, Va. COLONIAL (ubo) Albert Perry Co Hussey & Lee Merrill & Otto 3 Arthurs The Randalls Skating Bear Oakland, Cal. ORPHEUM Mile Laine Lewis & McCarthy Austin Webb Co Stuart Barnes Hymen Meyer Liam & Toy (One to fill) PANTAGES (m) (Open Sun Mat) "Apple Of Parle" Marian Munson Co Laurie Ordway Helzac & Baker Francis Le Maire Ottawa, Can. DOMINION (ubo) McConnell & Simpson Melville Higgins James Cullen Myrtle & Dalry Silent Mora The Jards (Others to fill) Paterson, N. J. EMPIRE (loew) The Skatelles Savoy & Brennan Martha Washington</p>	<p>Jarvis & Harrison Clare Viscusi Edna Kridgde "Mazzetti troupe" (One to fill) Philadelphia KEITH'S (ubo) Cressy & Jayne Austrian Van & H Auston & Glass Jack Gardner Seuoum's Venus Montambo & Wells Kassman & Doupe (Others to fill) METROPOLITAN O H (loew) Calts Bros Musical Trains Piano Bugs Alexander & Scott Arthur & Roy (Two to fill) 2d half Australian Crackers 2d Kerns Leonard & Whitney Alexander & Scott Frank Moore Aerial LaValls (One to fill) Pine Bluff, Ark. ORPHEO (inter) Francesco & Girle Pittsburgh GRAND (ubo) Mr. & Mrs McGreevey Ethel Green Milt Collins Gordon & Rica Icelandic Troupe (Others to fill) Pittsfield, N. J. PROCTOR'S The St Juliana George Smidley "District At'ny's Wife" Pearl & Irene Sans Jessie Keilar Co 2d half English Girls Foy & Clark The Gardners Ford & McNeill 6 Song Birds Portland, Me. KEITH'S (ubo) Asah Troupe Schooler & Dickinson Joe Cook Kaiser's Dogs Portland, Ore. ORPHEUM Van & Beaumont Sis Sephernard Lug Anger 6 Samarins Corelli & Gillette The Pounds Hanson & Lanson EMPRESS (sc) Livingston 3 Brooks & Harris Bruce Duffet Co Kelso & Leighton "Hansel" PANTAGES (m) Howe Northlane Co Pickard's Seals Leslie & Berns McFarland & Gordon White Duo Providence, R. I. KEITH'S (ubo) Jos Jefferson Co Francis McGinn Co Marie & Billy Hart Hubert Dyer Co Hart & Green Tom Stuart Bronson & Baldwin (One to fill) Regina, Can. MAJESTIC (web) Austin & Keene Rice Lake, Wis. LYRIC (web) 1st half Van Hoffman & V Richmond, LYRIC (ubo) "Song Revue" Charles & Pan Van Lal Mon Kim Montgomery & Healy Sis (Others to fill) Rochester, N. Y. PROCTORS McGloin & Thurman Wood & Keell Ford & McNeill Al Lewis Mme Marie's Circus 2d half Galety 3 Geo Smedley Patricia Fleming Klance & Knool (One to fill) TEMPLE (ubo) Owen McGivney Ornl & Dolly Britt Wood Van Hen Hally & Noble 3 Bartos (Two to fill) FAMILY (loew) Groat Kinkling Francis Larc 3 H Kelly Forrest Olivetti Troubadours</p>	<p>Sacramento ORPHEUM 1st half "Same bill as Stock- ton this issue" EMPRESS (sc) (Open Sun Mat) Orville & Frank Kelso & Leighton Franconi Opera Co Ross & Ashton "Behind Footlights" 5 Boys In Blue Salem, Mass. JEFFREY (ubo) (Open Sun Mat) Dave Vanfield O'Rourke & Atkinson James Kennedy 3 Lorettas Vittorio & Gorgetto 2d half "Sunny Side of B'way" Salem, Mass. EMPRESS (loew) Adubato Hayden & Bertin Minstrel Kiddies 2d half Harry Rose Howard Trausdel Co Work & Play Salt Lake ORPHEUM Rosalind Coghlan Co Mack & Orth A. Achille Virginia Rankin Scott & Keane Fred & Albert (One to fill) EMPRESS (sc) (Open Wed Mat) "Spirit Paintings" Belmont & Harl Polard "In 1900" Wm Cahill Derkin's Circus San Antonio, MAJESTIC (inter) (Open Sun Mat) Walsh & Bentley Harris Boland & H 3 Bohemians "Trained Nurses" Brown Harris & B Ed Glingras Co San Diego EMPRESS (sc) (Open Sun Mat) W J Du Bois Smith Voelk & C W Lawrence Players Lawrie & Gardner Anthony & Ross "Court By Girls" SAVOY (m) Aulsky's Hawaiians "Macrimonial Contest" Carter & Waters Dorothy Vaughn American Trumpeters San Francisco, ORPHEUM Granville Pierpont Co Lyons & Yocco Edna Munsey Kennedy & Rooney Marshall Montgomery Gould & Lashly McFarland & Me? John Hazard EMPRESS (sc) Adeline Lowe Co Leo Berra Houghton Morris & H Edna Aug "Loice Xmas" Dancing Mars PANTAGES (m) (Open Sun Mat) "Night In Mexico" Alex Kaminsky 4 Charles Archer & Ingersoll Hall & Shaker St. Cloud, Minn. IDLE HOUR (web) 2d half Robinson & White St. Joe, Mo. COLDWELL (web) 2d half Jourdan 3 Tyler St Claire 3 Aerial Schoons St. Louis COLUMBIA (ubo) Geo Dametel Co Will Rogers Lillian Shaw Sidney & Townley Chick Sales Leo Yost (Others to fill) KINGS (ubo) Sullivan & Mason Vera De Bassini Hal Davis Co Lottie Sawyer & Girls KINGS (craw) Gaigno & Milano McGrath & Ylatan Golden & Hughes Lottie Mayer Lorraine & Laid Juggling Millers See, Canada ORPHEUM (ubo) Grey & Smith Nicko Japs See, Mich. STAR (ubo) 2d half John Miller Gallarina 4 Spokane ORPHEUM (Open Sun Mat) Horace Goldin Miller & Sanley Frederick Allen 2 Boudini Bros Shriner & Richards Tryon's Canines EMPRESS (sc) (Open Sun Mat) Frank Mike (craw) 3 Musketeers Mr & Mrs Fisher Dave Ferguson Diving Nymphs</p>	<p>Electrical Venus Barber & Jackson CHICKADEE (craw) Clark's Minstrel Pool & Pool Miss Fowler Electrical Venus Bob Vira ARCO (craw) Casino Co Higgy Girls Barber & Jackson Bell Barons Co SHENANDOAH (craw) Devlin & Elwood Leorana Beasford "Buckling Mule" Miss Dudley Co UNION (craw) Wizarde 3 Miss Mills Higgy Girls MONTGOMERY (craw) Pool & Pool Miss Fowler Pakskati Duo GRAYOIS (craw) Carver & Murray Tango Dancers BREMEN (craw) Bell Barons Co Fred Wayne Co Atlas Co St. Paul ORPHEUM Leonard & Russell Redford & Winchester Shedders & Mills Hoey & Lee Elsa Ruegger Coleman's Cats (Two to fill) EMPRESS (sc) (Open Sun Mat) Ladella Comiques Nestor & Deiberg John R Gordon Co American Comedy 4 "Day At Circus" GAITY (web) Apollo 3 Ward & Clayton Helms & Evans O B Ellwood 2d half Raymond & Temple The Elliotts Lillian Shattuck Mat Belmont Schenebady, N. Y. PROCTOR'S 3 Boyds Al Anderson Favor Sinclair Co Edith Ward Piano Bugs 2d half 3 Boyds Warar & Delmar Kelsey Sisters "1040 West" 4 Valentines Scranton, Pa. POLI'S (ubo) Sam & Betty Morton Robt L Dailey Co Gardner 3 Nevis & Erwood The Timbos (Others to fill) Seattle ORPHEUM Catherine Countiss Lillian Herlein Lew Hawkins 6 Bullys 3 Dolce Sisters The Brads Lennet & Wilson EMPRESS (sc) Herman & Shirley James McDonald "Canoe Girls" Whyte Pelzer & W 3 Yoscarys PANTAGES (m) Taylor's Lion Roland Carter Co Hetty Urma Tony Conetta 3 Great Arnesons Sioux City FAIRPHEUM "Little Parisienne" Blinn Binn & Blinn Darrel & Conway Alcide Capitaine Fenelon & Goldie Deimure & Laid Juggling Millers See, Canada ORPHEUM (ubo) Grey & Smith Nicko Japs See, Mich. STAR (ubo) 2d half John Miller Gallarina 4 Spokane ORPHEUM (Open Sun Mat) Horace Goldin Miller & Sanley Frederick Allen 2 Boudini Bros Shriner & Richards Tryon's Canines EMPRESS (sc) (Open Sun Mat) Frank Mike (craw) 3 Musketeers Mr & Mrs Fisher Dave Ferguson Diving Nymphs</p>	<p>PANTAGES (m) (Open Sun Mat) 3 Boys Madcaps Alpha 6 La France & McNabb Rena Arnold Aerial Lafayettees Stockton, Cal. ORPHEUM 2d half Fox & Dolly Genaro & Bailey "Fixing the Furnace" 3 Trilogies Musical Cuttys The Carltons Dupree & Dupree Superior, Wis. SAVOY (web) Stanley & Stuart La Don & Viretta (One to fill) 2d half Coulms & Wallace Helms & Evans Van Hoffman & V Syracuse, N. Y. GRAND (ubo) Florentine Singers Burley & Burley Stan Stanley 3 La Bonita (Others to fill) Tacoma SHEA'S (ubo) Ed Foy Family Jackson & Cavanaugh Shedders & Mills Bowman Bros Riesner & Gores Bessie La Count Anna Barling Hussey Bert EMPRESS (sc) Willisch Mond & Saile D'Arcy & Williams "Night In Bath" Lew Wells Kate Sandwine PANTAGES (m) Power's Elephants Otto Bros Link & Robinson Benson & Belle Turretreco Troupe Terre Haute, Ind. VALETES (wva) Carson Bros Harry Webb Great Howard Nichols & La Croix Sis Lalia Sebbin Co 2d half "Easy Money" Gen Pisano Co Bierre & King Howard Co Marcou Thief River Falls, Minn. LYCEUM (web) Musical Wences 2d half Davis & Merrill Toledo KEITH'S (ubo) Laddie Williams & Wolfus Eva Shirley Herbert Germaine 3 (Others to fill) Trenton, N. J. BROAD ST (loew) Lavine Cimeron 3 Hilda Glyder Geo Randall Co Jack Symonds Linton & Girls 2d half Dancing Kennedys Alice Hanson Moore & Elliott Al & Pan Steadman 7 Whirlwinds Troy, N. Y. PROCTOR'S Kelsey Sisters</p>	<p>Harold Yates Edna Luby Co (Two to fill) 2d half Brown & Williams Seizer Waters Florence Opera Co Smiler & Bancroft Whirling & Effords Utica SHUBERT (ubo) Julius Tannen Felix & Barry Sis Arthur & Shannon 3 Keatons Howard's Phonos (Others to fill) Vancouver, B. C. ORPHEUM (ac) Aldre & Miten Ernest Dupille Orville Reader Merlan's Dogs Bernard & Lloyd "Night In Station" PANTAGES (m) Rothwell Browne Revue Musical Spillers Russell & Davis The La Belles Weston & Young Victoria, B. C. EMPRESS (ac) Morandinnis Wilson & Rich Arthur & Shannon Mary Dorr Prince Floro Wahpeton, N. D. BRAUN (web) 2d half Hussey Bert EMPRESS (sc) Washington KEITH'S (ubo) Jack Wilson Co Raiph Lynn Vanderbilt & Moore Josephine Dunfee Louise Galloway Co D Lasso Bros Otto Bros Lo-ve & Wilbur CASINO Rough Rider Band Jack Hendley Co Walter Milton (Three to fill) Williston, N. D. STAR (web) Farley & Prescott 2d half Cody & Cody Winipeg, Can. EMPRESS (sc) Barton & Lovera Katherine Kiare Richard Milloy Co W C F Wood Banjoephonds VICTORIA (web) Reynolds & Carpenter Cooke & Hamilton Rachael Cockatons Worcester, Mass. POLI'S (ubo) John & Mae Burke Dorothy DeSchell Co Wm Oakland Co Daisy Martin Jed & Ethel Dooley (Others to fill) Paris ALHAMBRA (Dec 1-15) H Frazon H Braden & Serol 8 Meers Olympia Desvall Lipinski's Dogs W C F Wood Bradshaw Bros Cornalla & Eddie Decaruso Duo Renee de Bauga</p>
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SHOWS NEXT WEEK.

NEW YORK.
"ADELE"—Longacre (16th week).
"AT BAY"—39th Street (10th week).
"CHILDREN OF TO-DAY"—(Louis Mann)—
4th week.
"GEN. JOHN REGAN"—Hudson (5th week).
GRAND OPERA—Century (13th week).
44TH STREET MUSIC HALL—(Eva Tan-
gus).
"HIPPODROME"—Lyric (Dec. 10).
HIPPODROME—America (15th week).
"MADAM PRESIDENT" (Fanny Ward)
—Garrick (14th week).
"HO! O MY THUMB"—Manhattan (8d
week).
CYRIL MAUDE (Repertoire)—Wallack's (6th
week).
"NEARLY MARRIED"—Gaiety (14th week).
"O'H! I Say"—Casino (7th week).
"PO! O MY HEART"—(12th week).
"POTASH AND PERLMUTTER"—Cohan
(18th week).
"PRUNELLA"—Booth (7th week).
"RACHEL" (Mme. Kallish)—Knickerbocker
(2d week).
REPERTOIRE OF SKETCHES—Princess
(10th week).
FORBES ROBERTSON (Repertoire)—Shu-
bert (11th week).
"SEVEN KEYS TO BALDPADE"—Astor (12th
week).
"SWETHEARTS" (Christie McDonald)—Lib-
erty (14th week).
"TAN! TAN! TAN!" (Ethel Barrymore)—Empire (7th
week).
"THE AUCTIONEER"—(David Warfield) (re-
tival)—Belasco (11th week).
(Continued on page 25.)

ALL FOR THE LADIES

About Women—Mostly

By PLAIN MARY



"The Little Cafe" at the New Amsterdam is full of such good comedy and catchy music, it seems a pity such an expensive production is spoiled by the poor cast of women principals.

None of the three women handling the important roles seems capable. Alma Francis has the most work thrust upon her, but the way she plays the part is not to her credit. She looks pretty, but comeliness can hardly balance her lack of voice and slow singing delivering of lines. Hazel Dawn does not fit the role of "Gaby Gaudette, Queen of the Night Restaurants." She sings well at times and that's about all. Grace Leigh, as "Katziolinka, a Hungarian Singer," does a trifle better. She puts life into her work (which is more than the other two beautiful ladies do). Marie Empress is also a principal. The program says so. She speaks four lines, besides doing some deep thinking at a table in the second act. John E. Young does excellently as the waiter. There would not be much comedy without him. Plenty of pretty girls, and the prettiest of all are the "Six Belles of Hungary." One "pretty boy" works in the first row. He should be severely chastised for his antics. The way he carried on Saturday afternoon was a disgrace to the stage. Miss Francis looked pretty in a blue chiffon Poiret gown (second act). In the final scene she wore a modern Quaker dress of grey chiffon and lace trimmed with pink rosebuds. Hazel Dawn had a striking gown of gold cloth lined with green silk. Later on she made a pretty picture in pink and gold. Grace Leigh was attractive in a Hungarian costume of red, green and yellow chiffon. Marie Empress wore a gown in the second act that recalled "That Mysterious Rag." It is a combination of purple satin, chiffon, silver trimming, a few pieces of ermine and a couple of crushed orchids. The costumes of the chorus and show girls in the last act are lovely, all different styles, but all a delicate shade of lavender. The costumes in the first act are hideous. Most are tan skirts with short coats of drab cloth. Someone displayed poor judgment in selecting them, and something might be done to brighten them up.

Texas Guinan ("Hop o' My Thumb") looks well in the first act in a blue satin gown with a little white lace apron. A lace bonnet with streamers of pink satin was worn also. In the second act Miss Guinan had an evening gown of orange satin, with a bird of paradise for the head dress. Eva Fallon wore a pretty gown of white chiffon with a hand painted flower on one side of the skirt, as decoration. Flavia Arcaro (The Witch) wore a yellow satin pantalet suit, modestly draped with black chiffon. Viola Gillette

(Prince Hilario) wore a purple costume in the second act. It was more becoming to her than the white one in the first act.

The restaurant-cabarets have discovered a new species of the free-lunch thing. He is called a "drifter," an expression culled from the English slang. A "drifter" is a fellow who never buys a drink himself, though he may order one, but wanders from table to table during an afternoon or evening. When ordering a drink, the "drifter" makes certain another man is at the table, and as the waiter arrives he suddenly espies some friends at a distance away. I saw a "drifter" the other afternoon. He looked like an English actor—and he was.

A nice, clean looking old man with messy habits used his cane in the Putnam Building elevator the other day to familiarly pat a young woman who was in the same car with her husband. The nice old man didn't know the husband and the husband didn't know the nice old man. As the fellow of disagreeable habits became more careless around the person of the young woman, the husband drew back, prepared to start his right, when the wife clutched his arm, saying, "Dear, don't you know Mr. Blank?". The husband said he didn't and the introduction seemed to act as the apology. Perhaps the young woman was thinking of a return date over the time.

Florence Tempest (Colonial) is very pretty in a white silk gown trimmed with yellow fur. A small white hat with aigrettes high up went with this dress. Miss Tempest looked extremely well in the dress suit worn for the first songs. Mabel Hamilton makes a good-looking Jap girl in a red kimono. Her first gown was silver cloth and rhinestones, artistically draped with flame-colored chiffon. Rosie Green had a becoming gown of white crepe de chine over underskirts of spangled lace. A short tunic of crystal net formed the bodice. Adelaide looks well in a little girl's dress (first number). The skirt is white chiffon and over it is a white silk middie blouse with collar and cuffs of red and white striped silk.

Nina Barbour is among the headline attractions at the Palace this week, according to the bills around town, but you can't believe all you read. Miss Barbour looked passable in a gown of white and flowered chiffon. Wearing one gown only, she might have put a little more money into it. Sylvia Brennan (Diamond and Brennan) had a becoming white gown. The skirt is charmeuse with a bodice, and two deep frills on the top of the skirt. An attractive evening gown of red brocade silk and rhinestones is also in Miss Brennan's wardrobe. Miss Burke (John and Mae Burke) dressed nicely in her second costume, a gold beaded

tunic over blue silk. Ethel Green is wearing a new pink gown. The drapery attached to the headdress is a pretty conceit. Al English and Stella Johnson are good Tommy dancers, but their waltzing fell under. The couple are not classy enough for attention as graceful ballroom dancers, so they had better cling to the fast work. Miss Johnson appeared to better advantage in her second change than in the first dress worn. Zelda Sears is very funny when she dons the kid clothes. The best laugh for the women is when Miss Sears looks for her hidden money, and fails to find it. May Herbert (in the Sears company) wore a becoming gown of white, chiffon, trimmed with silk roses.

Liana Carrera, Anna Held's daughter, made her first appearance on the New York stage Monday. It doesn't take long to see she is inexperienced, but Anna's offspring has nerve. Of course, if she can fool them and pass on her mother's reputation it must be all right. Miss Carrera looks well in the blue lamp shade dress worn over black chiffon panatolons. The six show girls in the act attract a great deal of attention. They are the best looking girls seen in vaudeville in a long while, and all look well in the final costumes, Nile green lamp shade affairs. Ethelynn Bradford (Macart and Bradford) is lovely in a gown of pink charmeuse and taffeta. Kittie Flynn is not up to the mark when entering. The first dress is not at all becoming. Her second gown is much better. It is a peg top skirt of green taffeta with a cream lace bodice and a black velvet hat. Bonnie Thornton (James and Bonnie) is showing up some of the chickens with her clothes. She makes three changes. A black gown is most becoming to Mrs. Thornton. (All at Hammerstein's.)

Edith Lyle with Claud Gillingwater is an attractive girl. At the finish of the sketch, Mr. Gillingwater says: "I'm going to take you out to supper. Keep on that dress, you look great." (He is right.) Eunice Burnam wore a becoming



WILBUR MACK and NELLA WALKER
Now playing a return engagement at the 44TH ST. MUSIC HALL, after an absence of three weeks.

ing gown of crystal cloth draped with fine white lace. The Hess Sisters are doing a neat little act. Looks as though Max Winslow had a hand in the rehearsing of it. (I'll keep it quiet Max, if you want me to.) The girls look well in the green Empire dresses and Quaker caps. The white shoes spoil the appearance of the feet. Dainty little slippers are plentiful enough these days. Josie Heather is pretty in her last dress, a white satin skirt and a net tunic, embroidered with pink flowers. The hat is satin, trimmed with swansdown. (All at 5th Avenue.)

A leading theatrical star is being spoken of as bowed if not bent by grief since a permanent separation occurred between herself and her husband, as well known. Both parties married again, and the present husband of the actress is feeling his wife's anger, according to the stories about. The reverse side of the picture is the husband, apparently happy and jubilant and not at all backward in disclaiming any friendly feeling for his former spouse.

Miss Kennedy (Dancing Kennedys), American, is neat in a white chiffon dancing dress, trimmed with rhinestones and white fur. Sue Smith, at the American, also wears a becoming gown of pink for her first song, but she spoils the good impression with all of her other changes. Miss Smith sings a "Dutch" number in a hoop skirt. If she must be "Dutch," why not the costume that goes with the character?

Margery Wood and her husband, Joe Gleason, have separated. According to friends there is no suggestion of any divorce proceedings, merely that they have agreed to disagree.

Will our actors adopt the kimono-wearing fad between acts and during the leisure minutes in their dressing rooms? One of the east's best known young stock leads has kimonos which he wears with comfort about his dressing room. He also feels at home in them when entertaining visitors between acts.

An idolized and popular Broadway actor isn't sleeping well of late. He has been served with a summons to account for his admiration for a prominent woman who is figuring in a divorce case that's attracting much local attention.

The "character lead" of one of the prominent picture stock companies lost his position last week. Gossip had connected his name with the leading lady of the organization a while ago and the directors of the company called him to account, warning him that any repetition of such gossip, backed up by any outward semblance of verification, would merit instant dismissal. It came to pass the other day and the actor walked out calm in the belief that he would be promptly followed by the object of his attentions, who could not be readily replaced. To his utter astonishment and the shattering of his vanity, the lady made no sign that the actor's retirement was of any personal interest to her.

NEWS OF THE CABARETS

The dance hall at the Hamilton theatre, 146th street and Broadway, Moss & Brill, got under way last week. The place looks like a sure enough winner. Week-ends it will do business for that is a section of the city where the populace believe in getting out Saturday and Sunday nights. Admission is 25 cents for men and 10 for women, with an additional charge of five cents for each dance. For a dance hall of the Hamilton type which should and will draw a good class of people a flat rate would be a much better arrangement. Soft drinks are served. The hall is pretty and a good orchestra is on hand, but for the present no professional dancers are employed.

"I have handled them all, acrobats, women singles, headliners, wild animal acts and trainers, but these dancers—" said William Morris on the New York Roof the other evening. He had just discovered, after informing Muris, one of his male steppers, not to appear in the afternoon at Healy's, (with Louis Alexander) while under contract to the Roof, that De Leyer, another professional at the New York, had gone to Healy's securing the job Muris vacated. Another question that came before the manager was whether he should permit Joan Sawyer to give "afternoons" at Delmonico's. Morris thought it over in several ways and with several views, then he made up his mind to think it over again. Last Saturday night the New York had a turnaway. The Roof was packed before the theatres sent their crowds up there.

Not so many years ago in New York the police stopped Waldron's dance hall on 110th street, as a menace to the morals of the young. Waldron's charged no admission and beer was five cents a glass.

Emile Agoust and Simone de Beryl (Mrs. Agoust) commenced dancing the Tango at the Palais de Danse (Winter Garden) Monday night.

There is a certain charm about Churchill's. Perhaps it is because you are always made welcome and feel quite at home there. A good cabaret and an orchestra of nine pieces keep the show lively. There isn't a chance of feeling dull or grouchy at Churchill's.

The first supper show runs about two hours. Mooney and Roberts, in ballroom dancing, start it. They go through a routine of Tommy dancing and later do a waltz and tango turn. The girl looks well in her second costume, a silver tunic over a white chiffon skirt.

Nellie Allen, soprano, sings a couple of high class selections. She seems to be a favorite. The descriptive program says Nellie is studying for grand opera. If so, she will have to work fast. Miss Allen looks nice in a black gown, but I liked her best in purple. Dottie King (formerly of Marshall and

King) is a good toe dancer, and does some clever work. She looks attractive in her first costume, a sort of gypsy affair of brown and orange. Dorothy Dodge sings a couple of songs, and is of good appearance in a gown of blue taffeta and white lace.

Miss Fanchonette is a graceful dancer; so is Miss Baretta. Elizabeth Spencer (now in her fourth year at Churchill's) still remains the popular fav. She is doing her single as usual, and also sings with a young man (unnamed on the program).

Austin and Blake, young girls, attract attention because of their youth. They do a Tommy and look good in pantaloone costumes of blue silk and chiffon. Florence Rayfield sings a ballad, while wearing a purple and white gown. Baker and Sharp do some fast stepping in hard shoes. Looks as though they must have been watching "Hello George" Scott. They are doing a chair stunt, and George claims he is the originator of this particular trick.

All of the acts appear twice or more and each time change their turns.

Plain Mary.

Johnny Butler, one of the prominent chiefs (not chefs) of Shanley's, became the father of a boy about ten days ago. Tuesday he received a check for \$100 from Julius Meyers, a popular Shanley patron. Mr. Meyers wagered \$100 with Johnny it would be a girl. Johnny nailed the bet quickly, perhaps having inside information, and after the birth, with the wine flowing in celebration, forgot all about the hundred until the check arrived. Then it flowed some more. In the note accompanying the settlement was the comment that "Johnny must have made a home run and touched all the bases."

The New York Roof will have a rag dancing contest Monday night (Dec. 8). Al Sanders, the wine man, has donated a cup for the man who is decided the winner, and a cut-glass cordial set will be given the woman. Amateurs who have never won a prize are only eligible. Entries may be made up to within 24 hours of the contest. Among the judges may be Flo Ziegfeld, Jr., S. Baruch, and Diamond Jim Brady. The Roof (Jardin de Danse) is accepting reservations for New Year's Eve. The management guarantees the maximum number of guests to be 1,000. (Roof will seat 1,200.) Tickets for that evening are held at \$6 and \$10 per plate, according to location. It includes supper and admission.

Wrestling bouts were prohibited in Berlin for about two years by the police commissioner on account of riotous behavior of the audience at the Koch-Sturm match. This ban has been removed now and public wrestling is permitted again if certain stipulations are kept within.

WATSON NOT WITH SHOW.

Louisville, Dec. 3.

"The Girls From Happyland" opened at the Buckingham this week, but without Billy W. Watson, its former principal comedian. The show did not play out the term at the Gayety, Cincinnati, last week, through the local management there insisting upon the performance being "cleaned up."

"The Happyland" company will travel over the Eastern Wheel as routed. It is said Joe Fields will join in place of Mr. Watson.

Cincinnati, Dec. 3.

All that is left of last week's battle at the Gayety over Billy B. Watson is the smoke. M. T. Middleton, the house manager, is now general manager for the Heuck Opera House Co. The new manager of the Gayety is Lawrence A. Neims, who will take hold Dec. 8. Neims was manager of "The Girl and the Baron," which recently closed.

Billy Watson has gone to New York, with his wife. He says he will never again appear on the Columbia Circuit, and officials of that concern say so, too. Mull Clark has filled Watson's job as principal comedian with the "Girls from Happyland," which is in Louisville this week.

"The Girls From Happyland" is a burlesque operated by Joe and Louis Hurtig, not Hurtig & Seamon, as published in VARIETY last week. It has been looked upon as one of the Hurtig & Seamon group of burlesque attractions.

NEW YORK SUNDAY SHOWS.

(Continued from page 3.)

to be presented on a Sunday. The vaudeville show, however, has been and is allowed.

VARIETY will call the attention of the New York Police Commissioner to the violations of the "Sunday Law" in the vaudeville theatres here, if the same bills are played this coming Sunday the theatres have been presenting all week. It will also assign its reportorial staff to cover some of the theatres, with instructions to note the violations and be prepared to lay the information Monday morning before the proper authorities.

Julie Opp, entirely recovered from her illness, is on the Oceanic, due in New York Monday. She will return to the stage soon.

Mark A. Luescher and Antoinette M. Driscoll, wife married Monday. Mr. Luescher was divorced by his first wife, Dazie, the dancer, three years ago.

Harry Eavett, stranded in Los Angeles with "The Enchantress," is in the hospital there, the result of an explosion during the taking of a moving picture. He joined one of the local film organizations after the musical show collapsed.

OBITUARY

Henry Greenwall, veteran American theatrical manager, died in New Orleans. He was 81 years of age. Mr. Greenwall's first theatrical venture was in 1867 when he organized a stock company in Galveston, Tex. He came to New Orleans in 1888, securing the lease of the old Grand Opera House, since demolished. There he presented Irving, Bernhardt, Mansfield, and nearly every celebrated artist of the time. He built the Greenwall theatre and was heavily interested in the stock company which erected the Dauphine. Mr. Greenwall had been confined to his bed about ten days, although for many years he has been a sufferer from Bright's disease. He is survived by a brother, Philip D. Greenwall, prominent in Texas theatricals, a widow and two sisters.

Frances Pierce, sister of Ethel Conrad, who was concerned in the shooting of W. E. D. Stokes, died in Los Angeles from injuries received in an automobile accident. She was an actress.

Margaret McCall, violinist, died in Pittsburgh Nov. 21 of heart disease. She was a sister of Vera McCall, member of "The Passing Show of 1912." Funeral services were held in Norwich, Conn., her home town. Miss McCall was 33 years old.

Frank O'Brien, aged 35 years, a Providence man, doing billposting duty at the Gilmore, Springfield, Mass., was found dead in bed at the Gilmore Hotel there Dec. 1.

Bridgeport, Conn., Dec. 3.

George Campbell, better known as Jack Burke, one of the veteran gymnasium and sparring acts of vaudeville (Jack and Rosie Burke, Burke and McAvoy, and lately Burke and Finn) died in New York Nov. 29 of heart failure. Burial was made in Mountain Grove cemetery, Bridgeport, Monday. The deceased was about 50 years old, and was born in Galveston. When in his prime he was one of the best lightweight fighters in the country. April 6, 1893, he fought his memorable battle with Andy Bowen, at New Orleans, bout going 110 rounds, time 7 hours and 19 minutes and ended in a draw. He is survived by a widow, formerly Allie Swords, at one time a professional and daughter of the late W. F. Swords, a former lumber magnate of Bridgeport.

James Ward, an old-time circus man and father of May Ward, the vaudeville singer, died at his home in New York late last week of heart disease.

Chicago, Dec. 3.

Frank E. Rowley, formerly managing editor of the Chicago Chronicle and more recently a newspaper man in Cleveland, and widely known in the theatrical profession, died Nov. 28.

Leon Noel, French actor, popular years ago as Choppard in "The Lyons Mail," died in a Paris hospital, Nov. 19, at the age of 67.

Louis Nazzi, of the Paris daily "Comedie," died Nov. 20, at the age of 28.

NEW ACTS NEXT WEEK

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

"Eloping," Union Sq.
Fields and Hawthorne, Union Sq.
Raymond and Bain, Union Sq.
Phacial Armond, Union Sq.
Captain Anson, Fifth Avenue.
Murray and Sebastian, Hammerstein's.
Dobbs and Ryan, Hammerstein's.
Will Tucker, Hammerstein's.

Liana Carrera.
Singing and Dancing.
20 Mins.; Full Stage (Special Setting).
Hammerstein's.

"Anna Held's Daughter" is the line that gets the display on the program while "Liana Carrera" is hidden in small type below. The verdict of the Monday night audience was entirely favorable to the debutante. She has made a highly satisfactory start. Whatever trifling defects of poise she may have are amply compensated for by her youthful beauty, and she works with a degree of self-assurance that aids her tremendously. The set is a black and white spangled drop, arched to close in the stage, an effect probably suggested by the Valeska Suratt arrangement. The six statuesque good-looking show girls who back up Miss Carrera appear simultaneously through slits in the drop for the opening number. Then the young star sings "I Have My Mother's Eyes," delivered after the manner of Liana's mamma singing, "I Just Can't Make My Eyes Behave." There is a solo later and finally a duet with Bobby Watson, accompanied by a spirited dance, with the show girls backing up the pair and working out a pretty picture with ribbons drawn from a bouquet held up in the centre of the stage. Miss Carrera is prettily gowned, the three costumes being selected to express youthfulness rather than to startle by their gorgeousness. Mr. Watson helped the act greatly with his knack of delivering numbers and his excellent dancing. *Rush.*

"Any Night."
Dramatic Sketch.
31 Mins.; Full Stage (3 Scenes).
44th St. Music Hall.

"Any Night" was presented last year at the Princess for an extended engagement, but is now offered for the first time on what is known in America as a vaudeville bill. It is a tragedy of the night life of the metropolis and the plot has been recited in detail. As a picture of a certain phase of the unpleasant side of life it is sufficiently gruesome and vivid, but the author has been compelled to resort to "dramatic license" or else he would have only a picture and no drama. Many of the members of the cast have been changed, and while not for the better, will stand comparison with the original. One or two of the lines have also been changed—probably omitted. It requires nine people for its interpretation. "Any Night," written by Edward Ellis, who is also in the cast, is almost a classic, but will hardly be accepted for use in general vaudeville houses; it deals with the social evil problem with too direct a hand. *Jolo.*

Nina Barbour.
Songs.
13 Mins.; One.
Palace.

Whether Nina Barbour comes from the sweatshops or the "small time," it matters not as long as she's able to employ the services of an ambitious and enterprising press agent. In Miss Barbour's case legitimate press agenting has given her the chance of her life to make good in vaudeville. Whatever real connection Miss Nina may have had with the east side work-pits, the press agent, manicurist and dressmaker have done the rest. She "got over" much, to the delight of the sympathizing audience and her press agent. Miss Barbour has a voice of low register, which she uses nicely with orchestra accompaniment, and her tones are musical and pleasing to the ear. Certain actions showed plainly that Miss Barbour has not been a "single" very long. She remained in view like a concert singer, rendering several popular songs, including "On the Banks of the Wabash" and "Annie Laurie." As a "female baritone" Miss Barbour will do, but to remain on the "big time" she must never lose sight of that press boomer. The Palace debut should keep Miss Barbour working for the remainder of the season. She has personality, an engaging smile and rather an ingenious way of acknowledging bows. *Mark.*

Alfredo Marshall.
Heavyweight Juggler.
10 Mins.; Full Stage (Special; Battleship Deck).
Union Square.

A juggling act not unlike a few that have passed in review in the New York houses before. Alfredo Marshall, of German appearance, is one of those tall, broadshouldered, ironbacked human beings who juggle heavy weights and catches cannon balls on his head and the back of his neck. He has a nice routine, much heretofore seen but some tricks that smack of novelty. Marshall has an assistant in a sailor costume who tries to be funny. The man does not accomplish much in this respect. For the finish Marshall placards the announcement he will catch a cannon ball on his head projected with a 200 pound pressure, etc. More showmanship would help this giant. *Mark.*

Allen and Dalton.
Instrumental, Talk.
13 Mins.; Interior.
Bronx O. H. (Nov. 30).

Two men, in dress clothes, with a good arrangement of give and take comedy talk, leading up to an instrumental act wherein they play hand bells, sleigh bells, one string violin, concertina, banjo. They get out of it all there is in the act. Excellent three a day turn. *Jolo.*

Shelly and Proctor.
Singing, Crossfire, Dancing.
17 Mins.; One.
Bronx O. H. (Nov. 30).

Published songs, "Marry me; I won't be home much" crossfire and a little fast stepping by the man at the finish. Small timers. *Jolo.*

John and Emma Ray and Co. (4).
"On the Rio Grande" (Comedy).
22 Mins.; Full Stage (Special Setting; Exterior).
Union Square.

John and Emma Ray now offer to vaudeville a comedy sketch entitled "On the Rio Grande," assisted by a male quartet which, with Miss Ray, renders a few old selections at the close. The skit gives Johnny Ray ample opportunity to again display his old Irish makeup, slouchy walk, "hoho" laugh. He makes the best of it although time is taken out to let him and two of the men do an old burlesque-minstrel bit. Otherwise there's a lot of modern comedy with Miss Ray doing some splendid work as a "straight." A military camp along the Rio Grande is shown. The quartet is there in khaki uniform from general to private. Miss Ray, as the western ranch owner, comes to camp to complain of the army cook's ravages upon her chickens. Johnny Ray is Casey, the army chef, who gets a laugh on his first appearance. For the finish comes the gag about "And you know what he did?" accompanied by the slap on the jaw in which the laugh's on Casey. *Mark.*

Diers and Bennett.
Comedy Acrobats.
15 Mins.; Full Stage.
Bronx O. H. (Nov. 30).

Man clown; woman short-skirted, skittish soubret. Man has much of the Jimmy Rice falls and comedy bits and Bert Melrose's table rocking, even to the reaching for the chirping bird, going back to the "Gimme a piece o' pie" buzzing—in fact nothing he does is original. Woman does some unique stepping mounted on a wooden stilt. A big small time opening act, but should be cut to about 11 minutes. *Jolo.*

Robbins and Friend.
Talk, Contortion, Animal.
12 Mins.; One.
Bronx O. H. (Nov. 30).

Man opens with old-fashioned, low comedy "tramp comedian" make-up. Warbles about being "the vaudeville pet from the west" and you begin to fear he has made a mistake and should change it from "pet" to "pest." That's where you're wrong. When he gets you sufficiently riled and uncomfortable, he unexpectedly goes into a routine of comedy contortion work and follows it with tricks by a dog, which is the "friend" of the act. A good big small turn. *Jolo.*

May Trimble.
Singer.
13 Mins.; One.
Grand O. H. (Nov. 30).

May Trimble essays a single of the simplest sort. She sings four light songs, two to her own accompaniment at the piano, and two with the orchestra. Sunday, she wore a dingy black net dress and dressed her hair tight to her head and with a tight knot at the back, an excellent arrangement for a horseback ride, but most unbecoming for the stage. Miss Trimble has an agreeable voice but displays no animation. She failed to establish friendly relations with the audience. *Rush.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"The Things That Count"—Elliott
(Dec. 8).
Eva Tanguay Company—44th Street
Music Hall (Dec. 8).
"High Jinks"—Lyric (Dec. 10).

Claude Gillingwater and Co. (4).
"A Millionaire's Wife" (Dramatic).
35 Mins.; Full Stage (Interior).
Fifth Avenue.

Modelled somewhat on the lines of Emmett Corrigan's old sketch, insofar as the real action of both pieces takes place in a dream. The Emmett offering was a big time standard. The Gillingwater promises to earn the same distinction. It is splendidly played in a vein of quiet intensity, and comes to an effective climax in which there are capital opportunities for delightful comedy. The lighter passages, coming as they do on the heels of highly colored action which approaches a semblance of tragedy, are all the more effective by contrast. Mr. Gillingwater has surrounded himself with an excellent organization. There are points in the dramatic action, which an old time legit would have embraced as a chance for scene chewing, but every semblance of overplaying is firmly checked, and the auditor is conscious of a fund of reserve which adds to force. Edith Lyle, as the neglected wife, was entirely equal to a not-too-easy role and Frederick Forrester played the third corner of the triangle, the lover, with simple, manly directness. *Rush.*

"School Playgrounds" (9).
20 Mins.; Three (Special Drops).
Grand O. H. (Nov. 30).

Bart McHugh, who stands sponsor for this newest bevy of youngsters, pins his faith on speed, more speed and still more speed. The simple layout of neat dancing, agreeable singing and rather familiar comedy, runs through with breathless haste and that fact, coupled with the appearance of the seven girls and their bubbling youthful enthusiasm, make it a highly interesting 20 minutes to sit through. Besides the whirlwind "ponies," there is a comedy woman and a German comedian. The latter's identity was veiled Sunday by the absence of programs. He deserves better treatment. Besides being a capital eccentric dancer, he has a well defined idea of the best way to put over sure-fire material. The producer took no chances on the comedy. Pretty much all of it is "official" laughing matter, tried and true, but for an act looking for small time featuring, it simply can't fall down. The frame-up of the turn discloses the hand of a trained vaudeville showman. *Rush.*

Morgan and McKee.
Singing, Dancing, Talk.
14 Mins.; One.
Bronx O. H. (Nov. 30).

Two men in kilts, Scotch songs and dances, with some talk in dialect. Good steppers. Three-a-dayers. *Jolo.*

(Continued on page 24.)

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don't advertise at all.

HOP O' MY THUMP

"Hop o' My Thumb," a fairy tale, in England is called a Christmas pantomime. The show at the Manhattan opera house is not fantastic enough to be English. It was imported from the Drury Lane theatre, London, but the company, with one exception, is American.

The show is in two acts, with six scenes in each. The production is from London and some of the scenery looks as old as London is.

De Wolf Hopper, Iris Hawkins, and the "Ballet of Living Statues" are the three most impressive features of "Hop." There was too much tiresome dialog the opening night (Nov. 26) and not enough lively music to make the show really enjoyable. The first act, even worse than the second, held long waits between scenes.

Mr. Hopper appeared in the second act as King of Memnonia. He lived things up with some comedy and songs. Miss Hawkins as Hop o' My Thumb is attractive. She is a very small girl, weighing about 60 pounds, but a performer all over. Miss Hawkins came from London to play the part, as there are not many featherweight actresses in this country. She is a clever girl and worked earnestly. Mr. Hopper and Miss Hawkins did a burlesque whirlwind dance that was the funniest thing in the show. Mr. Hopper is a giant in comparison with the diminutive Hawkins.

"The Garden of Statues" closed the first act, and it was a beautiful scene. The chorus people are made up as marble statues. They come to life and go through several ballet evolutions. 12 little children in this scene, as Cupids, caused amusement with their dancing. Several forgot their dance steps and became confused, while others lost their wigs.

Texas Guinan is Zaza the Queen. She, like most of the other principals, had little to do. Miss Guinan sang "A Girl has a Living to Make," but it did not get over, and would not be missed if omitted. Viola Gillette was what is known in English Pantos as Principal Boy. She played opposite Eva Fallon. Flavia Arcaro did well at the Amber Witch who is supposed to be possessed of a magic power. She displayed more than a magic power, though. (It was a lovely form in yellow tights.) Ralph Austin and Walter S. Wills are Tango and Trotter, a couple of wild forest birds. Ross Snow did some good work as the Dame. No English pantomime would be complete without a Dame to add comedy.

The show will be all right for the children, but it is not interesting enough to please grown-ups unless alterations are made. In England this sort of entertainment appeals to everyone, but in America it is different.

The present show has too much American comedy to resemble an English pantomime (it is neither one thing or the other). If made more English or held more closely to the fairy tale, the piece would run much shorter and be more enjoyable to the parents.

Plain Mary.

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RACHEL

Fred. C. Whitney Monday night offered for metropolitan consideration at the Knickerbocker Madame Kalich in a four-act romantic drama by Carina Jordan, entitled "Rachel." It was probably designed to give the impression it depicted certain episodes in the career of the famous French actress of that name.

There were visualized such famous historical characters as the Duchess of Orleans, George Sand, DeMusset and Chopin. But the so-called drama itself is all so elemental, so very obvious. When, in the first act, Rachel is discovered as the daughter of a small shopkeeper in Lyons and she there meets a court attache, and swaps a red umbrella for a copy of "Phedre," you know at once that her yearning to become a great actress is to be gratified.

You know also that she is going to lead up to a "big emotional scene" in the third of the four acts scheduled. And when the curtain rises on said third act revealing four carpeted steps leading out onto a piazza, that there is to be a "mob scene" with noises off, and that she will step out on said piazza, sing the Marseillaise, and roll down the steps. The only thing left, therefore, is for you to wait and see how well she does it.

Madame Kalich did it well—very well. But if one is compelled to resort to so trite a situation, how much more might have been squeezed out of one of the old classics. The star is possessed of a sympathetic contralto note that brings a lump to your throat at times, but in the comedy passages she seems a trifle ponderous, which appears to be due mainly to the lack of familiarity with the English language.

Next to the star, the chief honors went to George Hassell in the portrayal of a provincial "legit." He succeeded in extracting an abundance of humor out of a low-comedy role that often convulsed the audience. Next in importance was Edward Fosberg as the heavy. His depiction of a forceful, sinister villain is worthy. Sydney Booth made an acceptable leading man; Ferike Boros was a lovable mother, and the numerous minor characters were, on the whole, in capable hands.

"Rachel" is well mounted and stage-managed with careful attention to detail and without ostentation. But as a play for present day assimilation, at two dollars a seat, it won't stand up.

Jolo.

FEIBER & SHEA'S 11TH.

The Feiber & Shea vaudeville program at the Gayety, Brooklyn, commencing next Monday will consist of eight acts. Prices, 10-15-25. The house will play a "split week."

The addition of the former Columbia Amusement Co. theatre to the Feiber & Shea circuit, gives that firm 11 theatres in all, with five "Sunday" houses, the latter all in New York. The Gayety is the first regular 7-day the firm has in the Greater City.

STAR & GARTER SHOW

A number of scenes in the new "Star and Garter Show" on the Eastern Wheel calls for a more extensive and expensive outlay of money than has been made by the ever-going burlesque troupes this season. The action does some traveling. One scene is mid-ocean (and this by the way with the rocking steamer was well done) and the next minute you are amid the pyramids, with a Sphinx that winks. From there to Turkey is but a bit of scene shifting, and when the second act starts it's Holland, then Madrid, with other countries to follow. This show is certainly ad lib on nations.

There are more nations represented by the scenery than by the comedians, which is also funny for burlesque. Outside of an Irishman and a German, the performance held no dialect, not even one in Spain.

24 chorus girls are having an easy time of it. Most all of the burlesque chorus girls this season are loafing. The rag songs do not mean action, as they should. "The Star and Garter Show" holds some fair lookers in the line, and some that are not so fair. A male quartet helps in the singing, though they don't do much by themselves as an act. The boys make up the Electric Four.

Yorke and Adams were added attraction, with Jewish talk and current parodies. One of the duo has taken Willie Howard's "extra button and buttonhole vest." It got a laugh, as it did when Willie did it. A piece of business like this shouldn't be passed up by any turn looking for a new act. A few more like it and the Hebrew comedians will tell Tommy Gray they can get as good an act for nothing as he can write. The only difference of course is that Tommy writes stuff that he has a right to sell.

Also in the olio or among the specialists was Alma Fern, a pianologist. She sings songs and plays. One is about the same as the other. Alma believes in the ragtime numbers that hold the most double entendre. She has two of them. Jack Conway helped her out on the first. Mr. Conway is the principal comedian. The audience at the Columbia Tuesday evening laughed immoderately at everything he said. "I'll give you a puck in the gob" was one of Conway's expressions. He seemed to favor this, for he repeated it three times, and then for variation, put over "I'll give you a puck on the lug." Nice Stuff, that.

What's the matter? Have all the slang writers passed up the burlesque? Or are the comedians in some of their shows inventing their own dialog? But Conway got laughs with this sort of odd Irish character. Billy Welp was the "Dutchman." Beulah Benton was principal lady, and Mildred Rose wore a "beauty spot" on her rear right shoulder that must have measured a square foot, by black court-plaster rule.

The two-act piece is called "The Jewel of Java." John A. Servas of Rochester made the scenery.

There are shows travelling worse than "The Star and Garter." There are better ones, too.

Stine.

MONTE CARLO GIRLS

"The Monte Carlo Girls" is a Progressive Wheel show "hooked up" to make money. That may be the right idea after all on this Wheel which is going through its first season, but it can hardly be said that four principals (including but one principal woman), a chorus of 20 girls who work like factory hands, and an extra attraction in the form of a male quartet are going to help the impression a Progressive attraction should leave.

Of the four principals in this company, two are comedians, the third a "straight man." Dale Wilson is the woman. A girl from the chorus (Chubby Fairmont) is the leader of most of the numbers. Miss Wilson leads a couple of songs only during the performance.

Harry Welsh and Lew Reynolds ("tramp") are the funmakers. Mr. Welsh is a young fellow, programed for a Hebrew character, but twisting his dialects into German and Italian as well. He plays like a mixture of several youthful characters, from a "Patsy Bolivar" right down the line, and uses a "slide" quite often. Welsh, and Arthur Laning (the "straight") "wrote" the two pieces, "It Happened in Paris" and "At the Cafe Bergere." The first title gave the excuse for an exterior setting any theatre in the country could have supplied. The burlesque had a restaurant scene that was some slight improvement on the earlier one, but at best this show is played on a bare stage.

Laning single handed wrote the burlesque, the only thing of moment in it being a long, weary tussle by the girls, who sing the choruses of different songs, but the number is a noise and encore maker.

Some burlesque comedians have peculiar ideas of comedy in dialog. For instance some of the "lines" Mr. Welsh handled were: "You fat son-of-a-gun," "He spit chewing tobacco in my eye last night," and "Duke, I think he is out washing his socks." Besides which Mr. Welsh took apparent delight in spilling mouthfuls of milk all over the stage.

But matter like this somewhat forcibly impresses one who watches the audiences and shows at the Gotham that there is a clientele left for it. There's hardly any comparison between the Jean Bedini company and this one (both on the same wheel). Still Friday night last at the Gotham (the evening after Thanksgiving) the house was nicely filled. Whether the opening of the new Eastern Wheel theatre on the west side of 125th street will affect the Gotham's business remains to be seen. Up to date, however, the Gotham appears to have established itself.

It may be the same all over the Progressive Circuit and the patronage it attracts at its own admission scale is apparently well satisfied.

Stine.

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FIFTH AVENUE.

The Fifth Avenue has a rather unsatisfactory bill this week. There is plenty of good material, but the arrangement does not work out well, and leaves an impression of flatness.

Perhaps two of the turns that ran for more than an hour helped toward this result. They were "Claude Gillingwater and Co." (New Acts) and David Bispham. Both numbers did very well, but the time consumed did not aid the speed of the entertainment. Three of the four early acts were "singles."

Hugh Lloyd, on the bounding rope, opened. Miller and Lyle, "No. 2," gave the bill a fairly good lift with their conversation and novelty dance at the finish. Sam Barton, bicycle comedian, has taken pretty much all of Joe Jackson's act. A program note says, "He's just as funny as Joe Jackson," which makes it appear that he is working under some sort of arrangement with the originator of the better known funmaker. But he's not as funny as Joe by a wide margin, although his makeup and dressing are quite as mussy.

Josie Heather did only fairly. She simply has not the songs. Her final number—she sings five—is probably the worst example of wooden lyrics that has been imported. Miss Heather wears pretty clothes and displays an unusual wealth of personal charm, but her present series of songs will never do. She didn't appear to know her first song Tuesday evening and conducted a sort of impromptu rehearsal with the orchestra after breaking down.

Clayton White and Co. revived "Cherie." Mae Phelps plays opposite White's Bruce Ascott, in the part formerly done by the late Marie Stuart. She makes an entirely satisfactory Cherie. The Hobart sketch held its old appeal as one of the few really amusing legitimate comedy sketches in vaudeville.

Hess Sisters were moved to a later position than programmed. They have all the charm of youthfulness and prettiness, not to speak of attractive dressing and gingery dancing, in all of which they resemble the Melnotte Twins. The audience liked them tremendously and the girls scored one of the individual hits of the evening.

Eunice Burnham and Charles Irwin made a capital number, with the catchy, self-kidding number of Miss Burnham and the amusing dialect songs of Mr. Irwin. They have a curious finish, the finale coming when Miss Burnham is off stage, making it necessary for her to come on cold to take a bow. The dialog is genuinely amusing.

Rackett, Hoover and Markey, from burlesque, fell down painfully. The audience found little interest in their atrocious punning, and an auditor down front who had been looking on the wine when it was red, was so outspoken in his dislike an usher had to threaten him.

David Bispham spent half an hour with his audience and was entertaining all the time. For a visitor from the highbrow concert stage, Mr. Bispham's failure to patronize his audience is rather startling. Not less re-

44TH STREET.

It is a very good bill at the Music Hall this week and much credit is due to Dan Dody, the stage manager, for the admirable handling of it without stage waits. The material at hand threatened a couple of so-called conflicts, as for instance the Felix Adler and Bernard and Weston turns, both of which include "nut" stuff and call for suggestions from the audience. But the "tone" of the bill, almost throughout, was so high as to be noticeable to those present.

Mado Minty with her Spider dance was the opening number. It is a novelty only in the idea as the dancing itself is trivial. An unprogrammed turn, carded as Lillian Armstrong, consisted of a pretty, youthful singer who remained on the stage just four minutes, rendering two published songs during which she pranced about in regulation small time soubrette fashion, and departed with no regrets and not a single bow.

Arthur Aldridge, tenor, has the early spot of "No. 3," in spite of which he scored more than strongly. He is a truly wonderful ballad reader, rendering several popular classics with an unclouded voice. Three Ernests, gymnasts on the bounding table and horizontal bars, started slowly with their foreign pantomime comedy but won out when they came to the bar work, which is excellent. Mack and Walker still retain their hold upon first place in the list of "bench acts."

Walter C. Kelly, inimitable story teller, was his usual tremendous hit. There is nothing offensive about any of Kelly's yarns, merely good-natured comedy. "Any Night" (New Acts) closed the first half.

Felix Adler opened the second part, "kidding" his way into a healthy hit and taking liberties with his audience that might not have been tolerated from a less clever performer. Rozsika Dolly and Harry Delf sang, talked and danced daintily. Delf, in voice and mannerism, seems to have taken a pattern from Arthur Dunn. They should cut out the crossfire joke about the receipt for making flowers, which is a paraphrase of the Clayton White gag used first in "Cherie."

Mike Bernard and Willie Weston, next to closing, were a vaudeville "riot." Weston's Yiddish drama travesty went so well he was compelled to do several of his former successes and finally beg off with a speech, not forced but genuinely earned. Ida Fuller, with her exquisitely colored light effects, closed the show. She might have omitted some of the "stalling" before getting down to the actual kernel of the turn—the fire dance. *Jolo.*

markable is the suggestion he gives in his talk, that he has a real sense of humor. The house liked his rendition "Danny Deever" best.

Henry Lewis was next to closing. They stayed in pretty generally, but the comedian took a long chance by delivering his prolog in full. The comic dialect in which it is given is its only excuse for being. The parodies carried him through successfully.

Norman, the frog man, closed with a very simple contortion act. *Rush.*

AMERICAN ROOF

The American program the first half of this week looked as though Charlie Potsdam had been cheating a little. Mr. Potsdam may have tried to put something over relying upon the drawing powers of the Dancing Kennedys on their native heath. The Idols of Eighth Avenue are in again and getting away with it. The Kennedys have done one thing more than any of the other West Side stepping teams. They have improved in appearance. The couple look well in evening clothes and the Kennedy boy has gone to it right. He is there all over in the open front. They dance as well as ever, a little better, and were the applause hit of the program, before they started and after they finished. The bunch turned out for the Kennedys. While the bunch didn't fill all the Roof seats, they crowded up the space downstairs, and Monday evening was a bit off all around Times Square. The Kennedys are ready to go on a ball room floor. That's saying a lot for a dancing act that commenced its career with all the rough-neck teams from the west.

The program held several "dodgers." Just why it's hard to imagine. There is no reason for not revealing the right names. If the acts have any value at all through titles, the house is entitled to it. "Four of a Kind" on the program, was in reality "Honor Among Thieves" with what was said to have been the original cast. "Kayes and Aldrich" were Coogan and Cox. "The Garden Four" were the Arion Quartet.

Henry Horton and Co. are still playing "Uncle Lem's Dilemma." The humor is nearly all washed out of this skit. Mr. Horton should be on the lookout for another if he wants to stick around. But his present company is funny. When Ruth says: "No one will ever take my mother's place," well, that's some acting and pathos. Then Uncle Lem gets back with a speech endorsing Ruth's remarks, but he says man is mortal and though he will continue hanging wreaths upon the dead, he yearns for a live one, or something to that effect. Anyway Lem's discourse got a hand. These bucolic pieces with "pa-thos" are funny if you get them right. But after Will Cressy's work, one can stand anything that looks like a rube.

Mlle. Jeanette opened the show with stereopticon posing. The Quartet were next to closing the first half. They aren't there so much on the low harmony thing nor ballads, but picked up with medley of the popular rags. Rags are what the four dress-suited boys should hold to.

Sue Smith started the second part. Sue does one song in a Colonial costume under the spotlight. She is wrong with both ideas. Sue should go after the chicken stuff, in appearance and song. The more of both the better, even if the music publishers aren't satisfied. And Miss Smith is very strong for one publishing concern. Maybe that's why she was placed to open the second half.

The Arabian Whirlwinds, one of the many Arab acts, closed the performance. The programs were delayed Monday evening. No complaint.

Stmo.

NEW ACTS NEXT WEEK.

(Continued from page 22.)

Charles and Ada Latham.
"Me and Dave." (Dramatic).
18 Mins.; Four (Interior).
Union Square.

Charles and Ada Latham are assisted by a man and woman (unprogrammed) in "Me and Dave." "Ada Latham is the whole works, as the illiterate, slangy street waif who frames up a deal with her "steady," Dave (Charles Latham) to get a bankroll from two people, apparently wealthy, but who in turn, are "framing" a money-making scheme with the girl of the underworld as the "goat." An evening-clothed man and an evening-gowned woman plan to split a barrel of money according to a codicil in a will which provides that the man must marry the street gamin, etc. Dave and partner agree to go through with a trick and also strip the house clean of its valuables. Much slang with Miss Latham carrying the act through for what returns it garners. She enacts her role capably, with Latham playing Dave effectively. The other parts are insignificant from an acting standpoint. Act was applauded at the Union Square. *Mark.*

"The Tourists" (9).

Tabloid.

22 Mins.; Full Stage (Special Drops)..
Bronx O. H. (Nov. 30).

Six girls, a leading woman, a Hebrew and a dude comedian. The plot? Something about looking for a beauty spot that carries with it a fortune. The girls are well drilled, good workers and neatly dressed. Leading woman has plenty of ginger and style and the comedians effective enough for the tasks allocated to them. Flashy closing number for a big small time program. *Jolo.*

Olio Trio.
Rathskeller Act.
15 Mins.; One.
Hammerstein's.

The Trio open with speed and much noise, after the approved methods of rathskeller acts, but immediately let down. One of the two men and the woman of the trio have a solo or two. These numbers slow up the turn somewhat. They attempt to pick up the pace again with clowning, but do not altogether succeed. On at 8.30 and pleased mildly. *Rush.*

Rice and Harris.
Songs and Dances.
9 Mins.; Full Stage.

After Rice and Harris have appeared and sung a number that doesn't get very far and the Lilliputian half of the act returns for a doll song a la Kiddie, one wonders why the full stage? For the finish Rice and Harris go into a terpsichorean routine, with the midget woman doing some neat work on her toes. The little woman's foot work is the piece de resistance of the turn. Too much emphasis is placed upon her diminutive stature and cute appearance. A pop house turn. *Mark.*

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SHOWS NEXT WEEK.

(Continued from page 19.)

"THE FAMILY CUPBOARD"—Playhouse (17th week).
 "THE LITTLE CAFE"—New Amsterdam (5th week).
 "THE MADCAP DUCHESS"—Globe (4th week).
 "THE MAN INSIDE"—Criterion (5th week).
 "THE MARRIAGE GAME"—Comedy (5th week).
 "THE MISLEADING LADY"—Fulton (5th week).
 "THE PLEASURE SEEKERS"—Winter Garden (4th week).
 "THE STRANGE WOMAN" (Elsie Ferguson)—Lycium (4th week).
 "THE TEMPERAMENTAL JOURNEY"—Republic (15th week).
 "THE THINGS THAT COUNT"—Elliott (Dec. 4th week).
 "TO-DAY"—48th Street (10th week).
 "WITHIN THE LAW"—Eltzinger (56th week).

CHICAGO.

"A MODERN GIRL"—Cort (4th week).
 "THE ROAD TO HAPPINESS"—Garrick (16th week).
 "A TRIP TO WASHINGTON"—La Salle (16th week).
 "STOP THIEF"—Olympic (2d week).
 "POOR LITTLE RICH GIRL"—Powers' (2d week).

"ROMANCE"—Princes (11th week).
 "THE FIGHT"—Blackstone (1st week).
 "THE TRAFFIC"—Howard's (3d week).
 "FOLLIES"—Illinois (1st week).
 "THE REPEL"—Studebaker (4th week).
 "REPETOIRE"—Fine Arts (4th week).

PARIS.

"MARCHE NUPCIALE"—Comedie Francaise.
 "RACHEL"—Odeon.
 "PROCUREUR HALLERS"—Antoine.
 "LE TANGO"—Athene.
 "VEAU D'OR"—Com. Champs Elysees.
 "IRREGULIERE"—Rejane.
 "SAMSON"—Gymnase.
 "L'ARTY MINE"—Bouffes.
 "INSAISSABLE STANLEY COLLINS"—Chatel.
 "DEUX CANARDS"—Palais Royal.
 "INSTITUTE DE BEAUTE"—Varieties.
 "LE RUTSSEAU"—Porte St. Martin.
 "CHEVREFEUILLE"—Ambigu.
 "ANGES GARDIENS"—Marigny.
 "JANE DORE"—Sarah Bernhardt.
 "CELESTE"—Opera Comique.
 "COCORICO"—Apollo.
 "CONTRE DE PERSAULT"—Gaites.
 "BELLE AVENTURE"—Vaudeville.
 "MR. LE JUGE"—Cluny.
 "PARAPHE I"—Femina.
 "PETIT SANC"—Comedie Royal.
 "LINGENU"—Miche.
 "FOLLIES BERGERE, OLYMPIA, BA-TA-CLAN, CAPUCINES, IMPERIAL, MOULIN ROUGE"—Revue.

Ham Hodge doing excellent business in "The Road to Happiness."
 HOWARD'S (Frank O. Peers, mgr.).—"The Traffic," a white slave play, led by a Pacific slope company. Growing in popularity.
 ILLINOIS (Will J. Davis, mgr.).—"Oh, Oh, Delphine," last week. Fair returns.
 IMPERIAL (Kilmt & Gassolo, mgrs.).—"The Escape."
 LA SALLE (Harry Askin, mgr.).—"A Trip to Washington," may be last week. Business light.
 LITTLE THEATRE (Maurice Browne, mgr.). Local company in repertoire.
 NATIONAL (John J. Barrett, mgr.).—"Truxton King."
 OLYMPIC (George C. Warren, mgr.).—"Stop Thief," opened Sunday.
 POWERS' (Harry J. Powers, mgr.).—"A Poor Little Rich Girl," opened Monday.
 PRINCESS (Frank Phelps, mgr.).—"Doris Keane in 'Romance' still meeting with much favor."
 STUDEBAKER (Sam Lederer, mgr.).—"Emma Trentini in 'The Firefly,' good show not well attended."
 VICTORIA (Alfred Spink, mgr.).—"The Common Law."

Vera Michilena has been engaged for "September Morn."

The T. M. A. has taken the former White Rats clubrooms.

Walter F. Keefe has added the Orpheum, Milwaukee, to his list of houses.

Minnie Palmer and T. Dwight Pepple have a new girl act called "The Five Rosemaids."

Harry Earl will manage the company playing "September Morn," in which Dave Lewis is to star.

The advance sale for Ziegfeld's "Follies," which will open Sunday at the Illinois, is large.

Nan Halperin, formerly with "A Broadway Horsemonger," is to go into vaudeville, opening at McVicker's, Dec. 8.

The Allard Brothers have opened the National, their new house at Elkhart, Ind. C. E. Cole is the manager.

Florence Weber is now singing the matinee performances of "The Firefly" in order to relieve Emma Trentini.

The company playing in "Yiddish" at the Empire has been meeting with success in a play called "Damaged Children."

"Mutt and Jeff in Panama" drew big crowds to the Victoria last week and nearly every performance was a sell-out.

Lock & Wolf, Texas Tommy dancers, have been booked by Walter Keefe for an indefinite engagement at the Old Mill, Dallas.

"Bought and Paid For," will be the attraction at the Olympic after "Stop Thief" has played its engagement of two weeks.

Warner and White, who have been dancing at the North American Cabaret, have been booked by Will Collins for a tour in England.

Leon Freidman has arrived in town to do the advance work for the "Follies," billed for the Illinois following the engagement of "Delphine."

Happy Nauty, formerly with Primrose & Dockstader, has joined with Bobbie Connelly, formerly of Lydell, Connelly & Lydell for a new act.

Ethel Alton has engaged a new cast for her act "Birds of a Feather." The new players are: David Livingstone, Ethel Hollinshead and Anthony Blee.

Walter Keefe has moved. So has Sam Bearwitz. Several other independent ten percenters are figuring on a scheme to break their leases and follow the crowd.

It has been announced that the brothel scene which caused so much discussion in "The Fight," will be put back in the play when the show comes to the Blackstone.

Allen Stanley, now at the North American, holds the longest run for any vaudeville turn in the city, having opened there 20 weeks ago with good chances of another 20 in the same place.

Owing to the impossibility of getting the company playing "The Poor Little Rich Girl" from Toronto in time for opening Sunday at Powers', the Chicago premiere was delayed until Monday night.

The Hippodrome, Peoria, which recently opened to play last week, vaudeville, has changed plans and now plays vaudeville the last four days of the week with pictures holding down the board the first three.

"A Poor Little Rich Girl" opened Monday night at Powers'. The Rosemary Club had purchased the house for the night and something like \$2,500 was realized, which will be devoted to the club's nursery at the Home for Destitute Crippled Children.

Ed Howard & Co., who bumped into the Majestic program last week in order to complete the bill, jumped out quite as quickly Saturday night in order to make a jump to his next town. Another act was placed on the bill to substitute for the absent.

The White Rats has removed its local offices to the Tacoma Building, where it has leased a suite of three rooms. The furniture, pool

TALKS TO THE PROFESSION

By OTTO HENRY HARRAS

Since Oscar Leon, the voice specialist, became deeply interested in artists of the vaudeville and musical comedy stage, he stated to the writer he had also received a number of requests from men in the profession regarding their voices for speaking.

The losing of the singing voice likewise applies to the speaking voice, that being very often lost and contracts cancelled as the result.

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CORRESPONDENCE

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

JOHN J. O'CONNOR CHICAGO (WYNN)
 In Charge

VARIETY'S CHICAGO OFFICE:
 MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—This week's program at the Majestic shows a considerable improvement over its several recent predecessors, principally because its headliner, Olga Netherole in the third act from "Bapho," made good from every angle, artistically and financially, the upper house showing tenants for the first Monday night in several months, while the lower floor and mezzanine section carried a capacity attendance. A. E. W. Barnes is principal assistant in the "Bapho" turn, which makes a splendid condensed play for the two-a-days, at least for this town. Lee Yost opened the show with some colored clay modeling, made palatable because of the comedy. Yost could comfortably switch occasionally to something serious for a change. Instead of the continual routine of cartooned faces, all foreign, barring his one American Indian. It's a good opener, away from the stereotyped straight clay molders. Sidney and Townley went over nicely through virtue of their excellent dancing, although the Quaker number suggests a substitute. It's slow, poorly sent over and consists of two senseless lyrics. Otherwise the turn is away from the usual double singing and dancing specialty. Celia Lovelace, apparently a local girl, came "No. 3" with a repertoire of ballads, well handled, but killed through short appearance and lack of stage presence. Howard and Lawrence were a safe hit in "One," although the prior work could be remedied to a certain extent. It carried some old boys in the way of "teaser," but their finishing bit covered them up and came dangerously near allipping them the evening's honors. Willis Holt Wakefield was her usual self, forced to resort to an encore and a speech. The Wilson Brothers arrived with an array of newspapers and some time-worn riddles, warbled their way through nicely, thanks to their good voices. Otherwise it remains a question as to the result. Liberati, programmed as the world's crowned comic virtuoso, provided the inevitable intermission for the smokers. Liberati just falling short of being a vaudeville act. The Jungman Family of wirls with a corking good comedian and some original comedy, closed the bill, keeping more than the average number in for the Abasco roll.

McVICKER'S (J. C. Burch, mgr.; J. L. & S.).—Very few thin spots in the bill and nearly every act registered at the Monday night performance. The audience was large. Edith Helena, prima donna, was featured. She sang several songs in her usual style and then gave imitations of musical instruments. She was favorably received. The Klitties Band with brilliant costumes and lively music did not have hard work in arousing interest. The band makes a stunning appearance, and is composed of well-trained musicians. Jack Gardner and his company were the laughing hit. Beltrah & Beltrah were on early with their musical dairy which has novelty to commend it, although some of the effects seem a little far fetched. "Governor Pro Tem," a sketch which was played at the Colonial some time back, had a fairly good spot and held its own fairly well, although the

players did not seem quite as much at ease as they did when the act was put on before. Wetson & Raymond are the chief players in this playlet. Others in the bill were Alf. Ripon, Jerome & Barry, Thompson & Carter, Trevette Quartet and Ed Zoeller Trio. Business is keeping up well in this house.

REED.

PALACE MUSIC HALL (Mort H. Singer, Mgr.).—On paper, the bill did not look remarkably well this week, but it worked out. Will Rogers started things. He offered his act, throwing in with a side line of dry humor that got right over the footlights and registered a genuine hit. Tony Hunting and Corinne Francis, who had been billed for sixth spot, were moved up a couple of notches and followed Rogers. Their "The Love Losenger" familiar to most vaudeville patrons, but it appeared to go just as well as though it was brand new, and the two entertainers did not allow things to drag a moment. Claud and Fannie Usher also found the audience much in their favor. Their act "The Straight Path" was delivered with much action and fervor and these two genteel entertainers passed admirably. Minnie Allen, who had been placed next to closing in the billing, was moved up and she offered a novel act of magic and songs in a way to get her close attention. She was not a great riot, but she did gain considerable applause. Beasle Clayton had top-line place. Her dancing act gets away from the everlasting tango stunts that are being pulled on every stage, and in every place where people go to be entertained. For another, the act is well put on, although some of the costuming did not exactly jibe with the atrociously red plush curtain used for a background. Brenda Hayes, who is touted as the master of the banjo, did not have a very easy task in following the big dancing act. He looked forlorn and lonely when he took his place on the stage, but in a very short time had everything all his own way. He was recalled three times and finally made a short speech, thanks. Barthold's Birds opened the bill and Dena Caryl had second place. The Zassie-Vernon company, pantomimists, closed the program. They presented several novel feats and held most of the people in their seats until the closing curtain. The house was comfortably filled.

REED.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—"High Jinks," with Elizabeth Munn, fair business.
 AUDITORIUM (Bernard Ulrich, mgr.).—Chicago Grand Opera Co. in repertoire.
 BLACKSTONE (Augustus Pitou, Jr., mgr.).—"The Younger Generation" and "Half an Hour," by a Charles Frohman Co. Moderate returns.
 COHAN'S (Harry Riddings, mgr.).—Raymond Hitchcock in "The Beauty Shop," still keeping up.
 CORT (U. J. Hermann, mgr.).—"A Modern Girl" playing in four houses. Strong show and deserves patronage.
 FINE ARTS (Alfred Perry, mgr.).—Repertoire company in short plays.
 GARRICK (John J. Garriety, mgr.).—Will-

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and billiard tables and other paraphernalia that made up the old club rooms have been disposed of to the Theatrical Mechanics' Association.

The Majestic Club, officered by Hughey Smith, Frank Houseman, Charles McCullough and Frank Welch, gave a dinner to Claud Humphrey last Saturday at the Great Northern Hotel, winding up proceedings with speeches and songs. The affair was a surprise to the booking agent.

Ethyl Grau, who has been playing a principal role with her husband, Manual Alexander in his skit, "The New Stenographer," for the past several seasons, has left the sketch and intends to start out with a new vehicle shortly, to be produced by John Conway. A route has already been arranged.

They've went and hid the time clock, taken it away from its initial stamping ground, just within the agents' entrance, and buried it away in a dark room back near the executive chambers, where those in power can hear the little tinkle of the bell when the various bookers hie themselves to the instrument to ring in and out. The trouble was all caused through some over-cautious manager who hopped in town last Tuesday to book up their shows. One in particular who has a house in Iowa, located within six miles of Marion in the same state, thought the affair was a gambling apparatus and spent an hour in front of the wheel trying to find the place to drop his nickel. Realizing his mistake he nonchalantly plugged every number on the board and set the whole works agog. A few minutes later someone caused a sign to be placed conspicuously over the "dinger" reading "For Employees Only." Another cause for the switch is explained through the actions of a nervous acrobat who came looking for No. 14 with intent to maim and kill. Being informed that it was gone for the day, he averred that he would thrash Nos. 8 and 6, which total 14. Then Managing Director Kohl called the porter and the clock went traveling. A representative of a well-known but (entirely) facetious newspaper, hanging around the eleventh floor every day since last Saturday. He openly announces that he is waiting to buy the clock, his highest bid being four dollars, all cash.

SAN FRANCISCO

By HARRY BONNELL

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EMPRESS.—"Behind the Footlights" had the closing spot and the sketch of stage life, as its title implies, had a "surprise finish" which was heartily received. The skit had interest. The Five Old Veteran Boys in Blue stirred up some enthusiasm and were friendly received. The Franconia Opera Co. sang their way into the encore column. Kelso and Leighton provided some amusement, although a portion of their material was "old stuff." Ross and Ashton did not appear as a team, Ross' illness forcing Ashton to do a single turn. He offered a monolog with songs, the singing portion not starting anything. Orville and Frank, opening, gave satisfaction. The Four Quaint Q's, who recently returned from a tour of Australia, scored, the voices harmonizing and the comedy getting over.

PANTAGES.—"The Apple of Paris" was at the end of the show, but the pantomime offering made a splendid impression. Laura Ordway made herself well liked. "The Kidnapping of Bianca," with Marion Munson and Hal Forrest doing protean characters, pleased with the clever changes made by Miss Munson. Beizac and Baker were pleasingly entertaining. Murray's Dogs proved amusing performers. Frances La Maire did well in the opening position. C. H. Dayton was a "diner" with a freak voice that never got across the footlights.

ORPHEUM.—Marie McFarland and Madame? and their voices rounded up some well deserved encores. Billy Gould and Belle Ashlyn chalked up a clean score. John E. Hazard put over a solid hit. The two Carltons, closing position, revealed a nifty routine. Hyman Meyer did not come up to expectations, his material being faulty. Mile. Daxie, of the holdovers, was again fairly successful, while Lewis and McCarthy pleased. Stuart Barons registered another big hit.

CORT (Homer F. Curran, mgr.; Shuberts).—Robert Mantell (second and last week).
COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.).—"Stop Thief" (second and last week).

GAIETY (J. J. Rosenthal, gen. mgr.).—"Candy Shop" (seventh week).
ALCAZAR (Belasco & Mayer, mgrs.).—Vaughan-Lytle stock (sixth week).
SAVOY (W. A. MacKenzie, mgr.).—Scott South Pole pictures (fifth week).
TIVOLI O. H. (Turner & Dahnken, mgrs.).—Feature pictures.

Helen Lehman, the official Chicago representative of Irene Franklin, arrived here last week in advance of her star.

W. B. Gelatt of this city has lately been appointed general manager of the snow and ice festival shortly to open in Truckee, Cal.

Raymond Whittaker returned here recently from Long Beach, Cal., and is reported to have arranged for another stock company venture.

Arthur A. Penn, heretofore publicity director at the Essanay film studio in Niles, Cal., is now handling the press work at the new Gaiety.

J. E. McMahon and Emmie Brown, known in vaudeville circles as Hagan and Brown, are reported to have been married Sept. 23 in Los Angeles.

Week before last on their fourth week at the Savoy, the Scott South Pole Expedition pictures at 50 cents top, played to a gross of \$4,100.

Dell Harris, Coast actor now playing heart-abouts on one of the "pop" vaudeville circuits, is mourning the loss of his mother Mrs. 30 at Syracuse, N. Y.

George Bevan and his wife, Beatrice Flint, have closed with the Ed Armstrong burlesque company and are now reported to be with Keating & Flood in Portland.

William F. Fitzgerald, formerly assistant treasurer here at the Cort, has lately been transferred to the Moore, Seattle, where he succeeds Louis Shoop as box office chief.

Comedian and Manager Jim Magrath of the Lyceum, who was recently assaulted here by thugs, is reported to be in a serious condition. Nov. 24 he was rendered a benefit performance at the Lyceum.

Winfield Blake, of the musical comedy team of Blake and Amber, has completed the writing of a musical play which is to be presented Dec. 30 by the members of the Fels Club of San Mateo, Cal.

George Chesebro of this city has lately joined "The Girl from Mummy" now on a tour of the Pacific Coast, and James Guilfoyle has departed for Fresno, Cal., where he reinforces the Hotchkiss stock company.

W. P. Reese, local representative of the Sullivan-Conside circuit, is still continuing to book in the weekly added attractions here at the Empress, notwithstanding any opinion that may prevail to the contrary.

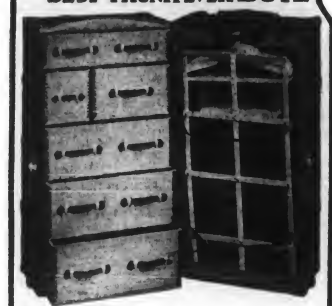
The Seven Melody Maids, now entertaining the patrons of the Portola-Louvre in this city, comprise Agnes Von Bracht, Marie Rosenberg, Stella Webster, Jean Johnson, Edythe Black, Gene Larkin and Maude Manning.

A rotation dramatic stock company has been organized in Sanger, Cal., under the management of O. C. Young. The line-up includes M. A. Hudson, Gertrude Chaffee, Ed Willis, Louis Nellis and Lewis Koch.

The peanut and popcorn privilege at both the Panama-Pacific Exposition in this city and the Panama-California Exposition in San Diego in 1915 has been granted to Charles E. Trezona of the North American Mercantile Co.

"Frisco" Johnny Williams has been succeeded in advance of Kinetophone company No. 20 by Harry Myers, a former Wee and Lambert agent in the east. The change of pilots was made Nov. 30 at Grand Junction, Cal.

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After one week of darkness, the Tivoli opera house was re-lighted Nov. 29 under the management of the Turner & Dahnken moving picture circuit. The latter is reported to be paying a monthly rental of \$5,000 for the house.

A series of exhibition aeroplane flights have been attracting gaudy-eyed crowds to the grounds of the Panama-Pacific Exposition for several weeks past on Sundays. On Thanksgiving afternoon the attendance was unusually large.

Word comes here from Los Angeles to the effect that several performers were caught in the recent slump in valuation of the stock of the Los Angeles Investment Co. when the head officials are alleged to have been caught using the United States mails unlawfully and also manipulating the company's assets. Since that sensational denouement, the estimated value of Los Angeles real estate is reported to have lost much of its former inflatedness.

Work is to be commenced shortly on the construction of the "49 Camp" concession at the Panama-Pacific Exposition grounds, according to an announcement reported to have emanated from Manager A. W. Lewis. \$150,000 is the estimated cost of the concession.

Little 17-year-old Kitty Doner has developed into one of the real hits of "The Candy Shop" now here at the Gaitey.

"The Common Law" succeeds the Scott pictures next week at the navy for a fortnight's engagement and will be followed in turn by a road company of "Must and Jed" who will have the attraction during Christmas and New Year's weeks. Jan. 6, Andrew Mack and his supporting players will begin their six weeks' engagement in Irish plays.

The principal alterations made here at the Tivoli Opera House before reopening it with pictures, was the lowering of the main floor ten inches and cutting down the floor of the stage proportionately. This was done to give an unobstructed view of the picture curtain from the rear of the house. The film on the opening week is "Last Days of Pompeii." Ralph Clark is the resident manager.

Jules Simpson, American representative of the Rickard Australia vaudeville circuit, is planning a trip to Sydney shortly for the ostensible purpose of conferring regarding a contemplated circuit extension scheme. Simpson will probably sail from here Dec. 16 and expects to be away until March. During his absence, the circuit's offices in this city will most likely remain closed.

Walter Smith, who resigned at Pantages' a short time ago to take the management of the Princess, Fresno, Cal., for the Western States Vaudeville Association, has returned to this city as the result of the latter house going to dramatic stock. Smith is understood to be slated for the resident management of the Barton Opera House, Fresno, some time in January next when it reopens with W. S. V. A. attractions.

The latest claimant to globe trotting honors is Paul Pressler, who dropped in at the office of Mayor Rolph last week after a nine years and three months "hike" from Dresden, Germany during which time he claimed to have walked a total of 24,000 miles through Oriental countries, South Africa, South and Central America, Canada and the United States. In that period Pressler says he has worn out 97 pairs of shoes.

A feature of last week's Orpheum bill in Sacramento was a comedy playlet entitled "When Caesar Ran a Paper," presented by Waldemar Young, dramatic critic of the San Francisco Chronicle, and William Jacob, another well known daily newspaper man of this city, and supported by Caroline Mundall, Edward Healy, Richard Prosser, all three San Franciscans. The skit is described as an uproariously funny satire that has been seen on several occasions at local benefit performances. The offering is expected to continue on south and eastward over the circuit. The Sacramento papers credit the playlet with having made a clean hit.

General Manager J. J. Rosenthal of the Gaitey, at this year's Thanksgiving dinner in San Francisco. He arrived here that morning. Mr. Rosenthal will divide the next couple of weeks of his time between this city and Los Angeles, preparing for the opening of "The Girl at the Gate" here Dec. 18 and the transfer of "The Candy Shop" for its southern premiere on the same date. A lobby display has Marie Dressler as the "coming" feature. It is said Walter C. Kelly is expected to be scintillating early next year at the Gaitey. Just now "The Candy Shop" cast is passing through the process of several changes in its personnel. Tom Walters is expected to drop out and Robert Nolan, now interpreting the role of a negro porter, is mentioned as his successor. Peggy Lundeen has been succeeded by Ethel Boyer, one of the shop girls who, last week, with Philbrick, was seen here in the leading male comedy role in "The Girl at the Gate." His successor in the outgoing show has not been definitely announced. Byrdine Zuber and Franklin Farnum have successors in the persons of Pearl White and

Roscoe Gardner. The latter is a Coast player and comes direct from the Burbank, Los Angeles. Helen Goff succeeds Gene Lunska in the prima donna role. Al Shea is reported to have an irrevocable contract for 10 weeks and will play out the engagement. One of the show girls is reported to have been rehearsing the part essayed by Beanie Franklin, but is spoken of as merely an understudy. Aside from Irene Franklin, Will Philbrick and Burt Greer, the line-up of the vaudeville show is expected to include Charles Judel, Catherine Rowe Palmer, Newhoff and Phispe, and Will Phillips, and the usual Gaiety beauty chorus. Frank Palima, who came here from the east to serve as general musical director of the theatre, refuse to accompany "The Candy Shop" to Los Angeles, and has handed in his notice. He will be succeeded by Fred Hoff, orchestra leader here at the Fortino-Louvre, although Ben Jerome, who arrived last week in company with Stage Director Charles Mast, is expected to personally direct the musical end of the new show. Will M. Hough, lyric writer, is here, as is also Russell M. Tarbox, who is expected to write additional incidental music for revived plays and the scores for proposed new pieces. "The Girl at the Gate" is said to have been very much revised and provision made expressly for Miss Franklin's offer. The new production is the third act. A major portion of the show girls and choristers will be recruited from the closed "Enchantress" and possibly a few from the "L'Esclapart" company, incidental to the joint arrival of Lyricist Hough and Composer Tarbox. It is reported that this pair have about joined hands as musical comedy writers. An unconfirmed rumor says that Resident Manager Sam Berger contemplates retiring shortly to the States to write additional incidental clothing business. Musical Director Palima has been engaged to officiate in a like capacity downstairs in the Mandarin cafe in addition to arranging and directing the Cabaret entertainments. Palima is said to have a total complement of 13 musicians. The resort is scheduled to open formally Dec. 3. Incidentally it has developed that Palima's reason for declining to leave Fresno is that he is planning for the organization of a big grandstand for the Panama-Pacific Exposition in 1915.

LOS ANGELES

By JACK JOSEPHS.

ORPHEUM (Clarence Brown, mgr.).—Week 14. Excellent bill. Chip Marlin, good; Clara Morton, well received; Conlin, Steele & Carr, liked; Agnes Scott & Henry Keene, did well; Warren & Conley, fine. Holdovers: Mack & Orth, Four Athletes, Rosalind Coghlan and "Dance Reveries."

EMPRESS (Dean Worley, mgr.).—Pollard, opening, well received; "Spirit Paintings," mystifying; Belmont & Harl, good; Gerrard & Heeler & Glendower, "In 1909," some laughs; William Cahill, fair; Derkin's Animals, entertaining.

PANTAGES (Carl Walker, mgr.).—A Matrimonial Contest, novel; Provol, liked; Collette Trio, fair; Gordon & Day, good; Keit & Delmont, hit; "Winning Miss" (Tab), fair.

HIPODROME (Lester Fountain, mgr.).—"Titanic Disaster" (second week), pleased; Abram & Johns Co., good; Penny & Arnold, hit; Plisot & Cushing, return, big; Ray Lawrence, good; The Overtons, fair; Velorio Sextet, good.

MASON (W. T. Wyatt, mgr.).—Henry Miller in "The Rainbow," business good.

MAJESTIC (Oliver Morosco, mgr.).—Alice Lord and "The Four Cousins."

MOROSCO (Chas. Elyon, mgr.).—Kitty Gordon and Morosco Stock Co., "Alma," second week, good business. Dec. 7, Anderson's Gaiety Musical Comedy Co.

THE NEW YORK (Eugene Morosco Co., mgr.).—"Mrs. Wiggs," stock.

AUDITORIUM (L. E. Behymer, mgr.).—Western Metropolitan G. O. Co., first week.

REPUBLIC (Bob Cunningham, mgr.; agent, Levey).—Vaudeville.

Stanley Ward Hart is doing the press work for the Lyceum and Garrick theatres.

Frances Smith and Pat Lewis, entertainers at Harlow's Cafe, were married at Santa Ana this week.

Sarah A. Nicholson, "Queenie Mack," moving picture actress, lost a divorce suit from Cecil Nicholson.

Cabaret managers are finding it difficult to procure entertainers. Girls who can put over a rag or ballad are in demand.

The "Mission Play," with Lucretia Del Valle, is booked for an early opening at the Auditorium.

PHILADELPHIA

KEITH'S (Harry T. Jordan, mgr.; U. B. O.).—Anniversary Festival. Many acts new. The only disagreeable thing in connection with the show was that the house advertised extensively 14 big acts. As a matter of fact, there were but twelve. The bill was good, the crowds would have come, so why mistake facts? Will M. Cressy's sketch, "The Man Who Remembered," was the best bit on the bill and Blanche Dayne helped largely in the playlet. James Leaky's "Crowns," a new best. Company of 15 boys and girls show

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something novel. "The Bosun's Mate," another little playlet, in which Percy Warram, Frank Sherlock and Lucia Carney, all featured, added strength. Charles Doolin, the manager of the Phillies, and James McCool in their sketch, "After the Game," while the same as of former years, pleased because of the local color. Lafayette's Dogs, one of the best animal acts ever shown. Plenty of action and the act turned out to be riot. Jones and Sylvester, John Geiger, Watson and Santos, and Mary Elizabeth, all helped.

GRAND (F. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—Show this week is one of the best this house has ever known. Attendance lighter Monday matinee. Evening not capacity. "In the Barracks" the feature. It was brimful of tuneful music and the cast headed by Myles McCarthy, particularly well fitted for musical comedy, showed to good advantage. The only mistake was this big act closed the bill. Full stage acts were largely responsible. Marie and Billy Hart, very clever, and the act went well. Gardner and Revere were liked. The Great Richards, nice act.

WILLIAM PENN (William Miller, mgr.; agent, U. B. O.).—"On the School Playground," feature of an attractive bill. "Her First Case" by Julia Nash and Co., fine comedietta. John and Winnie Hennings; The Coopers, and the Romanoffs, added to well balanced show.

THE NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—Edw. F. Raymond featured. The act is high class ventriloquism. Billy "Swede" Hall in his triple role made another hit, and Stan Stanley added to the general worth. Holden and Harmon also.

METROPOLITAN (Eugene Meyers, mgr.; agent, Loew).—This week's bill is not as good as that of a week ago. The Martha Washington Sextet, however, which is the feature, makes up for any deficiency. Irwin and Hersog got over, but that was all. Their blue dress suits were very bad form, and reminded one of two bell hops. Jarvis and Harrison, another act that could have had more ginger. George Randolph and Co., in "What's in a Title," provided the comedy sketch. The acting was fair, the lines badly in need of pruning and the comedienne and the Baron certainly did not team well. A stronger cast might have helped. El Dora in balancing and the Four Comrades in acrobatics were up to the usual standard.

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NEW YORK

mgr.; K. & E.).—"Follies of 1913," had extraordinary run.
WALNUT (W. F. Jackson, mgr.; Anderson & Ziegler).—"The Rosary," seen in Cincinnati before, was slight let-down from earlier attractions.
ORPHEUM (J. Herman Thuman, mgr.).—Stock, William H. Forestelle, who was Blackie Daw, in "Get Rich Quick Wallingford," hit as Daniel Pike in "The Man From Home."
EMPRESS (George F. Fish, mgr.; S-C).—Patrick, Francisco & Wagner, opened; Lee Tung Foo, hit; Hazel Burke & Alex. Kores; encores; Kierman, Walters & Kierman, scream; Warren & Blanchard, fine; Maxwell's Dancing Girls, excellent.
HEUCK'S (James Day, mgr.; agent, R. J. Gomes).—First half: Carroll Gilbert Trio; Fay & Miller; U. E. Wise; Hawkins & Silver.
There will be no more beer drinking in the

Olympic. John Berne, who had the Olympic safe, was refused a license because he had not been in business at that location for the prescribed time.

The new manager of the Standard burlesque stock company is A. L. Rosenberger.

PITTSBURGH

By F. S. LANG.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—"Beauty is Only Skin Deep," well received; Marion Littlefield & Florentine Singers, did well; Edmund Hayes & Co., "The Piano Mover," scream; Burley & Burley, clever; Wm. Wato, very good; Boxing Kangaroo & Gordon Bros., clever; Signor Rinaldo, scored; Clarice Vance, applause; Five Marvelous Manchurians, good.
HARRIS (C. R. Buckbelt, mgr.; agent, U. B. O.).—George Drury Hart & Co., "The Pardon," did well; Babine Troupe, clever; Ruth Hayner's Players, "Where There's a Woman," good; Elmer & McClay, laughable; Florence Wilson, scored; DeVern & Van, pleased; Harry Land, fine.
SHERIDAN SQUARE (F. Tooker, mgr.; agent, U. B. O.).—"The Boys & Girls of Avenue B," went big; Harry Holman & Co., "The Merchant Prince," did well; The Colonial Trio, hit; Major & Paul, "The Crookery Smashers," clever; Fred & LaSalle, good; Van Hampton & Joseph, very good; Joseph Lanigan, fine.
ALVIN (J. F. Reynolds, mgr.; Shuberts).—Nevlyn Nesbit, Thaw, capacity. \$, "All Aboard."

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NIXON (Thos. Kirk, mgr.; K. & E.).—"The Doll Girl," \$, "Disraeli."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Coast of Living," \$, "Newlyweds and Their Baby."

DUQUESNE (Harry Davis, mgr.).—Stock, "The Three Twins," \$, "Paid in Full."

PITT (Geo. Whitbeck, mgr.).—Stock, "The Eternal Mystery" and "Sauce for the Goose," \$, "The Lily."

EMPIRE (A. A. McTighe, mgr.; agent, L. C. McLaughlin).—1-3, Mr. & Mrs. Everett Bennett, "The Master," well received; The State Fair Girls, very good; The Great Fredrick, entertained; Mavollo, clever; Mills & Lewis, pleased; 4-6, Five Cycling McNuttas; Kelfer & Alberts; Locke & Smith; Devoo & Chapman; Chas. Farrell.

AMERICAN (H. R. Polick, mgr.; agent, Ind.).—Chas. De Cammo & Dogs, good; Elwood Snow & Co., fine; Heavily, fair; Frank Readick & Co., "The Hypocrites," well received; St. Clair Bros., clever.

ROWLAND (P. B. Jones, mgr.; agent, Sun).—Ethel Vane, pleased; Sperry & Ray, fair; The Three Millards, fine; Lock & Smith, good; Eva Fay, entertained.

K. K. OPERA HOUSE (A. Krell, mgr.; agent, Royer).—1-3, Balkin Duo, very good; Hugel & Taylor, fine; 4-6, Hayes & Halton; Nina Lester; Victor Faust.

GARRICK (C. H. Henderson, mgr.; agent, Royer).—1-3, Billie Adams, clever; Chatham Sisters, good; Russell Sisters, pleased; Jack Diamond, very good; Alvan & McNulty, entertained; 4-6, Jones & Sutton; Lila Reese; Warren & Renshaw; Capman Bros.

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(Elsa Ryan)	
Atlantic City	- - - 1,440
(Peggy O'Neil)	
Richmond, Va.	- - - 2,927
(Blanche Hall)	
Greensburg, Pa.	- - - 1,458
(Florence Martin)	
Meriden, Conn.	- - - 1,776
(Mona Hungerford)	

Total - - - \$12,899

GEORGE MOOSER, General Manager for Oliver Morosco, being subscribed and sworn, does hereby make affidavit that the above is a true and correct statement of the gross business done by Oliver Morosco's several "Peg O' My Heart" companies in the single day of November 27th, 1913.

GEORGE MOOSER

Sworn to before me this
28th day of November, 1913.

JOAQUIN M. BUCKLEY

Notary Public, No. 415,
New York County
Commission Expires March 31, 1915.

MILWAUKEE

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Edwards Davis & Co., apparently interesting; Bernard A. Reinold & Players, "How Hofmeister Did It," registered heavily; Add Hoyt's Minstrels got in on the money, but with nothing to spare; Three Du-Por Boys, good; Paul LaCroix, also was up in the front row; Buckley's Animals opened, excellent; Duffy & Lorense, next to closing, cheer things up, following the heavy headliner, while Lamb & Eckert, tangling close.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—Riding Crandall, headlined, excellent; LeRoy & Clayton, "A Horse on Hogan," good; Woods & Ralton Co., fine; Sullivan & Mason, fair; Vera DeBasil, scores.

EMPERESS (William Raynor, mgr.; agent, S-C.).—O'Brien & Buckley, laughing hit of show with much comedy; Adams Family, strong closer; Earl Girdler & Dogs, good; Rich & Lenore, fair; Charles B. Lawlor & Daughters, excellent.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Samantri, ultra-classical dancer, headlined at opening of house Sunday, scores decisively; Of-Ko-Mon, Indian soloist, good; George Spisak & Bros., fair; Martini & Treel, good; Petri & Budd, liked; Van Hohemad's Barnyard Circus, pleased.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Blanche Ring in "When Claudia Smiles," good business; Walker Whiteside in "The Typhoon," to follow.

SHUBERT (C. C. Newton, mgr.).—Shubert Theatre Stock Co. in "The Seven Sisters," Good advance. "The Only Son," underlined.

PABST (Ludwig Krela, mgr.).—Pabst German Stock Co. in "Biedermeyer," "Die Spanische Fliege," to follow. Excellent business.

GAYETY (J. W. Whitehead, mgr.).—"Broadway Girls." Box office busy.

The Chicago Grand Opera Co. in the Auditorium drew 1,000 persons Friday night, this being the only date of the winter. The Auditorium can seat 5,000.

Walter N. Burns, in collaboration with Harry Daniel, both Chicago newspaper men, have turned out a sketch called "The Yellow

Streak," which will be put on here at the Crystal next week.

Olga Nethercole has been booked into the Majestic for headliner for the week of Dec. 3. With a small company she will put on the last act of "Sapho," and a one-act play entitled "The Last Scene of the Play."

William Sulzer, impeached New York governor, spoke at Riverview rink Friday night and drew about 1,000 persons, or one-seventh capacity of the place.

Closing a week at the Majestic Sunday night, Irene Franklin registered a phenomenal hit. Business was booming all week.

BUFFALO

By E. F. THAYER.

STAR (P. C. Cornell, mgr.).—"Salome," musical treat. 4-6, John Drew; 3, return engagement "Years of Discretion."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Anita Bartling, capable; Beale La Count, appreciable; Jackson & Cavanaugh, good; Rives & Gorge, current; Eddie Foy, refreshing; Shirl Rives & Co., fair; Bowman Bros., many laughs; Blinn & Bert, capital.

TECK (John R. Oishe, mgr.).—Julia Deane in "Her Own Money," welcomed by battlers for equal suffrage. 3, return engagement of "Bought and Paid For."

LYRIC (H. Marcua, mgr.; agent, Loew; rehearsal Mon. 10).—Fred Zobel, daring; The McCarvers, passed; Maybelle Fisher, classy; Dave Vine, well received; Edward Forde, exception; May Pierce, attractive; Fred St. Onge & Co., novelty.

MAJESTIC (John Laughlin, mgr.).—"Davoy's Troubles," featuring Herman Timberg, bought out large audience. Support excellent. 3, "The Little Rebel."

ACADEMY (C. S. Schlesinger, mgr.; agent, Loew; rehearsal Mon. 10).—Frances Littau, satisfactory; Neilson's Ballet, dazzling; Bell & Jones, won favor; Great Ringling, spectacular; Leo Cook, versatile; Faye & Myra, went well; Dare Austin & Co., held interest; Al Derby, skilful.

AUDITORIUM (Howard D. Kerr, custodian).—Spellman's Circus, under the auspices of United Trades and Labor Council.

FILLMORE (Geo. Rosing, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Boyd & Holland's Musical Comedy Co., featuring Larry Boyd, Billy Holland; Daisy Mason and Burns Sisters.

LAFAYETTE (C. M. Bagg, mgr.; Columbia).—"Ginger Girl."

PLAZA (Stoklin, Michaels & Rosing, mgrs.; agents, McMahon & Dee; rehearsal Mon. 6).—1-3, Ed & Rolia White scored; Mason Linder & Co., clever; Carson Sisters, good; McAdams & Dog Spike, scream. Usual big business.

GARDEN (W. F. Graham, mgr.).—"Stars of Burlesque," clam; not a dull moment.

CASINO (Rudersich Bros., mgrs.; agents,

McMahon & Dee; rehearsal Mon. and Thurs. 6).—Jeplin & King, good act; Mason-Linder Co., well appreciated.

AMBERL (Hol Swardoff, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Annie Ryan, pleased; Daly & Reno, hit; Lombardian Duo, went very big; Montana Kid, clever.

CLEVELAND

By WALTER D. HOLCOMB.

MILES (Frank Rayman, mgr.).—Eibert Hubbard, sage and wit, appears at the Miles in conjunction with the regular vaudeville bill; Russell & Church, good comedy act; Turner & Grace, comedy jugglers; Hal Davis & Co., "Stockton's Busy Day," good farce; Haas Bros., clever triple bar act.

PRISCILLA (Proctor E. Seas, mgr.).—Dr. Frederick Cook, drawing card; The Summer Girls, feature; Sophie Everett & Co., "The Tuber," fair; Marie Dream, won favor; Smith & Rayan, good; Rifter & Cody, jugglers.

GORDON SQUARE.—Braddock & Leighton; Ed Malley; The Society Sextet; Bert Howard; Prentice Trio.

COLONIAL (R. H. McLaughlin, mgr.).—"Peg," with Elsa Ryan, will do a big week.

OPERA HOUSE (Geo. Gardner, bua. mgr.).—"The Fight."

PROSPECT (J. W. Lyons, mgr.).—"The Inner Shrine."

DUCHESNE.—Percy Haswell Stock Co., "The Chorus Lady."

CLEVELAND.—Holden Stock Co., "The Fourth Estate."

DENVER

By ED. M. JACKSON.

BROADWAY (Peter McCourt, mgr.).—"Little Women," well received; good attendance.

TAHOR GRAND (Peter McCourt, mgr.).—"Blindness of Virtue," drew fair house, but did not enthrall.

NEW DENHAM (Woodward & Homan, mgrs.).—Eva Lang Stock Co., "The Rose of the Rancho." Capacity.

BAKER (Mrs. Harry Ward, mgr.).—Musical comedy stock in "Folly of the Follies," to good crowds.

EMPRESS (Geo. Boyer, mgr.; S-C.).—Happy Hearn's 7 Whirlmen, opening, laughing hit; Dingle & Corcoran, dances and patter, nifty; The Nagras, unique offering; Briere & King, went well; Geo. F. Hall closed.

PANTAGES (Nat Darling, mgr.).—Eddie Howard opened, got over; Greve & Greene, well received; Four Marx Bros. Co., one of the best; Geo. & Victor Harris, nimble dancers, liked; The Marx Bros., 3d offering, "Mr. Green's Reception," was a fitting closer.

DETROIT

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Owen McGivney, real artist; Ida Brooks Hunt, went big; Van Hoven, thoroughly enjoyed; Charles Preller's



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Old Style Grease Paint, Medium, Blue Tubes, all colors	20
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Beale Grease Paint, 6 colors only	10
Liner & Crayons, all colors	10
Yeastful Tint Stage Powders, 20 shades, 1/4 lb. cans	40
Sonic Blending Powders, 6 shades, 1/4 lb. cans	40
Cold Cream, 1 lb. & 1/2 lb. cans	75-80
Soak Cold Cream, 1 lb. & 1/2 lb. cans	75-80
Royal Eye Brow Pencils, nickel slide tube, 6 colors	15
Eye Brow Pencils, Aluminum Tubes, 6 shades	10
Yeastful Tint Liquid, all colors (Liquid make-up), 8-oz. cans	40
Yeastful Tint Liquid, all colors (Liquid make-up), 5-oz. cans	40
Exuvia Paste, in jars, all colors (Exuvia make-up)	20
Spirit Gum with Brush	30-35
Macaroni (Water Paint) without brush, 6 colors	25
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Indian Skin (Indian make-up)	20
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Ladies' Make-up Boxes, Blanches or Brunettes	75
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Assorted Grease Make-up, Large & Small	75-80
Cherry-cheek	25
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Sun-Tan Dry Tablet Socks	25
Socks de Theatre Dry Tablet Socks, No. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10	25-30
Blanches of Bone, Liquid Socks	25-30
Barbiline Stick Grease Light and Dark	10
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Animal Circus, better than the average; Halley & Noble, pleased; Britt Wood, well liked; Archie Onrie, good; Three Bartos, good.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—Pla Operative Trio, good; Alfie & the Great, interesting; Zamora Family, good; Wes & Wicks, went big; Phil Losca, entertaining. Matinee business has increased 50 per cent. owing to free pictures preceding the regular show.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Hayes & Points, comedy sketch; Three Dainty Girls, good; Mona Dagbner & Players, funny sketch; Allie White, good; Russell & Radcliffe, fair; Flishe & McDonough, excellent; Sadie Fondelier, good.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Theobor's Seals, Paul Beuwns; Three Bannons; Ned Lemfingwell & Co.; Mabel Blondell; Martinez & Jefferson; Harry Antrim; Jane Heaton & Co.

COLUMBIA (Eddie Murphy, mgr.; agent, Sun).—Ladell & Shaffer, clever; Whiting Davis, good; Georgia Lewis, pleased; Oliver Armando Troupe, good acrobats; May & Brown, fair; Five Lunatics, laughs; Edward & Burns, good; Ramsey & Arno, fair.

LIBERTY (Howard O. Pierce, mgr.).—Edith Maus, splendid voice; Ward & Webster, very good.

GARRICK (Richard H. Lawrence, mgr.).—Gaby Deslys in "The Little Parisienne," Dec. 1-3, capacity every performance. For the first time in the history of the theatre \$4.50 was charged for parquet seats. Show did \$5,000 for five performances, two of them being matinees. Dec. 4-6, "Within the Law."

WASHINGTON (William Moore Patch, gen. mgr.).—Washington Players in "The Leper." Record business. "Not for the young and immature," according to the theatre's own advertisements.

LYCEUM (A. R. Warner, mgr.).—"The Round Up."

AVENUE (Frank Drew, mgr.).—"Monte Cristo," by Holden Players.

CADILLAC (Sam Levey, mgr.).—"The Rector Girl."

J. M. Ward, formerly manager of the Broadway, has accepted the management of the new Gaiety theatre in Buffalo.

INDIANAPOLIS

By C. J. CALLAHAN.

SHUBERT-MURAT (W. E. Mick, mgr.).—1-3, McIntyre & Heath in "The Ham Trees," excellent business. 4, Pavlova.

ENGLISH (A. F. Player, mgr.; K. & E.).—Svatford-upon-Avon Players.

LYCEUM (Phil Brown, mgr.).—"One Woman's Life," excellent; good business.

FAMILY (H. Harmon, mgr.).—Gus Rapier Musical Comedy Co. good show; capacity.

GAYETY (Geo. H. Miller, mgr.).—Blanche Bryan & Co. in permanent stock. Drawing big.

INTRODUCING LORNA AND TOOTS POUNDS "LIFTERS"

Who, on Sunday, November 23rd, at the Orpheum Theatre, Spokane, Put on a Copyrighted and Unpublished Song of

IRENE FRANKLIN'S

Which They Had Deliberately Stolen.

They Were Quickly Stopped, and This is to Warn You to Protect Your Material When These Young Ladies Are Around

BURT GREEN

(Remember the Name, LORNA and TOOTS POUNDS)

LYRIC (H. K. Burton, mgr.; agent, S-C).—Spisael Bros. & Mack, very good; Gladys & Wilbur, well received; Rose Tiffany & Co., good; McMahon & Chappelle, featured; Mendall & Nagel, hit; The Bounding Gordons, excellent.
COLONIAL (Ed Daly, res. mgr.).—Cavanaugh & Shaw; Grace & Simpson; Barile Sisters; Justina.
COLONIAL (Geo. H. Miller, mgr.).—Watson Sisters Co., excellent show and business.
MAJESTIC (J. E. Sullivan, mgr.).—"The Folies of Pleasure," good show and business.

H. A. Barnes has organized the Barnes Feature Co. to play the northern part of the state. Jack Wayne will handle the advance.

On account of the teamster's strike, the theatre people are worried about the hauling of scenery. However, all the shows arrived O. K. this week.

MONTREAL

By N. W. SHANNON.

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—National Opera Co. of Canada. Attendance good.

PRINCESS (A. Wright, mgr.; Shubarts).—"The Honeymoon Express." Al Johnson recalled many times; capacity business.

ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—"The Girl," above the average, went fine; The Avon Comedy Four, excellent; Tom Mahoney, fair; Conway & Leland, amused; Rosa & Geo. Welch, good; Melville & Higgins, pleased; The Jardy, scored; The Stanleys, opener, made good.

GAYETY (Fred Crow, mgr.; Eastern).—"The Lovemakers," capacity business.

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Pongo & Lel; B. Edwards; F. Stafford & Co.; Catharine Yorke; Saona; Knowles & White; Walter Brower; Welling Levering Troupe.

IMPERIAL (H. W. Conover, mgr.).—Rae Eleanor Ball; Sig. Mannetta.

STARLAND (C. Handford, mgr.; agent, Griffin).—John Elva Grieves; Daisy Primrose; Russell Lavery; Bert Page; Princess Juanita; Billy Fisher; Ten Minstrel Maids.

NATIONAL (Bourget, mgr.; agent, Griffin).—The Ricci Trio; Alberta & Wulfrin; Jack Wolf.

MIDWAY (Oliver McBrien, mgr.; agent, Griffin).—Al. H. Fox & Co.; Tennessees Dale; Joe Kelley; Dan Dawson.

LUNE ROUSSE (Capradita, mgr.; agent, Griffin).—Hughes, Florence & Hughes; Chas. Mackle; Florence Ward.

EMPIRE (Hern, mgr.; agent, Griffin).—Edith Dumond; Billy Goldie; Rodriguez Family.

LIBERTY (Gehran, mgr.; agent, Griffin).—Wagner & Rhodes; May Owens; Will Adams.

STAR (Robert Price, mgr.; agent, Griffin).—Gedric Lindsey; Williams & Wilde; George Bredel; Silene & Brewer.

BELEVUE (J. Picard, mgr.; agent, Griffin).—Great Felton; Herbert Stiles; Little Trille & Co.; Nora Fuller.

FAMILY (Morrice West, mgr.; agent, Alois).—Simpson-Rogg Musical Stock Co.

SCALA (U. Hecht, mgr.; agent, Alois).—Ace Berry Comedy Co.

GRAND (Mr. Hill, mgr.; agent, Alois).—Dorothy J. Dunn.

ARCADE (P. Gadell, mgr.; agent, Alois).—Kathryn Stowell; Lou Sutton.

BIXLEY, COLUMBIA THEATRE, WEEK DEC. 8th

EDGAR BIXLEY A Clean Comedian With A Grand Opera Voice

DOING A TREMENDOUS BUSINESS EVERYWHERE

FORCED TO SELL SEATS ON THE STAGE
AT MONTREAL

Mr. DAVID BELASCO and his "THE MAN IN THE SIDE" Co. sat through my entire performance and applauded and nodded their approval as the curtain fell on the last act at Rochester.

Don't Forget the Date **DEC. 8th** COLUMBIA THEATRE
NEW YORK

READSCOPE (L. Silvio, mgr.; agent, Alois).—Musical Gregory; Gertrude Kane.
ALEXANDRA (U. Dalvine, mgr.; agent, Alois).—Louis Gauverau Stock Co.
KING EDWARD (A. Lawanand, mgr.; agent, Alois).—Three Italian Serenaders; Leo Parsons.

PORTLAND, ORE.

By F. D. RICHARDSON.

ORPHEUM (Frank Comberry, mgr.; agent, direct).—"Beaux Arts," advantage; Edna Munsey, good; Kennedy & Rooney, hit; Marshall Montgomery, well liked; "The System," scored; Lyons & Yosco, applause; LaToy Bros., held attention.

EMPIRE (H. W. Pierong, mgr.; S-C).—Week 24, Houghton, Morris & Houghton, good; Leo Beers, did well; Dancing Mars, good; Edna Aug, hit column; Adelyne Lowe & Co., enjoyed; "Louis Xmas," feature.

PANTAGES (J. Johnson, mgr.; agent, direct).—Week 24, "In Mexico," with Alf Goulding, feature; Archer & Ingersoll, good; Alexander Kaminsky, fine; Sam Hood, hit; Four Charles, good; Hull & Schaeche, open; pictures.

HEILIG (W. T. Pangle, mgr.).—Margaret Illington in "Within the Law," to big business.

BAKER (Geo. L. Baker, mgr.).—Baker's Players in "The College Widow," good business.

LYRIC (Dan Flood, mgr.).—Keating & Flood Burlesque Co., in "The Mustard Kings," Business fair.

PEOPLE'S (Melvin Winstock, mgr.).—Pictures.

Calvin Heilig has announced he would shortly build a modern fireproof theatre at Broadway and Salmon streets, to play road attractions.

Alice Rooney, a picture show singer, is in the Good Samaritan Hospital recovering from the effects of an operation for appendicitis.

Word has been received here of the death of Mrs. H. C. Robertson, of Seattle, wife of the general manager of the western division of Sullivan & Considine. Death was the result of inhaling illuminating gas. Seven gas jets were found open when her apartment was broken open. It is the general belief that she committed suicide.

The Alcazar Stock Co. of Vancouver closed Nov. 22 after a brief run.

Frank M. Brown has taken over the Basco & Brown Tab Co. and will continue on the road.

SPOKANE, WASH.

By J. E. ROYCE.

The Rev. W. J. Hindley, Spokane's ministerial mayor and theatre censor clipped acts at two vaudeville houses. Mlle. Mollet, who does a bare-legged dance in Bothwell Brown's dance revue was ordered to don fleshings. Billy E. Van had to eliminate the Salvation Army burlesque.

The International Alliance of Theatrical Stage Employees played havoc with "The Huvoy" at the Spokane. The company brought along an electrician and a carpenter who were not members of the union. The crew promptly walked out. Gilmore called off the show and the box office refunded for tickets.

For the second time within a year, Harold E. Strong, a musician in the Cabaret at Daventport's restaurant, has been granted a divorce from one woman.

Racey Kilmer, Spokane amateur singer, started east to take a position in a New York business house. From Madison, Wis., he wrote his people that he had joined Those Three Variety Fellows, playing Orpheum time.

ST. PAUL

By J. C. BENHAM.

ORPHEUM (Geo. Dameral & Co., headliners, applause; W. L. Abingdon & Co., sketch fairly well liked; Leo Carrillo, a big favorite; Charlotte Ravenscroft, refreshing act; Manning, Moore & Armstrong, good; G. S. Winslow & Gladys Duffy, clever.

EMPIRE (Sis. Benjophenia, headliners; Joe Whitehead, registered a hit; Katherine Klare, received her share of approval; Barton & Lovers, funny.

NEW PRINCESS.—Ewing's Zouave Band; Van & Carrie Avery; Margaret Burke; pictures.

SHUBERT.—The Huntington Players in "The Rejuvenation of Aunt Mary."

AUDITORIUM.—Dec. 12 will see Paderewski at this house. Kubelik and Melba were well received 24.

TORONTO

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Fanny's First Play," strong 'impression opening night. 8, "The Honeymoon Express."

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Harry Tighe & Colleagues, scored; George Faliz & Banjo Girl, success; Howard's Novelty, pleased; Morgan, Bailey & Morgan, hit; Delmore & Lee, sensational; McMahon, Diamond & Clemence, good; Leona Stephens, dainty; La. Crandall, clever.

PRINCESS (O. B. Shepard, mgr.).—"Years of Discretion," opened to good-sized audience and pleased. 8, John Drew.

GRAND (A. J. Small, mgr.).—"The Littlest Rebel," 8, "The Confession."

STAR (Dan F. Pierce, mgr.; Progressive).—"Dandy Girl."

GAYETY (T. R. Henry, mgr.; Columbia).—"Belles of Beauty Row," 8, Ben Welch & his Burlesquers.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—Dick & Ruth; Hughes, Florence & Hughes; Beaumont's Animals; Martusae & Lami; Lorraine.

BEAVER (W. L. Joy, mgr.; agent, Griffin).—Webb & Branton; Paragon Trio; Beale Knowles; Norman & Norman; Goldin & Reilly. This handsome new house just opened in the western end of city and should be very successful, as it has a very large section to draw from. Besides popular vaudeville, pictures are given.

PARK (S. M. Brick, mgr.; agents, McMahon & Dec.).—Robert C. Mills; Carnellon; Billy La Mar; Mito Sisters.

KITTIE FRANCIS AND CO.

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MRS. O'MALLEY'S RECEPTION"

Biggest Laughing Hit and Best Dressed Act in Vaudeville

Booked Solid

Next Week (Dec. 8) Orpheum Theatre, Boston, Mass.

ADDRESS DEPARTMENT

Where Players May Be Located Next Week (December 8)

(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 Unique Minneapolis
Adler & Arline Apollo Nurmberg Austria
Adonis, care Marinelli Berlin
Aldro & Mitchell Orpheum Vancouver B C
Alpha 6 Pantages Spokane
American Comedy 4 Empress St Paul
Ambrose Mary 146 W 32d St N Y C
Anthony & Ross, Gaiety San Francisco
Anger Lou Orpheum Portland Ore
Aucher & Ingersoll Pantages San Francisco
Aug Edna Empress San Francisco

B
Bards Four Variety N Y
Barnes & Crawford Variety N Y

NED BECKER and ADAMS
Direction, LEW GOLDBERG,
Care VARIETY, Chicago.

Berger Edgar White Rats N Y
Berliner Vera 5724 Ridge Ave Chicago
Big Jim F Bernstein 1452 Bway N Y
Bimbo The Poll's Scranton
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
Caltes Novelty 1334 6th St Philadelphia
Carletta M 337 Manhattan Ave Brooklyn N Y
Ca Dora 9 Riverside Ave Newark
Clarke & Bergman 121 George St Brooklyn
Cross & Josephine Casino N Y
Crouch & Welch Variety London
Curson Sisters Third Time Orpheum Circuit

D
Dancing Mares Empress San Francisco
D'Arville Jeannette Montreal Indef
D'Arcy & Williams Empress Tacoma
Davis Josephine Variety London
Devine & Williams Majestic Milwaukee
Dennis Bros Empress Cincinnati
Derkin's Circus Empress Salt Lake
Dingle & Kameralda Marinelli 1493 Bway N Y
Dorr Mary Empress Victoria B C
Drew Chas & Co Empress Butte
Dunedin Troupe Empress Salt Lake
Dupille Ernest Orpheum Vancouver B C

An Adopt in Jugglery
W. J. DU BOIS
New Touring Sullivan-Cassidie Circuit
Next Week (Dec. 8), Empress, San Diego.

E
"Easy Money" Varieties Terre Haute
Ebeling Trio 89 Hudson St Hoboken N J
Edwards Shorty Variety N Y
Electrical Venus Cherokee St Louis
Elliott Sydney A 247 Harvey Ave Detroit
"Eloping" Union Sq N Y C
Emmett Gracie Maple Crest North Foxboro
Entertainers 4 Majestic Milwaukee
Ernie & Ernie Union Sq N Y C
Escardon 3 Hughes Palace Bldg N Y
"Everybody's Doing It" Empress Ft Wayne

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
Frevoll Fred Variety N Y
Frey Henry 1777 Madison Ave N Y C

G
Galloway Louise & Co Keith's Washington
Garry Arthur Empress Victoria B C
Gerard Empress Kansas City
Giffoli Harry Hammerstein's N Y C
Gidding O'Mearas Orpheum New Orleans
Goodall Archie Empress Butte
Gordon Blanche Pantages Portland Ore
Gordon John H & Co Empress St Paul
Graham & Dent New Amsterdam N Y
Grant & Hoag Temple Detroit
Granville Taylor 350 W 56th St N Y
Green Ethel G O H Pittsburgh
Gerro & Carmen 2103 North Ave Chicago
Gygi Ota Variety N Y

H
Halligan & Sykes La Salle Chicago Indef

Louise-HAMLIN and MACK-Billy
Care Will Collins, Broadhead House,
Panton St., London, England.

Hanson Bros Variety London
Harrish Great Variety N Y
Haywards The White Rats N Y
Haywood Harry Co Variety N Y
Hermann Adelaide 1193 Broadway N Y
Hines Palmer & Girls Variety N Y
Holman Harry & Co Variety N Y
Houdini Variety London

Hutchinson Willard & Co Variety London

I
Icelandic Troupe Variety N Y
Idanias 5 Variety N Y
Imhoff Cons & Correns Variety N Y
Inge Clara Variety N Y
Ingilias & Redding Variety N Y
Ireland & Catto Majestic Ft Worth
Ismed Keith's Cincinnati

J
Jackson & Cavanaugh Shea's Toronto
Jardys The Dominion Ottawa
Jennings & Dorman Empress Milwaukee
Jesaka Troupe Empress Milwaukee
Juggling Millers Orpheum Sioux City
Jungman Family Majestic Milwaukee

K
Kayne Agnes Variety N Y
Kelso & Leighton 147 W 145th St N Y C
Kenny & Hollie 66 Brainerd Rd Alliston Mass
Kington World Miffield Idora Park Oakland
Koners Bros 902 Palace Theatre Bldg N Y C
Kurtils Rooters Brennan-Fuller Sydney

L
Lamberti Variety London
Lamb's Manikins Variety N Y
Langdon The Orpheum Des Moines
Lawson & Namon Variety Chicago
Le Deat Frank Variety London
Lennet & Wilson Orpheum Seattle
Leonard Beale 229 Townsend Ave New Haven
Leonard & Louis Babcock Billings
Le Maire Francis Pantages Oakland
Leslie Bert & Co Empress Milwaukee
Leslie & Berns Pantages Tacoma
Lester 3 Empress Los Angeles
Lewis & Norton Empress Los Angeles
Lewin & Robinson Pantages Tacoma
Littlejohns The Variety N Y
Livingstone 3 Empress Portland Ore
Lowrie & Gardner Empress San Diego

M
McDermott Billy Miller Hotel N Y

JUNIE MCCREE
Columbia Theatre Building, New York, N. Y.

Meredith Sisters 288 W 51st St N Y
Moraeau Mills Variety Y
Moras Pelly Variety London
Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N
Nestor & Delberg Empress St Paul
Newhoff & Phelps 540 W 143d St N Y
Nibble & Spencer 242 13th St Bklyn N Y

Nicol Bros 1599 Amsterdam Ave N Y
"Night in Bath" Empress Tacoma
"Night in Mexico" Pantages San Francisco
"Night in Police Station" Orpheum Vancouver

Norries Baboone Majestic Houston

O
O'Brien & Buckley Unique Minneapolis
Ordway Laurie Pantages Oakland
Orville & Frank Empress Sacramento
Otto Bros Pantages Tacoma
Oxford 4 Pantages Los Angeles

P
Pagliacci 4 care J Levy 1441 Bway N Y
Payne Nina Empress Kansas City
Pickard's Seals Pantages Portland Ore
Piroscoski & Pantages Los Angeles
Pielack Milton & Co Variety N Y
Pollard Empress Salt Lake
Pounds The Orpheum Portland Ore
Powers' Elephants Pantages Tacoma
Price & Price Empress Spokane
Priest Jane Woolfeith 36 W Randolph Chicago
Prince Florio Empress Victoria B C

R
Rafael Dave 1161 Grant Ave San Francisco
Ramsay Sisters Ehrlich House N Y
Reeves Billie Variety London
Regals Four Variety Chicago
Rise Fanny Blanchard Farm Franklin N H
Richmond Dorothy Hotel Wellington N Y
Reisner & Goros Shea's Toronto
Rohme Athletic Girls Variety Chicago

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Rosini & Ward Variety N Y
Rome & Ashton Empress Los Angeles

Thos. J. Ryan-Richfield Co.
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Personal Direction, JULE DELMAR.

S
Shea Al Gaiety San Francisco
Smith Cole & Brandon Variety N Y
Solis Bros 4 Variety Chicago
Stanley Sam Union Ave & Oak Lane Phila
Stanton Walter The Billboard Chicago
Stevens Leo Star Toronto
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 Omaha

T
"The Pampkin Girl" Orpheum Omaha
Taylor's Lions Pantages Seattle
Terry & Lambert Friars Club N Y
Texico Variety N Y
Tiffany Rose & Co Empress Chicago
Thomas Mr & Mrs Fred Bayshore L I
Thurston Howard S & H 1493 Bway N Y
"Trained Nurse" Majestic San Antonio
Trevante Morris & Fell 1493 Broadway N Y
Tucker Will Hammerstein's N Y C
Tusceno Bros Keith's Cincinnati

V
Valli Murial & Arthur Variety N Y
Van Billy 4813 Forest Ave Madisonville O
Van Billy B Van Harbor N H
Violinsky Keith's Columbus

W
Walsh Lynch Co Babcock Billings
Ward & Clark Empress Cincinnati
Warren & Blanchard Lyric Indianapolis
Wells Lew Empress Tacoma
Weston & Young Pantages Vancouver B C
White Duo Pantages Portland Ore
Whitehead Joe Empress Winipeg Can
Whyte Felser & Whyte Empress Seattle

Mason Wilbur and Jordon
DEC., APOLLO, VIENNA.

Wilbur Gladys Empress Chicago
Williams & Warren Empress Butte
Willisch Empress Tacoma
Wilson & LaNore Pantages Los Angeles
Wilson & Rich Empress Victoria B C
Work Frank 1029 E 29th St Bklyn N Y

BURLESQUE ROUTES

WEEKS DEC. 2 AND DEC. 15.
American Beauties 8 Columbia New York 15
Star Brooklyn
Beauty Parade 8 Orpheum Paterson 15 Em-
pire Newark
Beauty Youth & Polly 8-10 L O 11-13 Park
Bridgeport 15 Westminster Providence
Behman Show 8 People's New York 15 L O
(owing non-completion 125 St Music Hall N
York)
Belles Beauty Row 8 Lafayette Buffalo 15
Corinthian Rochester
Ben Welch Show 8 Gayety Toronto 15 Lafay-
ette Buffalo
Big Gaiety 8 Gayety Minneapolis 15 Grand
St Paul
Big Jubilee 8 Buckingham Louisville 15 Co-
lumbia Indianapolis
Billy Watson's Big Show 8 Columbia Chicago
15 Gayety Cincinnati
Blanch Baird's Big Show 8 Olympic New
York 15 Trocadero Philadelphia
Bon Ton Girls 8 Gayety Montreal 15-17 Em-
pire Albany 18-20 Worcester Worcester
Bowers Burlesquers 8 Gayety Kansas City
15 Gayety Omaha
Broadway Girls 8 Polly Chicago 15 Gayety
Detroit
College Girls 8 Empire Newark 15 Empire
Philadelphia
Columbia Burlesquers 8 Standard St Louis 15
Gayety Kansas City
Crackerjacks 8 Empire Toledo 15 Columbia
Chicago
Crusoe Girls 8 Willis Wood Kansas City 15
L O 22 Englewood Chicago
Dandy Girls 8 Garden Buffalo 15-17 Army
Binghamton 18-20 Van Curler O H Sche-
nectady
Dolly Dimple Girls 8 Victoria Pittsburgh 15
Empire Cleveland
Eva Muller Beauty Show 8 Cadillac Detroit
15 Star Toronto
Fay Foster Co 8 Grand O H Boston 15 Goth-
am New York
Follies of Day 8 Empire Philadelphia 15 Gay-
ety Baltimore
Follies of Pleasure 8 Gayety St Louis 15
Willis Wood Kansas City
Gay New Yorkers 8 Empire Hoboken 15 Ca-
sino Philadelphia
Gals White Way 8 Gayety Boston 15 Colum-
bia New York
Ginger Girls 8 Corinthian Rochester 15-17
Bastable Syracuse 18-20 Lumberg Utica
Girls of Follies 8 Gotham New York 15
Olympic New York
Girls from Happyland 8 Columbia Indian-
apolis 15 Star & Garter Chicago
Girls from Starland 8 Empire Brooklyn 15
People's New York
Golden Crook 8 Gayety Washington 15 Gay-
ety Pittsburgh
Happy Widows 8 Gayety Pittsburgh 15 Star
Cleveland
Hasting's Big Show 8-10 Bastable Syracuse
11-13 Lumberg Utica 15 Gayety Montreal
High Life Girls 8 Howard Boston 15 Grand
O H Boston
Honey Girls 8 Englewood Chicago 15 Hay-
market Chicago
Honeymoon Girls 8 Gayety Omaha 15 L O
22 Gayety Minneapolis
Howe's Lovemakers 8-10 Empire Albany 15
13 Worcester Worcester 15 Gayety Boston
Jack Reid's Progressive Girls 8 Penn Circuit
Liberty Girls 8 Westminster Providence 15
Casino Boston
Marion's Dreamlands 8 Gayety Cincinnati 15
Buckingham Louisville
Marion's Own Show 8 Casino Brooklyn 15
Orpheum Paterson
May Howard's Girls of All Nations 8 Majestic
Indianapolis 15 Gayety St Louis
Miner's Big Frolic 8 L O (owing non-com-
pletion 125 St Music Hall New York) 15
Empire Hoboken
Mirth Make 8 Olympic Cincinnati 15 Ma-
jestic Indianapolis
Mischief Makers 8 Empire Cleveland 15
Olympic Cincinnati
Mollie Williams Show 8 Miner's Bronx New
York 15 Casino Brooklyn
Monte Carlo Girls 8 Trocadero Philadelphia
15 Penn Circuit
Parisian Beauties 8 Haymarket Chicago 15
Cadillac Detroit
Queens of Paris 8 Gayety Detroit 15 Gayety
Toronto
Rector Girls 8 Star Toronto 15 Garden Buf-
falo
Reeves' Big Beauty Show 8 Casino Boston
15-17 Gilmore Springfield 18-20 Empire Al-
bany
Robie's Beauty Show 8 Casino Philadelphia 15
Murray Hill New York
Rosalind Girls 8 Gayety Baltimore 15 Gayety
Washington
Rose Sydella 8 L O 15 Gayety Minneapolis
Rosey Posy Girls 8-10 Gilmore Springfield 11-
13 Empire Albany 15 Miner's Bronx New
York

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11-13 Van Curler O H Schenectady 15-17
Empire Pittsfield 18-20 Empire Holyoke
Sunshine Girls 8 L O 15 Englewood Chicago
Tango Girls 8-10 Empire Pittsfield 11-13 Em-
pire Holyoke 15 Howard Boston
Tall Girls & Grand St Paul 15 Gayety Mil-
waukee
Trocadero 8 Murray Hill New York 15-17 L O
18-20 Park Bridgeport
Vanity Fair & Star Cleveland 15 Empire To-
ledo
Watson Sisters Show & Star & Garter Chi-
cago 15 Standard St Louis

LETTERS

Where C follows name, letter is in Chi-
cago.
Where S F follows name, letter is in
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known.
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Abeorn Brothers Rickart J S
Almes Noette Billings E F (C)
Alexander Andrew Dimbos Seth
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Alfred Jack Black's Comedy 5
Allen Eddie Bonnell Grace
Alvin Mercedes Bowen F
Asch Troupe Brenner & Wright
Atkinson Juliette Brockman James
Azard Mr P Brooks J O
Brown Marion (C)
Bridgette Jack
Burkner Great
Burnett Rose
Burns Billy X
Bush Estella
Butler Mav
Byron Bert

Calhoun Catherine
Carey Harold
Carson Cora Y
Carson Evelyn
Casey Gene
Cesarino Camillo
Champion Miss A (C)
Chidress T C
Chinese Cabaret
Claire Ina
Clark Mrs James
Clark Ralph O V
Clark Thos J
Clifford Frank
Clifton Helen (C)
Conlin Ray
Connelly Sisters (C)
Corall C Victor
Cunningham Mrs J B
Cuthbert Charlie
Cutler Harry
D
Dart Curtis
Davis Frank E
Davis & Scott (C)
Dorall Billy O
De Grasse George F
De Lyle & Vernon
De Nicolo Pasquale P
Densmore Beth
De Vece Wm F
De Vens W A
De Voy Emmett (P)
De Wolfe Warde
Dood Jimmie (C)
Dody Sam
Dow & Dow (C)
Dudley Gertrude (C)
Dunn Arthur
Dunn Emma
Dunne Thos P (C)
Ealand F H
Eardley W J
Elliot Wm G
Emerson Grace
Emerson Harry (P)
Emmett Wm H
Espey Nina
Falcie Adeilyn
Evans Conrad
F
Falls Agnes
Farrington Rose

FOOTLIGHTS

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Fields Arthur
Fink Henry
Fitch T E
Fitzgerald Mildred
(SF)
Fitzsimmons William
Fletcher Chas L
Flubler & Flubler
Folsome Frances
Foster Victor
Francis Milton
Francis William
Freed Joe J
Frank Wm
Frankie Dan
Franklin Irene (C)
Freeman Grace
French Edith

G
Galvin Ella
Gane William
Gardner Mabel
Germaine Miss G (C)
Gibney Mrs Chas
Gilden Blanche
Gledhill Bros
Gilesand Millie (C)
Gorbham Charles
Green May
Greha Frank
Graham Clara
Greve Chas
Grindel Malvin (C)
Guarande Frank
Gunner Frederick

H
Hafford Will
Hall Jack
Hammill David (C)
Haney & Billsbury
(C)
Hardy Adele
Harris & Mack
Harvey Le Roy Co
Haviland & Thornton
Hayward Harry
Heller Harry
Herman Victor (C)
Hibbert & Kennedy
(C)
Hicks & Seymour (C)
Hodges Musical
Holman Harry (C)

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Howard E W
Huffman Mrs Harry
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I
Irving Grace
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Ives Anne
J
Jascon Steve
Jenson Wilfred
Johnston Ruth
Joyce Evelyn
Kelly Eugene A
Kelly Harry
Kelly J A
Kelly & Fern
Kemp Merreau
Kennedy Bryce
Kneuch Mae (C)
Kneuch Mary
Kervin Ralph
Kilby Florence
Kimat Tom
Kink Jack M (C)
Klein Edward
Kole & Snow
Kruer Mrs Paul
Kubhek
Lamarr Sisters
Lamb's Manikins
Lauder Geo S (C)
Lavigne Cross Co
La Volas The
Leary Daniel J (C)
Leach & Wallin
Le Claire Gerlie
Lee James (C)
Lee Marion
Lee Wm Le Grant
Leyover Lew
Lehman Miss
Leighton J
Leslie Fred
Lesters Four
Loves Jules
Lewis Hugh
Lewis & Dody
Lewin William
Liber James
Lindsay Roy
Linney Horace
Little Johns The
Lloyd H C
Lloyd Melville
Lockwood Howard
Lohmuller Mr B
Long Tiney (C)
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M
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Veryslasgowly yours,

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"A STUDY IN CORK"

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"The evil that men do lives after them;
the good is oft interred with their bones;"
(Julius Caesar).

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Hall this week (Dec. 1)

I shall edit and illustrate this two
inchspace for the balance of this season.
Take a slant at it occasionally.

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Mast William
Max's Comedy Circus
Maxwell Vera (P)
Maynard Dot
McKee Wm
McLallen Jack (C)
McMillan Lida
Melnotte Coral
Melville & Lloyd
Mercer George
Merian's Dogs
Mijares Helen
Millard Frank (C)
Mills Florence
Mills R. J. (C)
Mitchell Lester (C)
Mizner Wilson
Moffatt A. S.
Mortimer Albert B.
Moore Ruth
Morris Arthur
Morris Leslie
Morrison James (P)
Mortimer Amy
Motholland Virginia
Muckel Mae (C)
Mueller Anna
Murray Dave
Muss Clarence

N
Namon Frances (C)
Nichols Don
Nileack John
Norwood Caselo

O
O'Brien Jim
Odava

P
Palakita Helen
Parquette Blanche
Pearson Minnie
Peters Chas
Peters Dixon
Phillips Goff
Pierce George
Pineas Florian
Polovinsky Alice
Porter & Clark
Powers & Wilson
Prevost Sonis
Price John & Mabel

R
Randall Carl
Raymond Florence
(C)

Raymond Great
Raymond Miss M. (C)
Rawson Mrs. (C)
Readrick Mrs. (C)

Reed Bros. (C)
Reeves Billy
Relly Johnny
Remington Adele
Remington Mayme
Reynolds Mrs. M.
Remy Jack (C)
Reynolds Eddie
Rialto Madame
Rice John H.
Richard J. F. (C)
Richards William
Richmond McKee
Ritzer & Wilson
Roberts Norman
Roberts Wilma (C)
Rockwell Louise
Rody Con
Rogers Dorothy (P)
Rogers Frank
Rosenberg Clarence
Romig Stella
Rudolph W. H.
Ruscelia Sam
Russell Babe (C)
Russo Nick

S
Sampson & Douglas
Schilling William
Schuster Florence (C)
Schuyler Miss K. (P)
Shaw Joe
Sheridan Frank
Shilton Mary
Shirk May
Showers Eleanor
Shropshire Clyde M.
Shyman E. F. (C)
Sidney & Towney
Simmons Eddie
Sinclair Charles
Smith James M.
Smith Willie
Spencer & Brown
Spiro Gladys
Springstead Emily
Starr Mabel
St. Claire Irene
Stetner Herman
Stevens Frances Co.
Steward Gale
Stockwell Mary C.
Stratton Pater
Stuart Tom
Sullivan Willie D.
Sutton Harry & K. (C)
Swan Bert
Swain Alice (P)
Sweeney John
Sylvester Eva (P)

T
Terrara Nicola

Taylor Bonnie
Taylor Sidney (P)
Terry & Elmer (C)
Thayers The (C)
Thayers The
Thompson Wm H.
Tilton Lucille
Tinkham J. C.
Travers Billie
Travesty Macbeth
Trenton Mark
Troupman Jean
Turner Robt. G.

U
Usher Mrs. Jack
Van Miss C. E. (C)
Van Florence (C)
Vera Billy
Vierra George N.

W
Walters Ann
Walters Selma
Walton Lottie (C)
Ward & Curran

Warna Bob
Wartinez Gloria
Watts Carrie (C)
Weber & Burns
Welland Great
Weisfeld Mr. W.
Whalte J.
West Eugene
Whelan Martha
White Clayton
White Elmore
White Ethel
White Gussie
White Tom
Wild Arthur R.
Williams Marie R.
Williams R. S.
Wood Francis
Wood Maurice V.
Wood Sydney
Wonder & Stone
Wyer F. G. (P)

Y
York Alva (C)
Z
Zeno Thos



4 MARX BROS.

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"Two Noble Nuts Navigating on the Ocean of Nonsense"

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SAILING ON OLYMPIC

FRANCES CLARE

AND HER

8 LITTLE GIRL
FRIENDS in
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A Girl A Voice A Piano
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"FARINIAN BEAUTY"

SAM J. OURTIS

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By Junkie McCrex.

Direction, HARRY SHRA.

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TEN CENTS

VARIETY

VOL. XXXIII. No. 2.

NEW YORK, FRIDAY, DECEMBER 12, 1913.

PRICE TEN CENTS.

The cover features a central starburst frame containing a portrait of Mae Desmond. The name "MAE DESMOND" is written across the bottom of the starburst. Surrounding this central image are four circular portraits of other actors: Frances Evans Brandt (top left), Lela Halloway (bottom right), and Eleanor Miller (bottom left). The top right circle is empty. The entire design is framed by ornate columns and laurel wreaths. Two decorative shields are placed on the columns, labeled "Dramatic" on the left and "Variety" on the right. At the bottom center, there is a small illustration of a musical instrument, possibly a harp, with the text "EDGAR M. MILLER N.Y." below it.

FRANCES EVANS BRANDT

MAE DESMOND

ELEANOR MILLER

LELA HALLOWAY

Dramatic

Variety

EDGAR M. MILLER N.Y.

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JULES ENGEL, Secretary

VARIETY

Vol. XXXIII. No. 2.

NEW YORK CITY, FRIDAY, DECEMBER 12, 1913.

PRICE 10 CENTS

UNITED PREPARES TO ENTER THE FEATURE FILM BUSINESS

**J. J. Murdock Organizes Big Corporation to Book Special
Movie Productions in U. B. O. and Other Houses.
Scheme Forecasts Entrance of Bronx and Union
Square Into Photodrama. Headquarters
in U. B. O. Offices.**

As announced in VARIETY some weeks ago, the seventh floor of the Palace building is being fitted up by the United Booking Office as a special department for the handling of moving pictures, which, in the future, is to form an important branch of its business.

It is to be in charge of J. J. Murdock and the project will be styled the United Feature Film Co. A separate corporation has been formed, variously declared to be from one to six millions.

It is planned to form a picture exchange and to book features in a department patterned along the lines of the present booking office for acts and to furnish with films houses not affiliated with their present vaudeville circuit. Road shows will also be equipped as fast as the films are placed on the United's books.

Among the movie concerns already reported to be interested in the proposition are the Eclair, the Gaumont (which will supply talking pictures) and Pathe (which is to furnish colored films). The corporation is also said to control a small projecting machine to be used in homes and which is to be sold at \$100. The purchasers of these machines are to be supplied with a regular service, same as the public exhibitors.

The full running of the United Feature Film Co. means the eventual straight picture policy of the Union Square (Keith's) and the 125th street (Proctor's). If the Bronx does not go into burlesque it is also expected to take up the feature films.

Joseph A. Daly, former booking manager of the Edison Kinetophone Co., controlling the Edison talkies, goes into the new concern next Mon-

day as its booking manager, and A. J. Duffy will act as general manager for the United Feature Film Co. Daly's position with the Kinetophone company will be assumed by Fred Peel, who returned from the road where he was connected with the advance of "The Younger Generation." Duffy and Daly will look after the picture subjects for the New York, Brooklyn and out-of-town houses of the big and small time (as booked by the Family Department of the U. B. O.). The Orpheum Circuit is also to be furnished with its movie display through the new corporation.

The Duffy-Daly picture bookings will not conflict with any of the regular black and white and Kinemacolor subjects now on the U. B. O. circuit, which will use feature films only on occasion as an act. The big time has already contracted for the appearance in its houses of "The Traffic in Souls."

WOODS HAS JOHN MASON.

The services of John Mason have been loaned by Charles Frohman to A. H. Woods, who will present Mr. Mason in "The Gilded Man," opening in Hartford some time next month, with Broadway in prospect.

Mrs. Ruth Helen Davis wrote the play.

CLOSING.

David Belasco closes "The Good Little Devil" in Cincinnati and "The Governor's Lady" in St. Louis this Saturday.

The Shuberts will shelve their newly-produced "A Modern Girl" in Chicago Dec. 20.

ALL-NIGHT LICENSE LOST.

The other evening Corse Payton reached his home at the Oregon at 7th avenue and 54th street shortly after 1 o'clock. Mrs. Payton inquired the reason for her husband surprising the household.

"I've lost my all-night license," waived Corse.

MAY GET SAM BERNARD.

The vaudeville managers this week were trying to secure Sam Bernard for a route. If Mr. Bernard is contracted for, he will open at the Palace, New York.

CASTLES FOR THE SEASON.

An engagement for the remainder of the season at \$1,000 weekly, is said to have been offered by Hammerstein's to Mr. and Mrs. Vernon Castle, who are dancing at their own Sans Souci restaurant in New York.

The couple are quite well known among professional dancers and lately appeared in Chicago. They would be held by Hammerstein's as a permanent attraction.

MAY BUY LOEW OUT.

Philadelphia, Dec. 10.

The settling of the present mixed vaudeville situation here may arrive with the purchase from Marcus Loew by Nixon & Zimmermann of his interest or leases in the Metropolitan and Chestnut Street opera houses. Plans to this end are now being advanced. Meanwhile a Loew show has been booked for the Met. next week. The adjourned hearing on the University of Penn. injunction proceeding came up yesterday.

WHAT SHOWS NEXT SEASON?

The legitimate managers, besides worrying over the present condition of affairs in the show business are wondering what plays there will be for the road next season.

"All of these theatres in New York will have new shows before this season ends," said one legitimate man this week. "There must be a new crop supplied. What shows of the present list are good enough to send out next year, and where are we going to get the new ones for the road? It seems to me," he continued, "that is an important matter just now."

OPERA CO. MAY DISBAND.

San Francisco, Dec. 10.

It's understood that the manager of the Western Metropolitan Opera Co. is preparing to disband the company at the Auditorium, Los Angeles, this week through the lack of patronage. The organization numbers about 150 people.

JULIA ARTHUR OUT OF DANGER.

Boston, Dec. 10.

Mrs. Benjamin P. Cheney, who before her marriage was Julia Arthur, has been lying at the point of death from pneumonia at the Parker House, her husband being called over from New York Sunday in time for the crisis. This afternoon she was pronounced out of danger. Her husband is a wealthy capitalist and yachtsman and it was only a year ago that his mother forgave him for marrying an actress, although she had the highest regard for Miss Arthur.

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

The OFFICIAL NEWS of the
**WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,**

as formerly printed
exclusively in

**THE
PLAYER**

appears on Pages 14 and 15 of this issue.

GEORGE FOSTER TELLS THINGS TO LONDON "SYNDICATE" MEN

No Dividend in Years Spurs London Agent and Stockholder to Long Speech on Reasons Why. Offers to Take Over "Syndicate" Halls on Guarantee. Will Be Passed on Next February.

(Special Cable to VARIETY.)

London, Dec. 10.

At a meeting last week of the Syndicate shareholders, George Foster spoke for hours, telling the present management, which hasn't paid a dividend in years, some pointed things.

Foster also offered to take over the Syndicate halls with a guarantee to the shareholders. An amended proposition to this effect comes up for consideration at a meeting to be held in February.

MAY BE FORECLOSED.

(Special Cable to VARIETY.)

London, Dec. 10.

Stanley is reported to be seeking a purchaser for the London Opera House but the price is too high at present. If no buyer appears there will probably be a foreclosure by the mortgage holder.

"NIGHT HAWK" WEAK.

(Special Cable to VARIETY.)

London, Dec. 10.

"The Night Hawk" produced at the Globe is declared weak, but Kenneth Douglas is praised for his interpretation of the leading part.

PUBLISHERS IN ASS'N.

(Special Cable to VARIETY.)

Berlin, Dec. 10.

The music publishers of Germany and Austria are formulating a protective system in the form of an association fashioned after the author's society in France and a similar one now being established in America.

The idea has taken strong root here. It may extend and the respective associations will work in harmony for the interchange of business courtesies.

BERLIN OUTBIDS US.

(Special Cable to VARIETY.)

Berlin, Dec. 10.

Although the contract of the Royal Opera at Berlin with its first tenor, Hermann Jadlowker, will not expire until the end of 1914, a new contract running until 1917 has been entered into.

Jadlowker receives Marks 100,000 for fifty performances. This is the highest salary ever paid in Germany.

The reason of this early renewal of the contract is an offer Jadlowker received to sing in New York.

POP POLICY ABANDONED.

(Special Cable to VARIETY.)

Berlin, Dec. 10.

Some of the Cines houses have so far been unsuccessful with vaudeville and moving pictures. Changes will occur. In the Friedrich-Wilhelmstadt-theatre operette will be played, at first, "The Kinokoenigin." The Apollo will have straight vaudeville. Manager is Rachmann. The Nollendorf has no

vaudeville license. It will have only pictures. The Hansa theatre, Luebeck, will also omit the vaudeville numbers and show films only. For the present the Cines-Palast Zoo will have acts and films. The two new houses acquired by Cines: The Neue Operetten, Hamburg, and Liebig's, Variete, Breslau, have not been taken over yet.

Cines expects to get the vaudeville license for these two houses and intends to have vaudeville acts in the bills.

COLISEUM REOPENS.

(Special Cable to VARIETY.)

Paris, Dec. 10.

The Coliseum, Rue Rochecouart, reopened Dec. 5 with vaudeville. Lucien Klopp is again in charge. Some alterations have been made in the auditorium and on the stage. The announced lowering of the ceiling to what was previously the top of the third gallery consists of a painted canvas suspended from the third gallery.

The program is medium, its principal numbers being Honors and LePrince who scored and Saint Radhja, an Oriental dancer, who went nicely.

Last season was disappointing, but the management is showing exceptional courage. It is given out that English capital is now behind the enterprise.

POOR BUSINESS IN PARIS.

(Special Cable to VARIETY.)

Paris, Dec. 10.

Business is generally poor, with the exception of the Alhambra and Hippodrome, where it is excellent, and the Folies Bergere, doing fairly well.

"HOP" DIDN'T CLOSE.

"Hop O' My Thumb" did not close at the Manhattan Saturday night, last. It had been practically announced the piece would then end its New York engagement. Saturday matinee, however, the gross receipts at the Manhattan were encouraging. William A. Brady, Morris Gest and F. Ray Comstock held a meeting the same afternoon. Two voted to continue, only one was opposed, so the show remained.

Friday night the gross represented less than \$900. This discouraged the management, but the brace Saturday gave renewed hope.

When it seemed as if the "Hop" show was about to close, De Wolf Hopper opened negotiations for a dip into vaudeville, which has now been indefinitely postponed.

RECORD FOR SOUTH.

New Orleans, Dec. 10.

Playing Shreveport, Baton Rouge and New Orleans, Gertrude Hoffmann's show did over \$12,000 in five days, thereby establishing a record for the south.

WON'T LICENSE "RAWNESS."

(Special Cable to VARIETY.)

London, Dec. 10.

The Lord Chamberlain refused a license to the Hackney Empire for Harry Grattan's short revue "Tango Time" announced to open Monday. This is the direct result of the general hue and cry against "rawness" in the music halls.

After alterations, the piece opened Tuesday night and with some smoothing out will be a good show, depending mostly upon comedy.

HOOR REVUE TOURING.

(Special Cable to VARIETY.)

London, Dec. 10.

The Alhambra revues, combined into an hour's entertainment, will shortly tour the provincial halls.

GAIETY SHOW'S DATE.

(Special Cable to VARIETY.)

London, Dec. 10.

The new Gaiety show opens Jan. 19.

"FOXING" THE "CHOOSERS."

(Special Cable to VARIETY.)

London, Dec. 10.

The Hippodrome will be closed for two weeks before the next production. Ned Weyburn is "foxing" the choosers by rehearsing a number of songs that won't be used in the show.

Other Christmas shows include the Empire revue and Ernest Rolls' revue at the Oxford.

COLLINS' NATIVE MANUSCRIPTS.

Will Collins, the London agent, takes with him on his return to his native heath the manuscripts of "Redheads," "Poor Jim," "A Regular Business Man," "A Persian Garden" and "Mon Desir." He will produce them in England. They are to be staged by Sydney Blow.

George Austin Moore and Cordelia Haager (Mrs. Moore) left on the Celtic yesterday to appear with "The Redheads." Mr. Collins is taking over with him Saturday, on the Olympic, Sam Liebert, to play the Hebrew role in the piece.

An importation, who arrived on the Olympic Wednesday is Cruikshank, a musical talkative clown. Mr. Collins placed him for the Palace next week. He came over to America on "spec."

The Four Casracs is another Collins act that opens on this side in March, at the Alhambra, New York.

Neil Kenyon, a well known English artist, is to appear at the Colonial Jan. 5, booked by Collins. He is receiving \$1,000 weekly in vaudeville over here.

TORONTO POP HOUSE OPENING.

Toronto, Dec. 10.

An event in local amusement circles will be the formal opening Monday night (Dec. 15) of Loew's Yonge Street theatre. Charles E. Sowards will be the resident manager. The seats will be reserved for the first night. After that date continuous performances will be given from 9 A. M. until 11 P. M.; prices, 10-15-25. Pop vaudeville will be presented.

The theatre has a seating capacity of 2,275. The roof, or winter garden, it is stated, will be ready in about a month's time.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York; Dec. 9, John M. Mangels (New Amsterdam);

Dec. 10, J. Carturier (Zeeland); Dec. 11, Mr. and Mrs. Geo. Austin Moore (Celtic);

Dec. 12, Three Orleans, Mr. and Mrs. Ernest Escardo (New York);

Dec. 13, Will Collins, Sam Liebert, Alfredo (Olympic); Fred Cazene (Prince Frederick Wilhelm);

Dec. 16, Mrs. George Ali, E. Merian (Mauretania);

Dec. 16, Leach La Quinlan Trio (Noorham);

Dec. 16, Mr. and Mrs. Haberland, Vittori and Georgetti, Robins (Kaiser Wilhelm II).

Dec. 13, Sam Liebert (Olympic).

Dec. 10 (For Paris), Mado Minty (Savoie).

Paris, Dec. 2.

Nov. 30 (Seguin Tour, Buenos Aires) — The MacGoods, Martine Brothers, Suzanne Rainville, Marion R. (Plata).

(Special Cable to VARIETY.)

London, Dec. 10.

Dec. 6, Maud Tiffany, George Grossmith and "Girl on the Film" company (Mauretania).

Dec. 10, Keith and Kernan (St. Louis).

Dec. 14, Mme. Tanowska (Geo. Wash.).

MARIE LLOYD TO WED.

Milwaukee, Dec. 10.

It is said here Marie Lloyd and Bernard Dillon will marry in this city Dec. 31, a few minutes after midnight. Dillon is to secure a license here by Dec. 27 to comply with the five-day law and dodge the new eugenic statute, effective Jan. 2. Miss Lloyd is to appear at the local Majestic Dec. 28 for the week.

Chicago, Dec. 10.

Marie Lloyd gave out several interviews upon the news reaching here of the death of her husband, Alec Hurley, in England Dec. 5. Miss Lloyd said in effect that while she felt badly over Hurley's demise, it was a relief to her. The English courts had refused to divorce the couple. Miss Lloyd is at the Palace this week. Next week she will be the feature at the Majestic Chicago.

"FANNY'S" AT BLACKSTONE.

Chicago, Dec. 10.

"Fanny's First Play" will begin an engagement at the Blackstone Dec. 29.

A PHONEY GIANT.

Cincinnati, Dec. 10.

"We've got the eighth wonder of the world—a man over nine feet tall"—explained a seedy looking person, who asked Police Chief Copelan for a permit to exhibit the freak at Seventh and Vine streets.

Chief Copelan entertained his visitor while he sent around two policemen to take a look at the giant. He was eight feet tall, all right, and maybe ten. But on closer observation, one of the cops discovered that the "giant" was on stilts.

EVA TANGUAY WAKES UP 44th STREET MUSIC HALL

Plays to Capacity Monday Matinee and Has Tremendous Reception, Some of it Rice. Unusual Floral Display Sent Over Footlights. Looks Like Two Big Weeks in 44th Street for Miss Tanguay.

The first capacity audience the 44th Street Music Hall has had since it commenced a vaudeville career gathered there Monday matinee for Eva Tanguay. Miss Tanguay has been well-billed and advertised, and appeared before a packed house for her first turn of the afternoon. This consisted of songs only (all but one new) together with her gowns, new in New York. She appeared later in the performance for her tango dance.

A shower of rice from the boxes greeted the first appearance of Tanguay, who was addressed by her orchestra leader as Mrs. Ford. Her reception was tremendous upon her entrance during the act, interrupted by two speeches by the star, numberless bows and three curtains, Miss Tanguay closing the first half of the show.

A carload of flowers, some of exquisite design, were sent over the footlights and banked at the rear of the stage. One large heart of violets was applauded while it was being carried across the stage.

A very healthy advance sale for the night performance was reported at the Music Hall Monday afternoon. Miss Tanguay is playing the house 60-40 and running the stage. Her own show is there, with a couple of additional acts held over from last week.

The Music Hall has gone back to its \$1.50 admission scale at night during the Tanguay engagement, with best orchestra seats one dollar at matinees. The Monday evening crowd again nearly packed the theatre with very little paper in the house. The indications then were that this would be a bumper week at the box office. The newspapers treated Miss Tanguay nicely Tuesday which further helped business.

It is said Miss Tanguay will hold over for the third week if business during the two preceding is strong enough to warrant it. Otherwise the Anna Held show is booked in for Dec. 22, with Harry Lauder to follow it Jan. 5, for two weeks. What is to come after Lauder has not been made known. The impetus given vaudeville by the run of the three stars may induce the management to continue with vaudeville, although there is reported to be a musical comedy production in view by Lew Fields for the Music Hall stage, if the variety shows do not continue. By that time the Roof dancing floor and the rathskeller will be in readiness.

Monday afternoon Hammerstein's had a very fair audience, not as large as usual, but quite good. The Palace, with a \$6,500 bill, held exactly 160 people at 2.45. In money these represented around \$90. It was said there was no "paper" in the Music Hall

orchestra Monday matinee, but the upper floor, which was sold out completely, held cash only. In money the Music Hall audience must have represented considerable. A solid line was in front of the box office from 1 o'clock until 2.20 in the afternoon.

When the Tanguay Show leaves for the road, Joe Sullivan will go out with it as manager.

COLONIAL IS CLOSED.

Indianapolis, Dec. 10.

John J. Ryan, manager of the Colonial, left town Tuesday evening of last week with no cash in hand to pay the acts or the house expenses. Resident Manager Ed. Daily resigned Wednesday.

Stage Manager Holland came to the assistance of the acts and employees, keeping the house open. Mr. Needham, of Cincinnati, came over Wednesday to settle things up. He has gone back, and Holland is acting as manager.

The Colonial is announced to be under new management next week.

ADVISED TO STOP FLIRTING.

Chicago, Dec. 10.

George Le Vee, manager of the Indiana theatre, a small timer on the south side, developed a brilliant idea last week when he discovered that the American Music Hall was available for the weeks that carried Christmas and New Years, no attraction being booked there for that period.

Le Vee immediately consulted a pair of vaudeville booking experts and was promised a wonderful, almost unbelievable array of talent, all headliners and the prices just right.

In order to make it possible to give a three-week contract, Le Vee decided to run the Indiana on the two-a-day plan for one week, taking over the entire show after the Music Hall engagement.

At any rate, after Le Vee had developed the plan up to the point where he was to sit by and watch them roll in, something slipped.

It seems the vaudeville experts sought New York counsel, in order to ascertain just how far they could safely go, and one E. F. Albee got wind of the enterprise, immediately notifying the experts to behave themselves and stop flirting with professional death. They did.

ORPHEUM SWITCHES TOPLINER.

Spokane, Dec. 10.

The manager of the Orpheum here received word late last week that Nance O'Neil, his scheduled headliner, would not appear. Miss O'Neil quit the Orpheum Circuit at Winnipeg and Nina Morris replaced her. No explanation was given of the change.

TRENTON HAS OPPOSITION.

Trenton, N. J., Dec. 10.

Francis Chase, Inc., has taken over the Broad street here. Loew-S.-C. office is booking pop vaudeville into it.

The opening of the Chase Broad street theatre, as it is now called, has precipitated keen rivalry in the already active vaudeville field here.

Three houses, Broad, State and Taylor's, are now devoted exclusively to the three-a-day popular priced policy. Higher-priced shows than is usual are being presented, and observers are questioning the length of time the competition can be continued.

MUST'NT PLAY OPPOSITION

Newark, N. J., Dec. 10.

Daisy Harcourt is at Keeney's this week. She was billed for Proctor's. The change was made at the last minute.

Miss Harcourt played at the Mohawk, Schenectady, recently. That house is declared to be "opposition," and it is supposed the local engagement in the Proctor establishment was called off in consequence.

BOOKING IN ONE OFFICE.

The arrangement of offices in the general suite for the United Booking Offices and the Orpheum Circuit in the Palace theatre building, will bring the principal bookers into one large room, that has been wired off into many "cages."

Private offices surrounding have been provided for the heads of the various departments or circuits.

A WEEK FOR FRED. EMNEY.

Fred Emney, known as England's greatest "Dame" will probably try one single week in New York vaudeville, following his annual pantomime engagement in London. The week may happen in March, and be at the Palace, New York.

Will Collins, the London agent, is said to have arranged for the Emney engagement before leaving for home this week. Mr. Emney is desirous of seeing how he will do on Broadway, and has accepted \$1,500 for the week's salary to try it.

BUILDING IN L. I. CITY.

Frank Keeney has concluded arrangements for the erection of a 1,900 seat house in Long Island City, on a site left to him under the will of his father and which comprised a very small portion of the elder Keeney's estate.

U. B. O. BEHIND ROBINSON.

Herman Robinson, the present Commissioner of Licenses, is a candidate for reappointment to his present post under the incoming municipal administration. He has the endorsement of the United Booking Offices whose officials are scouring about town endeavoring to persuade theatrical managers to write letters to the mayor-elect recommending Robinson's retention in office.

Bagpipe on the Muller Pipe-Orchestra? Sure! Snap! you ever heard Heavy stuff too, if you like. Ordinary pianists get good results quickly. Wonderful self player applied if desired. C. B. Lamb, N. Y. and Bkn. Tel.

'B'WAY HONEYMOON' STORIES.

Kansas City, Dec. 10.

Just what will become of "A Broadway Honeymoon," Joseph Howard's musical comedy, no member of the company was willing to predict when the show left Kansas City Saturday night. One thing is certain, however. The cast won't hold the Carus-Howard McCane combination.

Early in the week it was reported Emma Carus would close with the show Saturday and Maude Raymond replace her. Then a day later it was said that Miss Carus would take over the show and that Howard and McCane would return to vaudeville. Then Howard said Friday that the Shuberts had agreed to book the show and everything would run smoothly.

It is known that Miss Carus would like to jump into the Winter Garden cast. She says she has a two-year contract with Carl Randall, the youthful dancer in the show, and would like to take him with her into the Garden show. Randall told a friend he was to leave the Howard show in St. Louis and join the Shubert attractions in New York.

The show did little here and was bumped the week before on the one-nighters.

St. Louis, Dec. 10.

It is reported here the "Broadway Honeymoon" show will close Saturday night and be disbanded.

WARS ON BILLING FRAUD.

Cincinnati, Dec. 10.

In response to a telegram of inquiry to Howard while in Kansas City last week, the following was received by VARIETY: "Howard and McCane open at the Orpheum, Brooklyn, Dec. 29. Joe Howard."

Charging that George F. Fish, manager of the Empress, and the Bell Amusement Co., which operates it, had tried to make the public believe Evelyn Nesbit Thaw was appearing at the Sullivan-Considine house this week, the Heuck Opera House Co. filed suit for \$10,000 damages and an injunction in the Common Pleas Court yesterday.

M. T. Middleton, manager of the Heuck Co., says Miss Thaw will be at the Lyric Jan. 4, and posters advertising the "Evelyn Nesbit Thaw Tango Dancers" at the Empress this week will hurt her business.

To-day Comstock & Gest, who operate the Evelyn Nesbit Thaw show, sued Manager Fish of the Empress for \$10,000 and applied for a restraining order against the act at that house from continuing under the name and billing. Judge Cosgrave heard the motion Wednesday afternoon. No injunction was granted, but a compromise was arrived at after the argument and the act went on as "The Thaw Tango Dancers," the other part of the bills being covered.

"What is Miss Thaw's reputation as an actress?" asked the judge, when plaintiff's counsel alleged her stage reputation was hurt.

INCOME TAX RULING FAVORS THE PROFESSIONAL PLAYERS

Department at Washington Decides Actor's Income Not Taxable "at the Source." Will be Taxed Upon Statement Provided for Earnings During Year. Some One Per Cent. Deductions Already Made.

The United States Treasury Department has published a ruling which makes it evident actors will be permitted to make their own returns to the government for payment of the income tax, and managers will not be called upon to hold out the 1 per cent. "at the source," as was indicated by the first interpretation of the law.

The ruling was obtained by Edwin Mordant, an actor living at 70 West 47th street, New York, who complained to the authorities that actors were suffering a hardship by the withholding of part of their salaries by the managers at this time when the approach of the holidays makes demands upon their resources.

The government's reply was the following communication, signed by L. F. Speer, deputy commissioner of internal revenue at Washington:

You are advised that in cases where the salary of actors and actresses is contingent upon the run of a play, or the length of the season, salaries are held not to be fixed or determinable.

The regulations provide that when the income of an individual is not fixed or certain, and payable at stated periods, or is indefinite or irregular as to amount or time of accrual, the tax shall not be withheld at the source, but the income so received shall be included in the return which is required to be made by the individual.

Milwaukee, Dec. 10.

While she was in Milwaukee last week, Irene Franklin declared to an interviewer that the net income or most of the vaudeville artists of this country is scarcely 10 per cent. of their salaries and that the new income tax, being assessed on the gross salary received, works a special and unreasonable hardship upon them.

"The bulk of vaudeville artists' salaries is eaten up by expenses which are not personal but which are essential to the earning of the salary. The law demands 1 per cent. of the total salary while in reality the vaudeville artist enjoys only that small part of it which exceeds the large expense necessary to his business."

Miss Franklin specifies these items of necessary expense:

Ten per cent. commission for bookings—five to the manager and five to the agent.

Railroad fares and excess baggage charges (she quotes the instance of herself being "jumped" from New York to Chicago three times in one season, entailing the loss of six weeks' work and the cost of 18 1,000-mile fares).

Tips to theatre employees (\$25 a week in her own case).

Enormous wardrobe cost.

Photographs (she used 1,200 one season) as well as lobby display frames.

Royalty on material.

High cost of living in high class hotels.

This is for acts that carry no special scenery. Those who do so are much worse off, says Miss Franklin, for they must pay \$40 a week each for a stage carpenter and electrician and excess charges beyond belief.

FOOLING THE PUBLIC.

On the advance billing for next week at B. F. Keith's Palace, New York, a line in connection with the Clark and Verdi act reads: "First American appearance."

The act knows more about American small time vaudeville bookings than any other turn that might be mentioned, and has repeatedly appeared on the big time as well.

The Palace management is responsible for the deception.

HENRY GREENWALL'S WILL.

New Orleans, Dec. 10.

\$25,000 and 30 per cent. of the future profits of his theatrical interests were left to his widow by the late Henry Greenwall. Other bequests in his will, filed in the civil district court here, are:

To Martin Will, \$5,000 and 15 per cent. of the profits of his theatrical business.

To Philip W. Greenwall, \$5,000 and 20 per cent. of the profits of his theatrical business.

To his two sisters, \$5,000 each and 10 per cent. of the profits accruing from his theatrical interests.

Mr. Greenwall left several thousand dollars to Hebrew charitable institutions. His estate is approximated at about \$250,000.

POP FOR WARBURTON.

Yonkers, N. Y., Dec. 10.

The Warburton theatre erstwhile stock and more recently a Stair & Havlin house, is dark this week with the local papers carrying the announcement that it will soon adopt a pop vaudeville policy.

F. Ray Comstock (Comstock & Gest) controls the Warburton.

HUGO KOCH SECURES DIVORCE.

Kansas City, Dec. 10.

Hugo Koch, leading man in the western "That Printer of Udell's" was granted a divorce from Nellie Koch, an actress, in the circuit court here Dec. 6. Their home is in Worcester, Mass. The couple were married in 1900, but Mrs. Koch left her husband in 1905.

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

DIDN'T GET SALARY.

The money that may be due Bill Macart for the portion of the week's engagement played at Hammerstein's is still in the box office of the theatre. Mr. Macart called on the treasurer Sunday night but he secured no money, a claim being made that he had broken his contract.

Macart and Bradford opened Monday afternoon, and appeared at every show until Saturday matinee, when Mr. Macart requested a change of position, through an unexpected shift in the running order. His request not being promptly acceded to, the act left the bill. Hence the retention of the money, which may become involved in a suit.

Monday of this week Grace Wilson, at the same house, left the program by mutual consent.

ROBBED A KEITH HOUSE.

Columbus, Dec. 10.

An insight into the business at some of the Keith houses was revealed through the robbing of the safe at the local Keith theatre Sunday night. The night watchman was overpowered by four men who jimmied the box office, securing the receipts of the Sunday show and the advance sale, which amounted to \$216.50.

W. W. Prosser, the local manager, claims the robbers overlooked some \$1,200 which he left in a rolltop desk.

IMPOSTER CHEATS ACTS

Philadelphia, Dec. 10.

One Charles Brooks, an imposter who represents himself as a representative of VARIETY, visited several of the local theatres and hotels this week. He collected \$27 from the Hotel Florence and gave a receipt for it in payment for an advertisement.

After this fraudulent transaction he cashed a check with the hotel people for \$10. The check was signed L. Wolf Gilbert. Later he got sums of money from several acts at the theatres.

BREEN'S NOVEL DEFENSE.

A novel defense has been interposed by Harry Breen, to a suit brought against him by the Vaudeville Comedy Club to recover back dues. Mr. Breen alleges the club has not fulfilled its function to him, in that while he joined the society as a protective organization to members, there has been no benefit accruing to him, through the Comedy Club having disregarded certain provision of its constitution, and that the provisions concerning protection to members have not been changed.

The Comedy Club was organized to afford protection to members against stage material being "taken" or "lifted" by others. Later the Club developed more into a social organization and the protective or aggressive policy of the constitution was overlooked. This is what Mr. Breen alludes to.

For the first time since the firm of Lefler & Bratton have been in business as managers they will this year lay off one of their companies for the week before Christmas. Their "Rebecca of Sunnybrook Farm" show will "enjoy" a vacation for the period mentioned.

BEN HARRIS MANAGING.

Atlantic City, Dec. 10.

Surprise is expressed here over the report Ben Harris will manage the new Keith theatre on the Garden Pier. The house is due to open around New Year's, and it is said Mrs. Leslie Carter will be the first feature attraction on the vaudeville bill.

Mr. Harris formerly had Young's Pier, playing "big time" vaudeville from the United Booking Offices, but gave up the house when he found the U. B. O. had also given Louis Wesley a "franchise" for the Savoy, now playing the big bills through that agency. The new house will be U. B. O.-booked.

Whatever plans Mr. Wesley has in view have not become known.

VICTORIA'S "COLOSSAL" BILL.

"Colossal Vaudeville" is promised for Hammerstein's week, Dec. 22, when the shows were to consist of several first-run films, besides usual acts.

A press notice to this effect was sent out late last week, and it "took." All the papers gave the story a head, accomplishing what Mr. Hammerstein probably aimed for. With the Dec 22nd week that has three bad days before Xmas in it, empty for a "big name," Willie Hammerstein decided "Colossal Vaudeville" would be as good a headline as he could secure.

Tuesday of this week Mr. Hammerstein declared "Colossal Vaudeville" for Dec. 22 or any other time, all off. Comment regarding the contemplated move is said to have swayed "Willie" from his original determination.

The Hammerstein program this week is running through with Anna Held's Daughter held over, at the top. Lady Richardson though billed was not employed. It is said she wanted \$1,400 and Mr. Hammerstein couldn't see her at that price. Charles Sebastian and Mae Murray, dancers from the New York Roof, were to have doubled this week by a joint appearance at "The Corner," but William Morris would not consent to the vaudeville engagement.

The Palace strengthened up its current bill against the Eve Tanguay aggregation at the 44th Street Music Hall, the Palace program costing about \$6,500.

25c. FREE FOR ALL.

A 25-cent admission ticket now entitles the bearer to enter the auditorium of the Union Square at night, and take any seat that may be vacant.

NEW BUILDINGS.

Duluth, Dec. 10.
M. S. Cook will build a \$75,000 theatre to be erected on Superior street, between Second and Third avenues west, the center of the city. It will house vaudeville and motion pictures.
Another theatre planned will be a motion picture house to be erected within a half block of the Cook theatre at 309 West Superior street. It will cost \$30,000, according to W. M. Abrahamson, its builder.

Ottawa, Dec. 10.
The new Imperial theatre, now under construction at the corner of Bank and Gilmour streets, will be ready April 1, 1914. This house is being built by Harry Brown of this city, who also owns the Family and Pantages theatres here. It will be managed by Kenneth Finlay, manager of the other two Ottawa houses.
Work on tearing down the old Bank Street church will be commenced shortly. The church theatre for big time vaudeville will be erected there. It will seat 2,600 and was opened Sept. 1, 1914.

POLI THEATRES CUTTING DOWN SALARY LIMIT FOR BIG TIME

Conditions in Vaudeville Bring About Anticipated Changes in "Small Towns." Poli's at Springfield and Worcester First Affected. No More High Priced "Name" Headliners. Small Time Too Strong.

The S. Z. Poli Circuit's notifying agents of cancellations of big acts brought forth a report the New England manager intended changing his big time theatres at Springfield and Worcester, Mass., into "small time."

The truth of the matter seems to be that Mr. Poli has decided to cut down the salary limit in these towns of his two-a-day bills, but is undecided whether to play twice daily or three-a-day.

This will mean the elimination of the "\$1,000 act" or "name" headliner for the Poli theatres in the two towns. Poli reached his determination through experience and after watching the small time houses playing against him. In Worcester Poli has the town to himself and is his own "opposition," operating there the small timer also. The Worcester condition appears to be an admission by Poli he cannot compete against the small time, although the difference in his prices (10-20-30) is but ten cents from the small time scale in both cities (10-20). In Springfield Poli has William Fox against him. The new Poli theatre shortly to be opened will seat about 1,600.

Poli, according to report, has barely been breaking even in his big time houses, while making a steady profit in his small timers. New Haven is said to be the best illustration on the Poli big time Circuit. It does an average of about \$4,100 weekly, with a total capacity for the 12 shows of \$5,700. A week or so ago Poli's, New Haven, held an extraordinary bill, but did not exceed the average receipts by more than \$200 or \$300 on the week.

The Poli people believe that if they are now spending \$2,400 or \$2,500 weekly on a big time bill, and can cut that down to \$1,700 or \$1,800, giving as much of a well balanced show for that amount as it is possible to secure, the business will at least hold up to the present standard, giving the houses a profit worth while.

Poli has an idea it doesn't mean so much in vaudeville nowadays as to the headline or feature attractions as it does for a "good show" with plenty of entertainment in it. His deductions in this respect are said to have been made through observing the small time programs.

A similar condition is reported in nearly all cities of around 200,000. Poli's practical admission that the small time is forcing changes on the big time will eventually result, it is said, in a reorganization of big time methods and programs.

Poli has not yet settled upon what kind of a bill he will give under the new policy of retrenchment. He may

place many acts for a "bargain bill" or put in a feature film weekly to help hold the interest.

Poli owns all of his theatres that have been built since he started vaudeville down East. Two million dollars is the sum reported Poli has invested in new theatres within the past two years, either to further his operations or for "protection" against vaudeville invasion by others.

NET SALARY FOR WILLIAMS.

The vaudeville salary of \$2,000 weekly Bert Williams will receive is "net," payable without commission deducted. It is equal in this way to about \$2,250 a week.

Williams is to start the return vaudeville tour at the Palace, New York.

PSEUDO AGENTS SENTENCED.

Through the vigilance of the License Commissioner's office, Walter Marshall and William Heynes were sentenced last week in General Sessions to indeterminate terms of not less than five years and not over nine and one-half years in Ossining.

The prisoners were convicted of forgery in the second degree. They had stolen a license issued to Thos. H. Weinhold at 91 Broad street, erasing the name and inserting their own, opening an agency with it at 1547 Broadway.

Inspector Whelan of the Commissioner's office discovered the theft and arrested the two men Sept. 16, last.

FAIR MANAGERS MEET.

Chicago, Dec. 10.

The 23rd annual convention of the American Association of Fairs and Expositions was held at the Hotel Sherman Dec. 3 and 4. It was one of the most largely attended meetings ever held.

The program contained numerous addresses of interest, among them being a talk on "Amusements and Attractions at State Fairs" by A. L. Sponsler, of Hutchinson, Kan., which was of particular interest to the vaudeville and show world. The speaker advocated the use of vaudeville and varied attractions at state fairs and pointed out that he had been eminently successful introducing them at the Kansas State fair.

The following officers were re-elected: President, J. C. Simpson, Hamline, Minn.; vice-president, W. R. Mellor, Lincoln, Neb.; secretary, Charles Downing, Indianapolis, Ind., and treasurer, George H. Madden, Mendota, Ill.

After considerable controversy, it was decided to hold the next meeting in Chicago the same week as the International Stock show.

AFRAID OF EACH OTHER.

The paying of singers by music publishers will soon cease, it is said. If not, it will be for but one reason—those paying are afraid of being "double-crossed" by their competitors.

Any or all of the publishers who pay singers will admit it has reached the stage where this enormous expense at a time when sheet music is selling so cheaply is little short of ruinous. They will add they have no alternative but to continue doing so while competitors are offering similar inducements to have their melodies sung. Individually each one professes to be willing to end the unnecessary expense if the others do so, but individually each fears the others will not live up to the agreement.

An informal meeting of the most flagrant offenders in this direction was held last week and a plan was tentatively devised as follows:

Each publisher is to indite a note to the performers on his weekly hand-out list, in which he will regret exceedingly that owing to poor business he will be compelled to cut down expenses and can no longer afford to remit. It is confidently figured that the performer receiving such communication will immediately open negotiations with another house, only to be met with a similar rebuff.

The stumbling block though is the "if." The music publishers do not trust one another, but it begins now to look as if they will be compelled to do so in the matter of cash distributions.

KID. YOU SAID SUMPIN'!

A big automobile concern took two pages in all the metropolitan newspapers Sunday to tell how good its product was. It couldn't sell many cars around Longacre Square, so the advertisement explains:

"That prompted us one day to make a little investigation and to compile a few statistics—and what do you think?—

"We found that, contrary to the prevalent supposition—the best markets for second-hand cars is not what the blase call the 'back-woods and the prairies,' but Broadway and 42nd, New York.

"All the rubes live on Manhattan, once said a famous showman. That was more than half true—the other 49 per cent are portioned out to Chicago and other large centers. There live the Fourflushers, the Johnny-speeders and the remittance boys."

ENGAGED FOR "NO. 2."

The engagement of the principal characters in the "No. 2" "Potash & Permuter" piece has been made by A. H. Woods. They are Julian Rose and Julius Tannen.

The "No. 2" show will not start out until next August when it is due to open at the Olympic, Chicago. The present company at the Cohan theatre is routed to appear in Boston at the same time. It expects to remain in New York for the remainder of this season at least.

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

MATERIAL "COMMON PROPERTY."

Judge Ray in the United States District Court in New York Dec. 6 refused to grant an injunction to Aaron Hoffman restraining ("Senator") Francis Murphy from using in his burlesque show certain material which Hoffman alleged was his property under copyright.

The court, in declining to entertain the application for a restraining order, said that much of the matter which Hoffman claimed as his property had been published previously, that Hoffman had copyrighted jokes which had appeared in newspapers, and much of the material alleged to have been infringed by Murphy had been in circulation so long it was practically common property. It was stage material Hoffman claims belonged to him and used by the late Cliff Gordon.

The case resembles somewhat one in which Sam A. Scribner figured as plaintiff a few years ago. Scribner tried to stop a musical extravaganza in which there were excerpts from an old after-piece owned by him. The judge threw the case out of court, declining to consider the ownership of "such nonsense" as worthy of the serious attention of a court of law.

The point decided by Judge Ray in the Hoffman instance is that a temporary injunction will not issue pending the trial of the matter. At the preliminary hearing affidavits were submitted by Hoffman's attorney.

Dittenhoeffer, Gerber & James represented Murphy.

KEENEY'S STARTS WELL.

Newark, N. J., Dec. 10.

Keeney's (formerly Payton's) theatre started off well with vaudeville last week. Harry A. Shea of New York booked in the shows. The house did \$3,600 at pop prices.

The Proctor theatre here has strengthened its bill up to 12 acts against the Keeney opposition.

ARTISTIC TEMPERAMENT JOLTED.

Youngstown, O., Dec. 10.

Hussey and Lee, comedians, walked off the stage at the Park late last week, because the audience continued to applaud for preceding act so enthusiastically they could not go on. Manager Cool offered them another spot, but they would not follow the other act in any position.

The manager immediately notified them that they were closed and ordered them to vacate their dressing room. Tom Houston and Co., who happened to be laying off in Akron, were substituted for the balance of the week.

Ismed, billed as "The Turkish Pianist," was the act that started the clamor. When Hussey and Lee came on, the crew had already struck his special set and he could not do another number. Ismed was likewise powerless to quiet the audience with a speech because he would then have to disclose that the "Turkish" designation was a masquerade.

CARTOONIST'S DEBUT.

New Orleans, Dec. 10.

Wood Cowan, cartoonist of the New Orleans Item, makes his stage debut next week at the local Orpheum.

BILLPOSTERS FAIL TO STOP CIRCUS SYSTEM OF HOLDBACK

Brushmen Present Demands to Lieutenants of Big Top Magnates at Billers' Convention, But They "Pass The Buck" to Men Higher Up.

Chicago, Dec. 10.

The 12th annual convention of the International Billposters and Billers of America concluded its sessions at the Briggs hotel Friday night. The convention was well attended and the chief matter of business was to get the difficulties between the billers and the circus men adjusted. The circus men had a committee in town, and this committee received an agreement from the billers demanding among other things the abolishment of the "hold-back," a straight salary of \$60 per month to be paid weekly, and a uniform price of 50 cents for meals and 75 cents for lodging.

The billers pointed out circuses held back \$10 per month for each man as a sort of chain to hold the men until the end of the season, but they averred, on the other hand, that many circuses discharged their billers from two to three weeks before the season was over, and thus the men lost their "hold-backs."

It was also stated that members of the International had lost more than \$5,000 last season by reason of the breaking up of the Buffalo Bill show.

The men comprising the circus committee, which consisted of the general managers of the Ringling Brothers, the Barnum & Bailey, the Wallace-Hagenbeck and the Sells-Floto shows would not agree to sign the agreement. They intimated they did not have the power to sign, and would consult with men higher up.

Chicago Local entertained the delegates at a banquet at King's restaurant, where "Sport" Hermann and Thomas Shea were the chief speakers. Practically all officers were re-elected. The next meeting will be held at Scranton, Pa., Dec. 1, 1914.

Chicago, Dec. 10.

There is a possibility of criminal action under the Sherman law against the officials of the Associated Billposters of the United States and Canada. A conference was held last Saturday between District Attorney Wilkerson and Stanley J. Montgomery, special assistant to the attorney general of Washington, who came on for the civil case against the billposters which is pending in Judge Landis' court. The latter case will be heard in January.

In the civil case the billposters are charged by the government with boycotting, blacklisting and price-fixing in violation of the anti-trust law.

Five bill posters from the John Cort Hippodrome and Columbia forces, arrested at the behest of the Fifth Avenue Developing Co., which is out to "beautify the city" on the charge of defacing property in front of the McAlpin Hotel and at 37th and Broadway, have had their cases postponed again.

Three times the men have had their trials adjourned through the failure of the complaining witnesses to be in court. It looks as though the men will now be discharged as the hotel people refuse to prosecute.

The billers in question covered barricades where building was in progress. They protest that the "beautifying folks" overstepped the limit in causing their arrest. Posters arrested on a previous charge of a similar nature were fined \$2.

TIMBERG SHOW STOPS.

The Herman Timberg show "Davy's Melody," under the direction of Stair & Havlin, closes its season at Akron, Ohio, Saturday night.

SHOWED AUTHOR "NOTICES."

On the opening night of the two new sketches at the Princess last week there occurred a wordy but bloodless battle between Morris Gest and George Jean Nathan, of the Smart Set magazine. It seems Nathan has handed Gest a series of "roasts" in the Smart Set since the Princess took off Nathan's playlet "The Eternal Mystery."

After calling Nathan a series of names in which "pinhead" held headline position, Gest led the journalist to his den and showed him the newspaper reviews of "The Eternal Mystery," which was given for one performance in Pittsburgh. When they came down Nathan walked one way and Gest the other.

AUNT LOU'S XMAS SALE.

Mrs. Louise Blitz (Aunt Lou), well known to the profession through years of long association with the managerial end and whose husband was Frank Blitz, a well known manager (now deceased) is trying to support herself by the sale of Christmas and holiday novelties at her home, No. 107 West 16th street, New York.

Aunt Lou, now well advanced in years, is not seeking charity but would appreciate any purchases the show folks might make from her stock of pin cushions, slipper bags or anything in the fancy lines. She also dresses dolls, makes underwear, darns hosiery and the like and is doing the sewing stunt to make both ends meet.

The venerable woman is without money and not able to do any hard work. Any immediate service would be greatly appreciated.

AGAINST "SUNDAYS."

Cincinnati, Dec. 10.

The Bavarian Mutual Aid Society has started a movement to enforce the "blue laws" relating to the closing of theatres, hall parks, etc., on Sundays.

It is believed the agitation will have the effect of repealing the present Sunday saloon closing law.

"SEEKERS" IN PATENT SUIT.

O'Brien, Malevinsky & Driscoll, on behalf of Fred Mozart, the dancer, have made application in the United States District Court here for an injunction restraining Marcus Loew from further using in "The Pleasure Seekers" at the Winter Garden a stage effect involving a dance by 12 girls on snow shoes and skis.

Mozart bases his suit on letters patent issued by the U. S. Patent Office covering the use as an "adaptation to artistic uses" of foot coverings larger than the base of the foot and extending beyond the heel and the toe. Application for this patent has been in the hands of the Patent Office since 1910, declares Mozart, but the letters patent were issued only recently.

Mozart asks the court to order an accounting of the profits of the Winter Garden show and demands damages, besides asking for a restraining order

POLICE GET ACTIVE.

The "Sunday shows" in Inspector Dwyer's district were looked over by men detailed from the Inspector's office, last Sunday. Word was passed around Times Square early in the day that "the Inspector was out."

FLOATING OVER TEXAS.

Kansas City, Dec. 10.

Duginski Brothers' No. 4 company of "The Price She Paid" is surrounded by water in Texas. The company was playing Marble Falls when the rivers began their tear and had to close. They floated into Austin but the situation there was no better for they couldn't get out of the Texas capital except to go back to Marble Falls.

The show's agent, Tom West is missing, probably marooned somewhere between Marble Falls and Austin.

New Orleans, Dec. 10.

The floods in Texas have forced cancellations and delays all over the south. Several interstate houses have been dark the past few days, as a consequence.

BIG WEEK IN CINSY.

Cincinnati, Dec. 10.

Theatre managers say last week was a record breaker. It is estimated that the receipts for that period were \$15,000 more than for any previous week in the history of the city. For instance, it is reported, the Lyric did \$13,000 with Lew Fields and Gaby Deslys (in a split week engagement). Gaby started with a rush, but fell off perceptibly by Saturday matinee.

Over at the Grand, Ziegfeld's "Follies," with a poor start, pulled down \$12,000, and it is said Keith's had its banner week, \$10,000, with the 12-act (anniversary) show. Pavlowa, in one night at Music Hall, is declared to have drawn between \$3,200 and \$3,300. Pavlowa's top price was \$2.50, the "Follies," \$2, and Gaby's, \$2.50.

A reaction has set in, which will last until Christmas week, when "Oh, Oh Delphine" comes to the Grand and "Peg O' My Heart" to the Lyric.

Fred Walton has been engaged for a leading comedy role in "The Laughing Husband."

ACTORS' FUND REPORT.

The 32nd annual report of the Actors' Fund of America from May 1, 1912, to May 1, 1913, has been issued from the offices of the Fund in the Longacre building.

The financial statement shows the membership dues for the past year (1912-1913) \$2,902, a decrease of \$232; life memberships, \$950, an increase of \$750; Ten Cent Tax stamps, \$1,226.40, a decrease of \$1,425.49; general donations, \$1,446.07, increase of \$407.47; subscriptions to Home, \$1,421; increase of \$166; Interest Account, \$8,424.21, increase of \$1,145.25.

Disbursements for the past year were: General relief to destitute, \$17,435.60, an increase of \$2,491; hospital and other cases illness, \$16,794.50, increase of \$1,055.30; clothing for destitute, \$44.30, decrease of \$4.67; doctors and medicine, \$835.37, increase of \$237.19; transportation for patients, \$14.78, decrease of \$87.58; cemetery account, \$2,831.84, decrease of \$492.90; maintenance of Home, \$16,722.81, increase of \$2,475.74. The additional cost of the Home is due to general repairs, refurnishings, etc., and to the increase of the price of food products.

The following amounts have been bequeathed to the Fund: Richard Hyde, \$25,000 due about January, 1914; Henry B. Harris, \$5,000 due about May, 1913; Lillian Gaites (Marie Stuart), \$5,000 due about May, 1913; Belle V. S. Wren, \$3,800 due about May, 1913; Thomas F. Bardon, \$500 due about May, 1913; Loudon McCormack, \$700 due about May, 1914, making the total bequests \$40,000. Gerber is now the Fund's counsel, replacing Judge A. J. Dittenhoeffer, who represented it for more than 20 years.

Treasurer Harris announces the bank balance May 1, 1912, \$8,841.53 and the balance May 1 this year, \$5,040.81 (cash in office safe, \$50). The Fund's assets are listed as real estate, \$140,600; bonds, \$195,325; Henry Howard Paul Fund, \$6,000; liabilities, loans, \$40,000.

The report gives a list of the officers (Daniel Frohman, president), the board of trustees, standing committees, honorary members, life members, physicians here and in other cities, corresponding secretaries, office staff and the counsel, in addition to a detailed report of the Hudson theatre meeting May 13 last and a complete list of the Fund's finances.

G "MUTT AND JEFFS."

Gus Hill claims that his six "Mutt and Jeff" shows are playing to more business on their return dates this season (third for the show) than at any time before.

While this candid admission might have been expected from such an experienced showman as Mr. Hill, there seems to be little doubt but that the "Mutt and Jeff" companies are doing business once again, with Bud Fisher drawing down a regular weekly royalty check that would sadden the heart of a song writer.

"Mutt and Jeff" has played Chicago 32 weeks during the time the reproduced cartoon piece has been on the boards.

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VARIETY

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"Don," "the Talking Dog," has gone back to Germany.

May Robson is going out shortly for a fortnight's try-out of a new piece.

Wee & Lambert open "The County Sheriff" after the holidays.

John H. Russell and Marion Ward have joined "The Red Widow."

R. H. Burnside is laid up with a severe cold. He plans to go to Europe when convalescent.

Louis Simon and Co., sail Feb. 12 for England to present there "The New Coachman."

Will Archie is rehearsing "The Rule of Three," in which he will be starred. It is a farce by Guy Bolton.

Jules Jordan and Phil Peters will produce a new act by Aaron Hoffman called "The Fixed Fact."

A. Baldwin Sloane is giving private "Tango" lessons to a large class of wealthy patrons.

O. G. Seymour (Seymour and Dupre) says that Maida Dupre (May Porter), who recently died, was not of the original Seymour and Dupre act. Seymour states that another Dupre was the original. Seymour has had four "Dupres," the present one, Katie Holloway, having been with the act nine years.

McConnell Sisters, (Celeste and Katherine) who have been with the "Girls from Starland" have been forced to part company for the present. Miss Celeste was called to Chicago where her husband, Harold Martin (Harold Snyder) is charged with the murder of a jeweler in the McVicker's theatre building.

Joe Weber is now booking his brother's (Lawrence's) Mohawk theatre at Schenectady, N. Y., with vaudeville, two shows daily.

George R. Reno, theatrical manager, is seriously ill with a spinal affection and has been confined to his bed for the past three weeks.

Bob Campbell has purchased the road rights to "The Conspiracy" and will organize a new company to tour the country.

John Cort has engaged the Theo Bendix orchestra as a feature of the new Cort theatre, Boston, opening Jan. 10.

Carrie La Mont, in a Chicago hospital for several months with a broken leg, is now in Detroit. Miss LaMont's injury will keep her confined for the greater part of the winter.

May Yohe returned to New York a few days ago. She told the ship news reporters that she would return to England again after the holidays and would be married.

Spencer and Williams, a vaudeville act that has of late been accused of "lifting" material from other turns, will join Jesse Lasky's "Water Cure" production after this week.

Charles Dobson, manager of Jean Bedini's "Mischief Makers" is leaving the show Saturday to accept the management of a theatre not to be divulged for the present.

The manager of the Bedford, Brooklyn, was looking for a monologist to fill in a spot on one of his programs, when someone suggested Loney Haskell. "Oh, those animal acts don't go in my house," he said.

Lloyd and Whitehouse left the Orpheum, Portland, Ore., last week through position ("No. 2") assigned them on the program. The Circuit thereupon canceled all the time of the act.

Grace Foster is playing with a black-face comedian. The pair will open in New York shortly. Phyllis Foster is playing the west in a "two-act."

TOMMY'S TAITLES

By THOMAS J. GRAY.

Music publishers are now sending song pluggers to sing at lunch time in some of the larger factories where the employees congregate in one room to eat. What's the matter; haven't the working people hardships enough to put up with?

Paris artist picks Vera Maxwell as the most beautiful woman in America. Sam Lewis of Lewis and Dody was chosen as the handsomest man. Senator Francis Murphy, second choice.

Clark and Verdi are playing two houses next week. These boys got so used to doing four a day they have to play two two-a-day houses to keep from getting lonesome.

Manager of a theatre in Philadelphia refused to put the house lights out while a dramatic sketch was on, saying "It's a nice new theatre and I want the customers to see the decorations."

Special Notice—This column will not print a list entitled "What They Received for Christmas" nor "What They Resolved For The New Year," so don't get nervous.

As it seems so hard to get an act to go on second at the Palace Manager Elmer Rogers is thinking of not having any second spots on his bills hereafter.

Now For The Christmas Advertisements.

"Merry Xmas and Happy New Year to all."

"The Same To You and Many of Them."

"We wish you what you wish yourself."

"We wish everybody in the World a Merry Xmas."

"Good Luck to all our Pals."

And Cartoons showing stockings full of contracts.

Have you noticed how polite your Agent's office boy has been this month?

Mary Dear—Oh, Plain Mary Dear—How could you? Everything was going fine and we were about to forgive you when you had to bring up Waterbury—and we were so happy, too. But Mary Dear, anything we do we do right and we were the biggest flop Waterbury ever saw—bar none—(and that goes for all the country outside Waterbury)—but we knew when we were bad, and we knew when to quit—but you, Mary—er—you er—you don't know—er—er—are you going to have a column in next week?

Skipper, Kennedy and Reeves have dissolved partnership. George Skipper has doubled with Bob Miller.

George H. Winniett has closed his "Maud Muller" company, but says it's going out again after the first of the year or next season sure to play a route through the south. The show played to about \$700 gross at the Prospect, Bronx, last week. Winniett is out about \$2,000 on the revival.

CHRISTMAS and NEW YEAR'S ADVERTISING

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VARIETY

ISSUES OF DEC. 19th and 26th

Forward copy with space reservation for either issue by Dec. 17th or 24th

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The Colonial theatre, Peekskill, N. Y., playing vaudeville and combination, was destroyed by fire Dec. 1. The house had been leased to F. C. Taylor.

May De Sousa replaced Venita Fitzhugh with "The Marriage Market" at the Grand this week and will play "opposite" Donald Brian for the remainder of the season.

N. Rackow, author of "Toblitisky," is about to translate a number of other plays and playlets from the Hebrew, the American adaptations being made by James Madison.

Aida Sullivan, adopted daughter of the late Timothy D. Sullivan, was married recently to Joseph Epstein, a member of "The Crusoe Girls," a Progressive Burlesque Circuit show.

The Wenrich-Howard Music Publishing Co. makes emphatic denial that it has sold its catalog to Henry Waterson or has any intention of disposing of its property.

The Comedy Club's next Clown Night is now postponed until Dec. 20. Felix Adler has been busily rehearsing and Tommy Gray just as busy writing, preventing the couple from getting together to arrange the "stag" affair.

Sunday night at the benefit, held at the Astor theatre, George White received one rose, sent around to his dressing room. It was to have been delivered across the footlights, but Georgie made his exit on the wrong side.

The management of the Grand, Albany, continues its policy of demanding the expurgation of suggestive material. A week ago the notice "Keep your act clean" was posted on the callboard and in the dressing rooms. Thomas Potter Dunne was warned to eliminate a number called "The Kelleys Are At It Again" at the matinee. He substituted a song at the evening show which Manager Hearn declared was quite as offensive. Dunne was warned again and walked out.

HARRY ASKIN'S LA SALLE PASSES TO VAUDEVILLE FIRM

Jones, Linick & Schaeffer Take Over Musical Comedy House. Policy Unannounced. May be Legit Attractions or Pop Vaudeville. Third "Loop" Theatre for J. L. & S. in Chicago.

Chicago, Dec. 10.

While the local vaudeville wags were holding their mid-winter conventional gossip, lamenting on the deplorable condition of business in the loop and neighborhood theatres, Aaron Jones very quietly made definite arrangements with Harry Askin, representing the La Salle Opera House Co. to take over the lease of that house Jan. 14, following the four-week run of "September Morn," which succeeds "Racketty Packetty House" (now playing) next week.

This move has a double acting effect, placing the Jones, Linick & Schaeffer firm in an impregnable position as far as "The Loop" proper is concerned, and hands big time vaudeville a stiff body blow, since the new acquisition is located directly half way between the Palace and Majestic, both of which have lost considerable patronage since the State street firm began adding "loop" theatres to their books.

The La Salle is located in an ideal spot for the Jones, Linick & Schaeffer brand of vaudeville on West Madison street, just west of Clark, where thousands of shoppers pass daily and should undoubtedly turn out quite as successful a venture as either the Colonial or McVicker's.

The addition gives the booking agency, which is still in its infancy, six first-class houses in Chicago, three of which are located within a radius of five blocks of each other.

The Willard on the South Side likewise has a splendid location, while the Wilson, located on the extreme North Side of the town, has always been considered the best small time house in the middle west, with no opposition whatever.

However, in a press announcement sent out this week, the firm does not positively state the policy, suggesting that perhaps a feature film of the "White Slave" kind may be the opening attraction under the new La Salle direction.

The same announcement promised the name of another playhouse to be secured by Jones, Linick & Schaeffer shortly.

SHOWS IN FRISCO.

San Francisco, Dec. 10.

The Alice Lloyd Road Show opened to turnaway business at the Cort Sunday and has held up splendidly since the first performance. Miss Lloyd and Frank Fogarty were showered with floral tributes. The newspapers unanimously conceded the whole show to be a corker.

Local critics praised Mrs. Fiske's performance in "The High Road" at the Columbia, where business is moderately healthy.

"The Candy Shop," rounding up its

eight and last week, is still causing town talk, the gross last week being \$9,000. There was a perceptible slump this week, due, no doubt, to the regulars holding off for the new show next week. Advance interest in "The Girl at the Gate" is keen.

Surprisingly good is the business at the Savoy where "The Common Law" is on exhibition. The attendance is only fair at the Alcazar.

The "Quo Vadis" films are drawing well at the Tivoli. At the Imperial the seating capacity is being tested by "The Sea Wolf" movie display.

"LOVE IS YOUNG" KEEPS ON.

Kansas City, Dec. 10.

The "When Love is Young" show with Hyams and McIntyre is not closing Saturday night as reported, the company planning to play dates until the first of the year anyway.

Nat Lewis, the New York outfitter, attached the show's receipts Monday night. Lewis' bill was met with by wire.

NO NEW YEAR'S RUSH.

There is not the usual scramble to secure seats in advance for New Year's Eve this year, probably due to the craze for patronizing the "trotteries." Most of the legitimate houses have set the price for that evening at \$2.50 for orchestra seats.

The Astor, with "Seven Keys to Baldpate," will not advance its prices, but "Potash & Perlmutter," at the Cohan, and "Little Cafe," at the New Amsterdam, are charging \$3 a seat.

HACKETT TO PLAY "OTHELLO."

Kansas City, Dec. 10.

James K. Hackett is tired of the lighter plays and will turn to Shakespeare, according to his announcement here today when he stopped off between Kansas one-nighters. He has been asked to play in the Greek theatre of Berkeley at the University of California, and he has selected "Othello" for the occasion.

Mr. Hackett has two other plays in sight. Jeffery Farnol is dramatizing "The Amateur Gentleman" for him. That will be ready before the year is out. And Arthur B. Reeves is writing a play around Craig Kennedy, his detective hero in magazine stories.

"PAID IN FULL" CAST.

The company being assembled by Augustus Thomas for the All Star film reproduction of "Paid in Full" includes Tully Marshall, Riley Hatch, George Irving, Hattie Russell and Oza Waldorp.

Lew Morton is back from the West Indies where he piloted a musical comedy stock on what he expected would be an all-winter tour.

FROHMAN CO. DISBANDED.

Chicago, Dec. 10.

The company playing "Half An Hour" and "The Younger Generation" at the Blackstone disbanded Saturday night. Martha Hedman was one of the principal players and Charles Frohman was sponsor for the company.

Miss Hedman expects to sail for London next week. She will appear over there in "The Attack."

SAVAGE SHOW AFTER HOLIDAYS.

Henry W. Savage's production of the dramatization of the "Old Reliable" stories of Harris Dickson, in which Willis P. Sweatnam is to be starred, is to be produced immediately after the holidays and the cast is now being rapidly recruited.

Sydney Shields has been engaged for the leading feminine part.

"REGAN" DOES \$9,000.

"General John Regan," at the Hudson, played to \$9,022 Thanksgiving week on nine performances.

The show is expected to remain in New York well into next year.

"SEVEN KEYS" WEST.

Chicago, Dec. 10.

"Seven Keys to Baldpate" is reported due at Cohan's Grand opera house here some time next February.

Cyril Scott will play the principal role in Chicago. The company is now in rehearsal.

SIEVES FOR MONEY.

Allan Lowe, who sent out "The Dream Maiden" and which closed a fortnight ago, is said to have fallen into \$25,000 or so and right away plans to take out his "pet" on the road again.

While on the subject of money for productions it's understood that Grace Eliason dumped a roll into the "Ourselves" show. George Winnett is out about \$2,000 on his "Maud Muller" revival, while a Mr. Chase has poured a small fortune into "The Innocent Sinner." Chase plans to send his show out again around the first of the year.

GARDEN SHOW PRINCIPALS.

Among the principals for the Winter Garden production now preparing will be Willie and Eugene Howard, perhaps Trixie Friganza, Ralph Herz, Ward Brothers and Marie Fenton, the last two to do their specialties.

"The Passing Show of 1912," may close its season at the DeKalb, Brooklyn, Dec. 20. The Howards and Miss Friganza are with that company. It had been engaged by the Shuberts for the new production, but she has not appeared at rehearsals.

A report was about Lillian Lorraine had been engaged by the Shuberts for the new production, but she has not appeared at rehearsals.

The present Winter Garden attraction, "The Pleasure Seekers," is going to leave New York for the road, with its present cast, it is said, excepting Dorothy Jardon, George White and Harry Cooper. Cooper was with the original "Hanky Panky" company.

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

ELTINGE'S NEW PIECE.

A melodramatic farce may be the next piece Julian Eltinge will appear in under the management of A. H. Woods. February is the time set by Mr. Woods for the production.

Otto Hauerbach wrote the play. It calls for a small cast with no chorus. Mr. Eltinge will sing four songs during the performance.

Eltinge is reported to be considering an offer to appear in London next spring, in a new revue.

There is a chance that Norah Bayes will be the principal woman of the new Mid-Winter revue. It is said Mr. Ziegfeld and Miss Bayes have been in conference over it. Not so long ago Ziegfeld had legal trouble with Bayes and Norworth over a question of contract on points that were decided in the manager's favor.

\$7,000 FOR "ROUND UP."

Detroit, Dec. 10.

"The Round Up" played here last week at the Lyceum, a Stair & Havlin house with top prices 75 cents, to over \$7,000.

In view of the general theatrical depression this is considered a record for good receipts this season.

"ADELE" MOVING WEST.

The road company of "Adele" is scheduled to start Dec. 22 at Atlantic City with the second stop Harrisburg, Pa., and thence to Omaha and on to the Coast.

Among the principals will be Nanette Flack, John Park and Alfred Kappeler.

2D EDITION "SEEKERS."

"The Pleasure Seekers" at the winter Garden took up its second edition form Monday night. There was excitement galore about the lobby of the house before the performance. Marcus Loew, the main owner of the piece, had invited his brother lodge members and families to see the renovated musical melange. Somehow the arrangements went astray and the jam for the free tickets at the box office caused little short of a riot.

The crowd was held outside until long after the piece opened and the audience was straggling in until nearly ten o'clock.

The performance does not differ to any great extent from that given when the show opened in New York. A new number or so appears and a few new people, but with the principals of importance remaining without change.

Oscar Lorraine did a violin specialty at eleven o'clock. Alfred and Sigrit Ness have an ice skating specialty in the show that was well worth while. They overworked it just a trifle and lost the big returns which would have been their's otherwise.

ONE-NIGHTER DARK.

Trenton, N. J., Dec. 10.

Because of a scarcity of attractions the Trent theatre, the home of the legitimate productions here, was billed for only one night this week, Wednesday, when Mme. Galski sings, with the Damrosch New York Symphony Orchestra. The rest of the week is dark.

FIVE NEW SHOWS OPENING; FAIR AVERAGE OF SUCCESS

"Iole," "Omar," Eleanor Gates' Comedy, and Willie Collier's New Play Produced Within the Week. One New Show Not So Good. All Headed for New York.

Boston, Dec. 10.

"A Thousand Years Ago," the spectacular romance which was given its first metropolitan performance at the Shubert, is very blue and closes Saturday night for either an indefinite lay-off or for a permanent shelving.

Written by Percy Mackaye and staged by J. C. Huffman, the production as it stands is neither a credit to them nor a possible moneymaker for William A. Brady.

It is billed as an original comedy and yet since it opened there has not been a laugh from the audience. Despite all this, "A Thousand Years Ago," which is best described as a cross between "Sumurun" and "Kismet," has possibilities of being a genuine winner and the gossip in the company this week is that another attempt is to be made in a month with at most six changes in the cast and a complete change in the body of the production to enter more humor, less stilted verbiage and more drastic action.

H. Cooper Cliffe saves the production from falling flat, Rita Jolivet's performance is probably as fair as may be obtained for the leading feminine role and Jerome Patrick as the handsome hero will probably remain. The rest of the cast is not there.

Montreal, Dec. 10.

"Omar, the Tentmaker," by Richard Walton Tully, had its premiere here last night. The popular opinion seems to be that it is pleasing, but the story is obscured. The piece must be abridged.

Beautiful stage pictures form one of the features, but the action is too protracted to sustain interest. The leading and supporting actors good.

"Omar, the Tentmaker," the new Richard Tully play founded on the Kyam poem, goes to Toronto next week, after its present week here at the Princess.

After Toronto it will be offered at one of the Shubert houses in New York. The premiere was postponed 24 hours to give the players a chance to recover from an all-night rehearsal Monday.

Atlantic City, Dec. 10.

Monday night at the Apollo, H. H. Frazee presented "Iole," a comedy with music, and plenty of it, too, with Frank Lalor featured. The play is taken from the story of that name by Robert W. Chambers. William Frederick Peters supplied the musical score. There are 20 numbers in the two acts.

Though there was a mass of songs, but two voices stood out. Fern Rodgers, as Iole, sang well, as did Carl Gantvoort, but neither displayed anything vocally brilliant.

Ben Teal said Tuesday the production would be taken back to New York this week, a new cast engaged and rehearsals started immediately, it being planned to replace "Adele" with "Iole."

Atlantic City, Dec. 10.

When Arthur Hopkins presented the new Eleanor Gates comedy, entitled "We Are Seven," at the Apollo last week, he uncovered a novel idea, brilliantly treated, splendidly acted and right up to the minute. In this thoroughly enjoyable piece the doctrine of eugenics, so forcefully forwarded lately, was delicately and humorously treated.

The play is plentifully sprinkled with genuine laughs. Several situations need strengthening, notably the finish of the second act (there are three).

"We Are Seven" is distinctly different and very good entertainment.

Baltimore, Dec. 10.

The event of the week here was the production Monday night at Ford's opera house of William Collier's new play, "A Little Water on the Side," which he wrote in conjunction with Grant Stewart, who also appears in the cast.

While the play will not likely add greatly to the author's fame, it serves as a good vehicle for the exploitation of Collier's characteristic artistry.

The comedy is in three acts. It needs pruning, running the opening night until close to 11.45.

Besides Collier and Stewart, others are William Collier, Jr., Charles Dow Clark, Henry Weaver, Nicholas Judels, John Adam, Edward Moore, William Ward, James Sheeran, Paula Marr, Jessie Glendenning, Dorothy Unger, Hazel Sexton, Beatrice James, Eleanor Goodspeed.

Gertie Reynolds was added to the cast of "The Red Canary" which went into rehearsal in New York this week. The show is now slated to open Dec. 20 in Boston for a two weeks' engagement at the Tremont before taking up a New York date.

Phil Rylee was added to the cast this week. A dancer named Hoffman also joined. Harold Orlob has written some new numbers for the second act.

Every seat in the Bronx Opera house was occupied Monday evening, even the boxes being filled with first-nighters. It was a gala occasion for the "baby county," as it marked its first premiere. The cause of all the excitement was the opening of a new play, "The Prodigal Judge."

Wm. Wood, recently manager of the Palace theatre, will produce "Macaria," a play adapted from Augusta J. Evans' novel of the same name, by C. M. Jelliffe.

Vigorously pro-southern in spirit, the production will be kept below the Mason and Dixon line by Wood.

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

ROW TANGLES BOOKINGS.

Danville, Ill., Dec. 10.

"September Morn" is playing at the Coliseum this week instead of at the Fischer where all the Rowland & Clifford productions have stopped. This is an incident in the local theatrical war that has been waged for some time between the two theatre managements, and the result of which has been the cancellation of all Klaw & Erlanger Bookings for this town.

The Allardt Circuit owns the Fischer (playing legitimate attractions) besides a circuit of vaudeville theatres. O. J. Grunnell owns the Coliseum. The former manager of the Fischer became manager of the Coliseum and brought over to the new job all the legitimate contracts for the other house which had been made out in his name. Then the manager returned to the Fischer and with him the contracts.

Grunnell's next move was to cause the arrest of the manager on the allegation that he had wrongfully used the contracts of which he (Grunnell) was part owner. This was settled by the return of the contracts to Grunnell.

But Klaw & Erlanger continued to send their shows to the Fischer. The Coliseum manager thereupon sued out an injunction. In consequence the attractions have been sending on a two-weeks' cancellation to the Coliseum, and Danville has been without entertainment at either house.

The Allardts express their disgust of the situation and threaten to put vaudeville into the Fischer and turn the Lyric, the variety house, into pictures. Grunnell comes back with the threat of turning his Coliseum into a garage, and leaving Danville flat.

VERA MAXWELL, PRIZE BEAUTY.

The New York American published Tuesday a special cable from Paris, reporting that Paul Helleu, the celebrated artist, has selected Vera Maxwell and Mrs. Leonard M. Thomas as the two most beautiful women in America.

A Paris newspaper published a full page colored portrait of Miss Maxwell as the winner of a voting contest in which scores of European beauties figured. The portrait was a copy of the painting of the musical comedy girl, the original of which hangs in Helleu's studio.

MISS TAYLOR WON'T GO OUT.

When the New York "Peg O' My Heart" takes to the road Laurette Taylor will not be the star of the original organization, but will immediately begin rehearsals of a new piece from the pen of Hartley Manners.

"CHAPERON" IS NEW COMEDY.

The Shuberts are getting a cast together for a new comedy entitled "The Chaperon." Among those considered for one of the principal roles is Ann Murdock.

Mrs. Alice Adams has joined the Happy Family at the Actors' Fund Home in West New Brighton, Staten Island.

CECIL SPOONER ARRESTED.

The Cecil Spooner theatre at 163rd street and Boulevard has been doing a big business all week, and the house was packed to capacity at 8 o'clock Tuesday evening, when Sergt. Quinn and two other detectives from Police Headquarters appeared and placed the Bronx favorite, Cecil Spooner, and her manager, Mr. Cone, under arrest, charged with producing an immoral play, "The House of Bondage." She was not permitted to go to the Morrisania Court in her own auto, but had to travel in the regular police patrol auto. Her husband, Chas. Blaney, was permitted to accompany her, while her sister, Edna May, and her mother proceeded to the court in their own cars. Cecil Spooner and Mr. Cone were remanded by Magistrate Deuel in the custody of their attorney, Mayer C. Goldman, 5 Beekman street, to appear Wednesday at 3 p. m. at 300 Mulberry street before Chief Magistrate McAdoo.

Miss Spooner and Manager Cone appeared Wednesday before Magistrate Murphy and after a perfunctory hearing were held for General Sessions under \$500 bail.

After the police court arraignment Deputy Commissioner Newberger and Miss Spooner were in conference. The police official agreed to go to the theatre Wednesday evening and witness the play without any attempt to interfere. Miss Spooner agreed on her part to abide by the decision of the deputy. If he still thinks the play offensive, Miss Spooner will take it off without further argument.

Whether Newberger agreed to withdraw his case in the event he saw nothing wrong with the piece did not figure in the announcement.

NO INTERPOLATIONS.

Monday night of last week a notice was posted on the call board of the Montauk, Brooklyn, where "The Marriage Market" was playing, which read about as follows:

"To members of 'The Marriage Market' Co.—Nobody can interpolate in this show without permission of Charles Frohman, Alf. Hayman or Mr. Royce. This goes for everybody."

The notice was especially directed at the star, Donald Brian, it is said who has been introducing his own ideas of comedy.

THREE OPENINGS SUNDAY.

Chicago, Dec. 10.

There were three openings Sunday, two of which attracted unusual attention.

Ziegfeld's "Follies" arrived at the Illinois and called out an overflowing house. Local scribes gave the show good notices.

"The Fight" opened at the Blackstone, and it was also well attended.

McIntyre and Heath opened Sunday afternoon at the American Musical Hall on a return engagement to a big matinee. The night performance was also largely attended.

The U. S. District Court in Chicago has dismissed an involuntary petition in bankruptcy, filed against the Frank Clark Music Publishing Co.

FILM FLASHES

"The Round Out," with pictures showing the cowboy festivities at Pendleton, Ore., last summer, has reached the market and a road show was started last week with Leo Leavitt as manager.

Robert Fitzsimmons has signed a contract with the Mutual Film Corporation to play in a drama of pugilism and love, written especially for him by Tolbert H. Davis, editor of Munsey's Magazine, who was the fighter's press agent 30 years ago.

Millicent Evans, late of Cohan & Harris' shows, is now a picture actress, having signed with the Biograph. Among the pictures she's working in are "The Fatal Wedding" and "Woman Against Woman." The wedding film was taken from the play of that title.

Earle Emily, formerly in vaudeville and more recently with the Selig Polyscope Co., is now playing leading roles with the Alamo Feature Film Co. in San Antonio. The company is engaged in making "The Siege and Fall of Alamo" in five reels, which is to be shown by the state of Texas at the Panama fair in San Francisco in 1918.

The Eckel, at Syracuse, the newest and most elaborate of the picture theatres in this city, opened Thanksgiving day to phenomenal business. Business Manager Cornell estimated the number of paid admissions at 11,000. Capacity 3,100.

The New York Motion Picture Corporation announces the release shortly of a series of five Japanese films, for which the services of Mits Tsuru Aoki, who worked for the Majestic brand is known, has been engaged.

Oliver Morosco is considering a proposition from Thomas H. Ince of the New York M. P. Corporation for the production on the screen of "The Bird of Paradise," "The Darling of the Gods" and "Madame Butterfly" are also under negotiation between Ince and David Belasco.

Sir Gilbert Parker, the Canadian novelist, has begun suit in the U. S. courts to force an accounting by the Eclair Co. for royalties on film versions of his works. Transactions by the film makers involve \$100,000, it is said.

"Our Mutual Girl" will make her appearance shortly, according to an announcement by the Mutual Co. The film will run 53 weeks and will be released all over the country. Mayme Kelso has been selected to play the part of "The Girl," a society matron who accompanies her on her adventures among the celebrities of the day.

Marc E. Jones, of the Mutual scenario staff, is the holder of all distance records up to the Marathon course. He wrote 60 photoplays in eight months and never saw the interior of a movie studio until recently, when he traveled from New Orleans to Santa Barbara to look at the American Co. plant.

Hugh J. Ward, managing director of the J. C. Williamson, Ltd., enterprises, has come to New York from Australia to secure American plays. While here he conferred with D. W. Griffith, the new general stage director of the Mutual Company, and arranged to see the inner workings of some studio scenes. Ward is a native of Philadelphia.

The Cines Company of Italy, makers of "Quo Vadis," is offering prizes from \$5,000 down to \$20 for the best scenarios to be submitted within a year's time. George Kleine is offering \$10,000 for the best scenario written by an American. Arthur F. Ward is doing the press work for New York offices of Kleine.

The Balboa Amusement Co.'s west coast organization has three new members. They are Belle Bennett, formerly of the Universal, Lubin and Majestic companies; Jackey Saunders, a comparatively newcomer, formerly of the Universal company; and May Gallagher, who played in stock for 10 years before she went around the world with the Melies organization.

"The Path of Sorrows" is a three-reel story completed by Director Bracken for the Balboa Co., Los Angeles.

The movie colony around Los Angeles misses no bet. One director noticed that many young girls motored out to watch operations. He suggested to a group of them that it would be a "lark" to pose in a drawing room scene and secured half a score debutantes to dress the stage for a lawn fete.

The Balboa west coast company is using a second open walkway just across the street from their old studio near Los Angeles.

"Until Death Do Us Part," a three-reel dramatic, will be the first picture directed by Christy Cabane, to be released by the Mutual. It will also mark the debut in Mutual programs of Mae Marsh. Eagle Eye, an Indian horseman, is another newcomer who appears in the film, as well as a notable cast of photoplayers trained by D. W. Griffith.

James Kirkwood is back with the Reliance. It was at the old Reliance studio in West 21st street, New York, that Kirkwood first took the director's chair, after establishing himself as a legitimate actor in Broadway suc-

cesses and later as a photoplay player with the Biograph.

The black hand drama will receive attention in the hands of the Mutual production. Edgar Lewis is staging a two-reeler, written by Russell E. Smith and having as its milieu the Little Italy of New York. Mr. Smith is now a member of Frank Wood's scenario staff.

Gaumont's "Around the World" pictures opened Monday at Carnegie Lyceum, New York.

"The Last Days of Pompeii" are said to be leaving the Bijou Dec. 10. The business is on the wane.

The General Film has established a branch in Brooklyn.

Charles (Cliff) Arnold, formerly of vaudeville, has joined the Imp. He appears with King Baggot in "The Box Couch."

Edison Players who recently sailed for Florida included C. J. Williams, Mabel Trunelle, Alice Washburn, Mrs. C. J. Williams, Elsie McLeod, Kathleen Toulon, Herbert Pratt, William Wadsworth, Bigelow Cooper, Yale Benner, Richard Tucker, Harry Gripp, Arthur Housman and Carlton King.

Eddie O'Connor of the Edison has one of his familiar tramp roles in "The Plous Undertaker," a new Edison comic.

Marc MacDermott is the latest movie player to be cast for an up-to-date part. He appears as an aviator in "The Stolen Plane." Miriam Nesbitt of the Edison is also learning all about air currents and "dutch cheese" vacuums, preliminary to some flying she expects to be sentenced to shortly.

Wilfred North is back at the Vitagraph studio, recovered from the injuries he sustained from the premature explosion of a cannon while posing at Sea Gate some weeks ago.

Eddie Lyons of the Universal Pacific Coast studios is working with a set of artificial eyebrows. His own were burned off by a premature explosion of gunpowder while posing for "And the Villain Still Pursued Her," a new Universal joke, staged by Al Christie.

Donald McDonald has joined the producing staff of the Universal on the Pacific Coast.

Courtney Foote is due to return to America Jan. 2.

WHITE SLAVE TRAFFIC

"Strike Up the Band, Here Comes a Sailor," Charlie Ward, old-time red-light madrigal, warms himself from the incidental piano music at the Park Monday evening, when "The Inside of the White Slave Traffic" debuted locally in the films, but pretty much on the other accessories were more than supplied. Samuel H. London boldly sponsors the new 4-part feature. The same scene that brought the police down upon two red lights dramas and howling crowds to the box office is incorporated in the effects of the London pictures. At Weber's theatre about a fortnight ago, the first of the patchouli and kimono movies arrived in a 6-reeler from the Universal, "The Traffic in Souls," already reviewed in this column. The second film invites comparison. For more than a fortnight in London, the Universal's feature may escape police censorship here and elsewhere because it omits the soul of a subject it aims to reveal. The Park theatre's tenant, on the other hand, goes in for the atom bomb in picturing the evil which has been its inspiration. The London films show the actual section, its feminine traders in pulchritude, and its buyers, wholesale and retail. The setting is real, the girls actors, the "sailors" apparently chance philanderers caught by the camera. The brisk business that New Yorkers may observe along a certain block on West 27th street in New York on Saturday nights and in Chicago out Armour avenue way, the London films present to you under the broad glare of the illusioning mid-day. London essayed to show the tempters, the tempted, the captives, captors: the beginning, the intervening phases and the avowed finale. A belle of the demi-mondaine is shown playing her trade on Ninth avenue near 34th street, beside the old brick that marks the territory; several side streets contiguous to the section are also shown where women who offer encounter men who observe. One victim of a schemer (trafficker) is shown ensnared first by a fake fight in her behalf by a herder who has marked her for his own, then drugged, hurried to his den, detained over night, fooled by a bogus marriage, and finally sold to the system that entrapped her, blacklisted her, and falling to find refuge in other houses of sim-falls back beaten by the service of the band that first deceived her. If not molesting the feature should do a land office business everywhere. The question of whether it'll serve for or evil is one the communities in which it is offered will quickly decide. That like its prototype at Weber's, it will lower the standard of esteem in which film plays are held goes without saying. (Moral Film Co.)

MUTUAL TIES CENSORS' HANDS.

The Censorship Board of Cleveland must not interfere with the films of the Mutual Film Corporation pending a thorough review by the United States courts of the state law which provides for the censoring of pictures and the payment of \$1 per reel to cover the cost of a board of three censors.

Judge William B. Sanders and Harold P. Clark of Cleveland and Walter N. Seligsberg of New York applied for an injunction to restrain the censors. The U. S. District Court granted a temporary restraining order pending a decision on the application for a permanent injunction.

SPOKANE OPERATORS STRIKE.

Spokane, Dec. 10.

The picture operators of most of the variety houses are out on strike, following the refusal of the managers advance the wage scale from \$25 for six days to \$30 for six days and \$35 for seven days' work.

The walkout occurred Sunday. The managers dispensed with pictures and most of the movie proprietors hired non-union labor. Four of the latter class entered into individual contracts with their union operators, binding them for a period of six months.

Before the walkout the men offered a compromise of \$27.50 for six days, but this the managers declined to consider. They declared that the Spokane operators were already working under the highest wage scale west of the Mississippi with the single exception of San Francisco.

LEAGUE MERGER?

Negotiations instituted by Samuel H. Trigger on behalf of the moving picture association he heads looking to an amalgamation of the National League and the International Association promise to bear fruit. Both factions are considering having the executive committees of their bodies meet at a common conference.

The announced plans of the committees list one for Cincinnati, the other for Chicago.

About 5,000 tickets have been sold for the ball of the Motion Picture Exhibitors' Association of Greater New York, to be held at Terrace Garden next Monday evening, Dec. 15. \$2,500 has been realized on the affair's program. The profits go to meet the annual disbursements of the association.

Following 20 arrests locally for violations of the new anti-standee law, the association sent a committee to Mayor Kline Wednesday, asking that offenders in future be served with a summons, as in Brooklyn, instead of being taken away in patrol wagons as in Manhattan.

PICTURE DEAL OFF.

St. Louis, Dec. 10.

All negotiations are off between Geo. Hines and the Shuberts for the taking over by Hines of the Garrick in this city and the Lyric in Kansas City. Hines is a movie manager. He didn't think the theatres suitable in location for film shops.

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

RELEASED NEXT WEEK (Dec. 15 to Dec. 21, 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.....G	Keystone.....Key
Kalem.....K	Ramo.....R	Hison.....B1B1	Reliance.....Rel
Lubin.....L	Solax.....Sol	Chrysalis.....C	Majestic.....Maj
Pathé.....Pth	Eclectic.....Ecl	Nestor.....N	Thanhouser.....T
Seamus.....S	F.R.A.F.....F	Powis.....P	Kay-See.....K.S.
Edison.....E	Lewis Pennington.....L.P.	Eclair.....Eclair	Broncho.....Br
Essanay.....S-A	Gt. Northern.....G.N.	Rex.....R	Domino.....Dom
Kleine.....K	Dragon.....D	Frontier.....Frnt	Mutual.....M
Melies.....Mel	Itala.....It	Victor.....Vic	
	G.N.X.X.....G.N.X.X	Blach Features.....Bl	

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

DEC. 15—MONDAY

MUTUAL—Where the Road Forks, 2-reel drama, A: The Gusher, com. Key: Title not announced. Rel.

GENERAL F—O. Sammy, com., and Riley's Decoy, com. B: The Hunchback, 2-reel dr. K: When the Well Went Dry, com., and Masked Mix-Up, split comedy, L: Pathe Weekly No. 76 (east), and No. 75 (west); The Wolf of the City, 2-reel dr., with 500-foot filler When Father Craved a Smoke; R: The Uprising of Ann, dr. V: A Plous Undertaking, com. E.

UNIVERSAL—Incognito, dr. Vic: The Story of David Grigs, 2-reel dr. I: Freckles Fights for His Bride, com. P.

DEC. 16—TUESDAY

MUTUAL—Three releases by Thanhouser, Kay-See and Majestic, titles not reported.

GENERAL F—The Actress, dr. E: Life's Weaving, dr. S-A: The Sunken Treasure, 2-reel, dr. Cines: The Couple Next Door, com. Pth: With Eyes So Blue and Tender, dr. S; Up in a Balloon, com., and Elephant at Work, education, split reel, V: When He Sees, dr. L.

UNIVERSAL—Bloodhounds of the North, 2-reel dr., Gold Seal; The Soubrette, com., and The Trained Nurse, com., split reel, C.

DEC. 17—WEDNESDAY

MUTUAL—The Open Door, 2-reel dr. Br: Mutual Weekly No. 51: Reliance, title not announced.

GENERAL F—Falling in Love with Inez, com. E: Uncle Tom's Cabin, 2-reel dr. K: Hello Trouble, com. S-A: Insects that Sink, educational: Nice and Its Environs, scenic, split reel, Pth: Any Port in a Storm, com. V: Little Game, com. S.

UNIVERSAL—A Woman's Way, dr. N: Mike and Jake as Heroes, com. Joker: The Serpent in Eden, 2-reel, dr. Eclair: Weekly No. 93.

DEC. 18—THURSDAY

MUTUAL—Personal Magnetism, com. A: The Curse, dr. 2 reels, Dom: Fatty's Flirtation, com., and Protecting San Francisco from Fire, topical, Key: Title not announced. Komic.

GENERAL F—Beyond All Law, dr. B: The Trail of the Snake Band, western, dr. S-A: A Son of His Father, 2-reel dr. L: Cities of Japan, scenic, Mel: The Finger of Fate, 2-reel, dr. Pth: Until the Sea.....dr. S: The Face of Fear, dr. V: Pathe Weekly No. 77.

UNIVERSAL—Mr. and Mrs. Innocence Abroad, com. I: The Jew's Christmas, 3-reel dr. Rx: Slim and the Petticoats, com., Frnt.

DEC. 19—FRIDAY

MUTUAL—The Piffal, dr. K-B: Princess and Thanhouser releases, titles not announced.

GENERAL F—Within the Enemy's Lines, 2-reel dr. E: The Stigma, 2-reel dr. S-A: Frayed Fagin's Adventures, com., and Uster Day in Belfast, topical, K: A Scandinavian Scandal, com. Pth: The Lure of the Road, dr. S: The Girl at the Lunch Counter, com. V: Growing and Gathering Clouds Beans, and Banty Tim, dr. (split reel), L.

UNIVERSAL—The Haunted Bedroom, dr. A: Cracked Santa, dr. P: A Girl and Her Money, 2-reel, vic.

DEC. 20—SATURDAY

MUTUAL—Fate's Roundup, dr. A: Majestic release, title not announced; Thanhouser releases, title not announced.

GENERAL F—The Haunted Bedroom, dr. E: Broncho Billy's Christmas Deed, dr. S-A: A Love of '64, dr. L: The Fire Brigade, dr. Pth: The Ancient Order of Good Fellows, 2-reel, com. V: The Electrician's Hazard, K: The Conquest of Hassan Bey, dr. B. UNIVERSAL—For Art and Love, com., and Impression of Corsica, scenic, Joker: His Better Self, dr. Frnt: The God of Girzab, 2-reel, dr. 101-B.

MUTUAL PUBLICITY CAMPAIGN JOLTS COMPETITORS TO LIFE

General Film Calls Hurried Conference, Appropriates \$250,000 for Advertising and Hires Advisors; Universal Calls Brandt Home to Handle Like Sum, Set Aside to Foster Public Attention.

The store window style of advertising hitherto popular with certain big film manufacturers who haven't been able to see any particular value in newspaper or trade paper announcements, is to get the gate. The General Film Co., credited with a yearly business in the millions, and an advertising appropriation in the picayune class is being made to set up by the Mutual's recent aggressive, widespread and sensational newspaper outlays.

Hanff & Metzger, expert advertisement circulators, were called into conference by the G. F. last Wednesday to lay out a schedule for the quickest way to spend \$250,000 of the G. F.'s money in newspapers and magazines.

The \$250,000 announced by the Universal recently as a tidbit set aside for the press, to be circulated by the Wood-Cochrane Chicago agency, with a brother of the R. H. Cochrane of the U, one of the advisers, hasn't got as far as any of the counting rooms of the willing periodicals yet, but inside report says it's on its way. Joe Brandt, the alert advertising stand-by of the U is now on the ocean headed for New York, summoned hotfoot by his superiors to come and grab hold of things and see that the Mutual's bill stickers and Phil Mindil don't wholly blanket the independent concern.

The Mutual, for the first time in the history of film newspaper advertising, plunged into the daily papers of several cities last Sunday, taking half pages to cry the Mutual's claims to movie patrons' attention.

The Mutual's heads believe the ap-probrium carelessly meted out to the movies by some newspapers, who ascribe to the films' influence, crime, floods and disaster, will be swung around to a more sympathetic understanding of the moral good of the films when the manufacturers and exhibitors make the newspapers their forum.

With the three big producing syndicates in a triangular fight for advertising space, the feature men, it is urged, will virtually be forced to get in line, in self protection, especially, with the fast maturing plans of each of the syndicates to issue frequent feature plays.

HOLDING OUT VITAGRAPH.

The Keystone Film Co. clipped from VARIETY of a fortnight ago an article reflecting the complaints of exhibitors against the professed "funny" films of certain manufacturers. The article's specifications included the Vitagraph Company as an offender.

The Keystone had plates made of the page of VARIETY on which the article appeared, and sent them to several movie trade papers for advertising insertion, with the design of informing

exhibitors that the Keystone's style of semi-horse play funny films represented the average exhibitors' wants in laugh subjects, as the article stated.

Several film periodicals to which the plates were given used them without modification. One trade paper used the plate but cut out the references to the Vitagraph.

VARIETY refers to the mutilation to clear itself from responsibility for the matter inserted by the enterprising trade paper in place of the matter mortised from the article. Where VARIETY particularized the Vitagraph as the target of the complaining exhibitor, the change substituted the word "manufacturer" in one instance and "film maker" in another.

C. P. A. CENSOR BOARD.

The Chorus People's Alliance at next Sunday afternoon's regular weekly meeting at their headquarters, 43 East 22d street, will elect permanent officers, including a Censors' Board to pass upon complaints against managers by chorus girls and boys, and prosecute reprisal measures against convicted offenders.

Charles Stade, secretary pro-tem, reports a rush for membership by choristers in all branches of theatre performances, including vaudeville and burlesque. The election will start at 4.30.

NEW RELIANCE PLANT.

The new Reliance studio located on the dividing line between New York and Yonkers, went into commission last week. Actors and directors were at work in the new building the minute the glass roof was completed.

Edgar Lewis directed the first production in the new building. General Stage Director Griffith has laid out a schedule that will keep the establishment busy for a long time ahead.

VIGILANCE FILM COMMITTEE.

About a score film exhibitors in Brooklyn and East New York have organized a vigilance committee to discourage the practice of some exhibitors of admitting six children at matinees for 5c.

The complaining movie men have brought the pressure of the exchanges upon the offenders. The same lookout body has squelched the country-store film incubus in the same sections in the same way

KIN'S KRIS FEATURE.

Kinemacolor announce ready for immediate delivery "Santa Claus," a three-reel holiday feature that during last year's Yuletide season proved the star feature of the La Scala movie house program in London.

"SLAVER" FILMS HURRIED.

The Shuberts and the small time United Booking Offices will present the Universal's feature, "The Traffic in Souls" in cities outside New York. Frank Miller of the Shuberts' offices is in charge of the routing for the Shuberts.

Nominally leased to an independent feature company, Carl Laemmle of the Universal is the big mitt behind in all negotiations for the feature.

The rival four-part red light feature, "The Inside of the White Slave Traffic," at the Park theatre, will be sent on tour by Werba & Leuscher.

The Universal is turning out the "Soul" films with extra forces. An outfit was shipped to the Adelphi, Philadelphia, Dec. 4, another to the Grand opera house, Wilkes-Barre, and one to the Lyric, Scranton, on the same date. The Laemmle forces plan to burn up the outside territory before the "Inside" slaver can get started.

"The Traffic in Souls" is to be shown uptown, at the Republic on West 42d street, a Belasco theatre, upon the ending of the run of "The Temperamental Journey" in that house.

"The Inside of the White Slave Traffic" at the Park was reported this week as starting off with big business, getting over \$500 on the day, Monday, despite the usual "paper" given out for the opening performances.

Four or five shows are being routed for the road in Werba & Luescher offices.

PICTURING JACK BARRYMORE.

The Famous Players Film Co. has put into rehearsal for its next feature film production, Nat Goodwin's former play "An American Citizen." Jack Barrymore is to be starred in the screen reproduction of the comedy.

FILM CO. IN TROUBLE.

One of the reputedly big and solid special feature service companies shied on meeting its payroll last week. Unless money comes to its auditor soon, the concern will go to the wall.

Other firms skirting the fringe of filmdom, as forecasted in VARIETY last week are doing business on hope and ready fountain pens.

BLAMED ON THE MOVIES.

Newspapers blame the films for the disappearance of Jessie McCann and Mabel Moulton, among this week's vanishing misses of Manhattan.

The suicide of Mrs. Alice Kelsey, a widow, in Harrison, N. J., Dec. 7 is also attributed to the film shows. Despondent over the disappearance of a daughter recently, Mrs. Kelsey went to a movie show in Harrison Monday evening, saw her own life story in a film, returned home and turned on the gas.

A PLANT?

Since the present session of the prosecution of the General Film Co. as a "trust," Grant W. Anson, managing the Comet theatre, 136 3d avenue, New York has been offering programs composed of two General Film subjects, two Mutuals, and two Universals.

SPOILED G. F. LETTERHEADS.

The Department of Justice at Washington continues to create havoc with the stationery of the Motion Picture Patents Co. and the General Film Co.

Following the practice of many dissolving trusts given the needle by the Sherman anti-trust law, report has it that the executives of the twin companies being prosecuted separately by the William Fox movie interests and the U. S. government, were prepared to reorganize literally and dissolve nominally, and had all the letterheads mapped out to do business according to new plans and the law, when the decision of Attorney General McReynolds announced at Washington in his report to Congress caused the newly-fashioned letterheads to be pigeon-holed, pending developments.

The Attorney General's latest manifesto to the trusts is that when dissolved they must dissolve, and that none of the members of a trust can singly or in combination "be under the control of the same set of men."

COX BUYS IN ON FILM.

George B. Cox this week purchased a one-third interest in the Universal's feature film "The Traffic in Souls," paying, it is alleged, \$30,000 for his share.

OHIO CONVENTION JAN. 25-26.

Cincinnati, Dec. 10.

The Ohio Motion Picture Exhibitors will convene here Jan. 25-26. 5,000 visitors are expected to attend.

THEATRE NAME COPYRIGHTED.

Des Moines, Dec. 10.

The movies are putting the regular theatres out of business. There are now seventeen moving picture houses in operation, with the announcement that another one, "The Black Cat," a \$50,000 house will open January 1. "The Black Cat" will have a capacity of 600 and will be managed by J. S. Woodhouse. Woodhouse is the first to make use of a recent Iowa law which permits theatres to protect their names by copyright. He has copyrighted the name of "The Black Cat" and will carry out the idea in lobby decorations, souvenirs, etc.

MUTUAL FEATURES READY.

The announcement of the General Film Company that the abrupt retirement of its briefly tried out Exclusive service is due to a plan to replace it with six, seven and eight-reel feature productions—no productions named in the statement—has precipitated the admission by the Mutual that the first of a series of long film plays on which their companies have been and are now working will be ready for release about Jan. 15, and releases made thereafter frequently.

The success of the six-reel Universal, "The Traffic in Souls," is said to have caused the General Film's sudden change of front to play the heavy pedal on long feature plays instead of on the Exclusive service which died prematurely.

The Mutual extended reels will be issued by a collateral company, the Federal Features.

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

W. R. A. U. OFFERS PROTECTION TO THE LEGITIMATE PLAYER

"Company Actors" Take Lessons From Events of Current Season, and Show Keen Interest in Aims of Artists Organization.

The current season in theatricals in the United States is a splendid one to illustrate the need of the performer in the so-called "legitimate" branch of the profession for the protection which is offered by the White Rats Actors' Union of America.

That happenings throughout the country are teaching their own lesson along this line may account, in a measure at least, for the increased interest in the W. R. A. U. which is being shown by that class of players who are in the habit of signing but one contract for an entire season's work, as opposed to the other class, notably in vaudeville, who take a new risk each week, or each half-week. The fact stands out in bold relief that "company actors" have been unusually well represented among the new members added to the rolls of the White Rats within the past few months.

Any impression that the W. R. A. U. is strictly an organization for vaudeville people has always been an erroneous one. It is probably true that the vaudeville branch of the profession is better represented in the membership of the organization than is any other, but the reason for this is easily explained with the statement that the vaudeville performer, who remains his own manager at all times and is closer to the business end of his profession than is any other class of performer, has been quicker to see the benefits which are offered him by a protective organization like the White Rats. An examination of the rolls of the organization, however, will show that there have always been a considerable number of "legit" people with the White Rats.

There are many time-honored abuses to which performers signing with companies for an entire season's work are exposed. Performers in this class, as opposed to vaudeville performers, are those with so-called "legitimate" attractions, musical shows, in burlesque, and with the circuses. Performers in burlesque and with circuses, as well as many on the musical comedy stage, are commonly recruited from vaudeville; for this reason, therefore, a large percentage of these performers have already availed themselves of the protection of the W. R. A. U., leaving the performers with dramatic shows—"the legit"—be chiefly considered as the ones who are exposed to these "time-honored abuses."

To illustrate: Next week, hundreds and even thousands, of theatrical performers throughout the country, engaged on season contracts with companies, will receive for their little Christmas gift the enforced privilege of working the week for just half the salary which their employers have held them to be worth in signing their contracts. The actor worth \$100 per week to his employer almost every

other week of the season will therefore work for \$50 the week before Christmas. He will do the same thing next spring during Holy Week. And if he goes out with the identical company next season, to play the identical part he has played hundreds of times before, he will probably play for half salary during the opening week of the season—and this too, after having rehearsed this part which he knows so well for anywhere from two to eight weeks without pay.

In most contracts under which these "company actors" work, there is this half-salary provision. Having signed such a contract, therefore, the performer is not being unfairly treated when he is compelled to live up to it. The point is that he should not be required to agree to such unfair conditions.

The manager's argument for the half-salary clause is, of course, that during the weeks of the season already named conditions operate against normal receipts at the box office.

They hold that the opening week of the season is played for the purpose of "whipping the show into shape" and with little attention paid to the booking of the attraction. That "people are too busy shopping to attend the theatre" is the argument for the week before Christmas, and that the people's religious observances keep them away from amusements the week before Easter is the Holy Week argument.

Of the many arguments advanced by performers against the equity of the half-salary clause there are two which are particularly strong. The first holds that the actor, under contract, is not a partner in the manager's business and that, since he does not benefit because of box office receipts above the normal, there is no reason why he should suffer because of receipts below the normal. The second argument, which has an even stronger appeal to the actor who has actually been up against the half-salary system, is that if what the manager fears in cutting the week's salary really does come to pass, i. e., a preponderance of empty seats in the theatre, the performer's work is just about twice as hard as usual, for it is an acknowledged fact that it is much harder to play to small audiences than to large ones. Under existing conditions in the show business, the good show is but little affected by the conditions, which managers claim justify them in cutting to the half-week salary.

Another abuse which is not at all uncommon, as can be discovered by the casual reading of almost any daily newspaper these days, has to do with the obligation which the employing manager assumes in regard to notice as to the termination of an engagement and the return of the performer to the original point of his en-

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 that organization. VARIETY, in its editorial policy, is not responsible for it.)

gagement. Most contracts provide that the performer is to be given two weeks' notice and if the show is on tour at the time of its closing, is to be brought back to the city in which he was engaged. All too frequently performers are given absolutely no notice and are left high and dry hundreds of miles away from the theatrical center from which they started and with no means at hand to secure other employment in their profession.

The White Rats Actors' Union has already helped many a "company actor" in time of trouble, and has the facilities to help as many more as take advantage of the benefits offered by joining the organization. The advice at hand in the executive and legal departments of the organization which would prevent performers signing contracts with managers who are notoriously unfair is alone worth what affiliation with the White Rats costs.

NOTICE TO MEMBERS OF THE WHITE RATS

Authenticated reports of happenings in show business which could be made the basis of publications helpful to members of the organization and the theatrical profession generally should be addressed to
Publicity Dept., W. R. A. U.,
White Rats Building,
Nos. 227-231 W. 46th St.,
New York City.

CHORUS AFFILIATION.

The recently organized International Chorus Union, a protective organization of chorus men and girls, has made application for affiliation with the White Rats Actors' Union of America.

A meeting attended by representatives of the new organization, the W. R. A. U., and Hugh Frayne, of the American Federation of Labor, was held in the White Rat's building Wednesday afternoon, for the purpose of discussing possible terms of affiliation.

It is said that the chorus union has grown quite rapidly since its organization not long ago.

SHIELDS SKETCH FOR SALE.

Just before he died, Ren Shields, widely known as a writer of sketches and songs, completed a one-act playlet for vaudeville entitled "Marooned." Mrs. Shields has left the manuscript with Will J. Cooke, of the White Rats, where it is available for inspection by prospective purchasers. The sketch is of the musical comedy variety and has been written for two people, a man and a woman.

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BUCKNER ARRESTED.

The Commissioner of Licenses in New York City recently caused the arrest of Arthur Buckner, the theatrical booking representative, whose career has been dotted with many spectacular happenings, upon the complaint of Welda and Serano, vaudeville performers. Buckner has given bail in the sum of \$500 for his appearance Wednesday, Dec. 24, to answer a charge of having violated the New York State Employment Agency act.

Welda and Serano, who are members of the I. A. L. (the German actors' protective organization which is affiliated with the W. R. A. U.), told their troubles to White Rat officials in New York and, through them, got in touch with Commissioner Robinson.

Welda and Serano assert that Buckner agreed to book them with E. J. Cox, in Chicago, and, on the strength of his representations, was enabled to secure from them a considerable sum of money which he said he would apply against the commissions which would be due him because of the Cox bookings. Buckner's troubles began when Welda and Serano wired Cox in Chicago to confirm their bookings and were advised that the Cox agency did not do business with Buckner.

ACCUSES GERTRUDE HOFFMANN.

The legal department of the W. R. A. U. has in hand the complaint of Foster and Lovett, members of the organization, that Gertrude Hoffmann has infringed upon their rights under the copyright provisions by using material damaging to their act entitled "Who's Who."

**Self Interest
The Spirit of
Progress
Security in
Your Profession**

**These are Three Reasons
for Joining The W. R. A. U.**

BRILLIANT ARRAY OF TALENT AT WHITE RATS' CELEBRATION

Second Annual Minstrel Entertainment Marks Completion of Order's First Year of Residence In Its Splendid Clubhouse. Big Crowd Fills Auditorium.

When formal dedicatory exercises were held in the new W. R. A. U. building, on West 46th street, just about a year ago, members of the big actors' organization and their friends provided a show which has since been spoken of as the high water-mark in the line of professional "benefits" or entertainments.

Last Saturday night, in celebration of the first anniversary of the occupancy of the W. R. A. U. building, there was presented another show, which will long be remembered and which, in the midst of many, established another record.

The entertainment in the big auditorium of the building, which is made by combining the gymnasium and the lounging room, was only a part of the general jollification which set the Broadway colony of professionals by the ears, so to speak. Members of the White Rats and their friends, to the number of fully 1,000, crowded every nook and corner of the building and everywhere all night long and, indeed, until the following day had begun to get old, there was merrymaking of the most delightful sort without a single incident to spoil the pleasure of even one member of the throng.

The performance in the main auditorium began about midnight and continued until shortly after 3 a. m. The portable stage was in position and when the curtain rolled up there was disclosed the second edition of the White Rats Minstrels. This important feature of the program had been provided by request, resultant from the big hit the minstrel show, given some months ago in the same auditorium, had scored.

Fenrich's orchestra was in the "pit" and played the program without a hitch. George Botsford, who had been active in staging the minstrel first part, did himself proud, when occasion demanded, by wielding the leader's baton.

The little stage, chock full of genuine minstrel talent, with half a dozen end men in fancy costumes and the "vocalists" and interlocutor in full dress, presented a pretty sight. Will J. Cooke, who handled the principal part as interlocutor, was the only one to escape the burnt cork, but the others wore their white cotton gloves, paper collars and frowsy "nigger" wigs as though they liked them. The several "introductions" on the end presented Dan Robey, Edgar Borden, Charles Whalen, Joe Kelsey, Harry Jolson and Johnny Ray as the funny men of the evening.

The opening chorus "by the entire company" was a cleverly devised medley of the late song hits which were "put over" as only seasoned performers can do them. Harry Weil sang "I Want to Go Back to Dixie Land." Dan Robey's comic was "Whistle Up a Tune." Frank Coombs sang "Silver Threads Among the Gold" as those

had not previously heard Mr. Coombs had never heard it sung. Joe Kelsey played craps with himself in "Come On, Seven." Lewis Piotti, in especially good voice, was well received in "You Broke My Heart to Pass the Time Away." Edgar Borden, billed as the "English Minstrel," offered the Englishman's conception of "Here Comes My Daddy Now" and "You Made Me Love You." Walter McPherson was the inevitable basso, singing "Man o' War's Man." Harry Jolson's "pathetic ballad" of the program spoiled on his hands and proved one of the big laughing hits of the evening's entertainment. Harold Freedman upheld the honor of old Ireland by singing "Just a Little Bit of Green." Charles Whalen convinced that it was "Better to Have a Little Too Much" and Johnny Ray, past master of the blacked face entertainer's art and at it again professionally this season after many years in other character delineations, sang "What D'ye Mean, Yuh Lost Yer Dog?" The grand finale lived up to its name and was a grand finish to a corking good show of the kind.

Following the intermission there was an "olio" which minstrelsy in its palmiest days has never equaled. Francis Elliott, Jack Norworth, Ray Cox, Julius Tannen, Smith, Dugan & Boyle, Sam J. Curtis & Co. and Hedges Brothers & Jacobsen provided the several numbers. Mr. Elliott, in his female impersonations, displayed the cleverness and ability which has raised his act far above the usual one of this class. Jack Norworth, who had just "dropped in" for an evening's fun, "obliged" with some characteristic songs and chatter which were very much enjoyed. Ray Cox, whose new act has been one of the solid hits of the current season around New York, added another scalp to her belt by literally "knocking off the seats" the large audience made up almost entirely of "professionals." Julius Tannen, ever welcome with his inimitable line of talk, was wildly welcomed. Smith, Dugan & Boyle had for their offering a "nut" act which is a riot. Hedges Brothers & Jacobsen, now playing at the Winter Garden with "The Pleasure Seekers," as a special added attraction, explained in a very few minutes why they have been so successful both in this country and abroad. Sam J. Curtis & Co., in their new act by Junie McCree, entitled "Good Bye, Boys," rounded out this olio of "class." At the conclusion of the performance there was an informal dance in the main auditorium and cabaret, impromptu and ad lib, in the grill and a billiard rooms downstairs.

A score or more of prominent players who are members of the Lambs Club were in attendance and were dignified as "guests of honor" in a line on the printed program.

STOCK

MANAGER WALKS OUT.

Philadelphia, Dec. 10.

Paul Burns is no longer in control of the stock company at the Standard theatre, the players continuing the performances without him.

Warren F. Hill, Leo C. Bell, D. M. Henderson, Thomas H. Clarke, Anna Leon, Armond Anthony, Howard T. Ely, Ada Dalton, Nana Barnes, Gertrude Stanley and John Haffner (Local No. 8, Philadelphia) have sent a signed communication to VARIETY saying Burns, owing to personal difference with the house manager, closed the company without a moment's notice, walked out at a matinee after humiliating the players and Manager Lieberman and made no effort to pay the company the "two weeks' salary." Lieberman is directing the present Standard organization.

OPENED AND CLOSED.

Wilmington, Del., Dec. 10.

The Luke Conness musical stock company opened last week at the Avenue theatre and closed Saturday night. Manager Conness says he will install a legitimate stock organization at the house after the holidays.

CODY IN MUSICAL COMEDY.

Lewis J. Cody, the stock actor, will make his first attempt at a musical comedy part. He has been signed for the new Winter Garden show.

Cody is one of those versatile artists, alternating between stock, legit, vaudeville—and has even posed for the pictures. He speaks several languages fluently, plays piano, sings and dances.

PATCH MOVING ABOUT.

Boston, Dec. 10.

William Moore Patch, who controls stock houses in Detroit and Buffalo, and has Pittsburgh in view, is reported here to be in negotiation for a local house to be conducted along similar lines.

Considerable mystery seems to attach to the movements of Mr. Patch in the stock field. He appears to be drawing together a circuit of theatres.

EMMA BUNTING AT LYRIC.

Ed. A. Schiller is back from an extended stay in the south where he has been personally managing the tour of the Emma Bunting stock company. Miss Bunting has been playing "The Girl from Out Yonder" in Birmingham and Memphis and New Year's week opens a permanent engagement at the Lyric, Memphis.

AT NIAGARA FALLS.

Niagara Falls, N. Y., Dec. 10.

The International will have a new stock troupe Dec. 29 headed by Maude Richmond, Thomas McDonald and Percy Kilbride, and managed by Will Bisbee.

AT THE GARDEN AGAIN.

A new stock company under the management of Dornier & Hamilton is going to take another fling at the Garden theatre, New York. The company is booked to open there Christmas week in a production of "Uncle Tom's Cabin."

The Garden recently did an awful Brodie with stock.

DEAN LEASES DAUPHINE.

New Orleans, Dec. 10.

Louis Dean, formerly with the Emma Bunting stock company, has leased the Dauphine and opens his own stock company Dec. 21.

10 WEEKS IN CANADA.

Port Arthur, Can., Dec. 10.

Ralph Stuart has organized a stock company to open here Christmas week under a ten weeks' guarantee. Stuart will play with the company.

GOOD START AT CAMDEN.

Camden, N. J., Dec. 10.

The newly organized Temple theatre stock, comprising Harold Claremont, Jane Babcock, May Gerald, Harry Sedley, Raymond McSherry and others, got a good start last week with "Alias Jimmy Valentine."

PLAYERS ARE MANAGERS NOW.

Des Moines, Dec. 10.

Roger Gray and Louise Allen, comedian and ingenue with the Princess Musical Comedy Co. before that organization disbanded, have gone to Johnstown, Pa., to start a stock company.

Rumors have been persistent that the Princess would go back to stock after the first of the year, but Elbert & Getchell deny it.

The theatre is now being used for a moving picture house.

OLD AND NEW PIECES.

Portland, Me., Dec. 10.

The first stock production of "The Only Son" is being made this week here by the Jefferson Theatre Company.

The Jefferson Co. also produces a new play by a local author next week which Henry W. Savage is understood to have accepted for production.

STARRING TOUR ANNOUNCED.

Kansas City, Dec. 10.

Robert E. Dempster will be starred in the spring in a new play Avery Hopwood is writing for him, according to Dempster's announcement when he closed with the Meta Miller Stock Co. at the Auditorium here Saturday. Dempster will sail for southern France Dec. 19 to rest before rehearsing in the new piece.

Before leaving he will appear in two performances of Clara Louise Burnham's "The Right Princess" Dec. 15-16. Miss Burnham will conduct the rehearsals in the piece.

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IF YOU DON'T ADVERTISE IN

VARIETY

DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (December 15)

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. B. O." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C" Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"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)—"Bert." Bert Levey (San Francisco) advs.—"Western States Vaudeville Assn." (San Francisco)—"Web." Webster Vaudeville Circuit (Chicago)—"Cox." E. J. Cox (Chicago)—"Tbc." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"A. J. H. Alois (Montreal).

New York.

HAMMERSTEIN'S

(ubo)

(Running Order)

Savo

Rusak's Harmonists

Heien Hessler

Farber Sisters

Chas F. Semon

Silvers

Anna Heid's daughter

Rafayetta's Dogs

Lillian Lorraine

Sam Mann Co

"Purple Lady"

Ralph Hart

Maggie Cline

Allen Shaw

Great Ringling

7TH AVE (ubo)

Frital Scheff

French & Els

Empire Comedy 4

My Elizabeth

Kaiser & Wier

Van Brothers

Clare Vincent Co

Les Jonleys

McRea & Byrnes

(Others to fill)

PALACE (ubo)

Henrietta Croman Co

Cruikshank

Adelaide & Hughes

Lydia Barry

Charles & Miller

Hartley Wonders

Chris Richards

Four Sybilles

Clark & Verdi

(Others to fill)

BRONX (ubo)

Bert Errol

Wilbur Sweatman

Hanson & Hanlon

Fred Dupres

Mignon

(Others to fill)

ALHAMBRA (ubo)

Cecil Leon Co

Vernon & Nicholson

Jack Gardner

Watson & Santos

Henry & Francis

McRae & Clegg

4 Harveys

(Others to fill)

COLONIAL (ubo)

Le Roy Talma & Bosco

"Crownland"

Cross & Josephine

Burnham & Irwin

Joe Jefferson Co

Rosa's Dogs

American Dancers

(Others to fill)

UNION SQ. (ubo)

Hebert Dyer Co

Meredith & Snoozor

O'Brien Donnet & O

Prevost & Brown

(Others to fill)

PROCTOR'S 125th

The Benedettes

"King for Night"

Cecil Dunham

Wetton & Marshall

Cooper & Esbell

Mermald & Man

Merrill & Kay

Scott & Eddie

Howard Wilson

Garon Trio

Bulanta

Julen Levy Family

"House Jack Bull"

Helen & Jenton

Nelson & Milley

Mr & Mrs Amato

Kelly & Flier

Jack Barnhold

Undine Andrews

Dick Temple Co

PROCTOR'S 58th

Sterling 4

Gertrude Magill Co

Knap & Knap

Girls in Blue

Fred Morton

2d half

"Dist. Atty's Wife"

"Coney Island to North

Pole

Raphael Gualano

Plan & Finn

Cecil Dunham

Altus Bros

PROCTOR'S 23d

"Coney to Pole"

Wheeler & Thompson

Harold Yates

O'Brien Bros

Young & Waiby

Nelson Millage

Miss Emma

2d half

Gertrude Magill Co

Woods & Keller

Knap & Knap

Geo & Lillie Garden

Girls in Blue

Fred Morton

AMERICAN (loew)

Bessie's Cockatoos

"Kid Hamlet"

Estelle Rose

Nana

Gordon & Kinley

Walter Law Co

Sampson & Douglas

Edwards Bros

(One to fill)

DELANCEY (loew)

Moore & Moore

"Thro' Skylight"

7 Whitwinds

Harry Tauba

Housely & Nichols

Walter Law Co

Lawrence & Hurifalls

(One to fill)

LINCOLN (loew)

Simpson & Deane

Usher Trio

Edwina Barry Co

Green McHen & Deane

Harry Tauba

(One to fill)

2d half

Chas Gibbs

2 Korns

"Kid Hamlet"

Weston & Fields

Eldora Co

(One to fill)

ORPHEUM (loew)

2 Korns

Weston & Fields

"As It May Be"

Harden

(Three to fill)

2d half

Coy Detrick

"Night in Chinatown"

Sampson & Douglas

Leonard & Whitney

Green McHen & Deane

Harden

(One to fill)

NATIONAL (loew)

Housely & Nichols

"Winning Windows"

Lawrence & Johnson

Ann Walters Co

Garden 4

Sada Kiehl Tr

(One to fill)

2d half

Dancing Macks

9 Krazy Kids

Billie Seaton

Darling Darts

(Three to fill)

7TH AVE (loew)

Marnello

Broughton & Turner

"4 of a Kind"

Billie Seaton

Darling Darts

(One to fill)

2d half

May & Addis

Onalp

"Thro' Skylight"

McCauley & Conwell

The Littlejohns

(One to fill)

GRAND (loew)

Chas Bartholomew

The Littlejohns

Belle Dixon

Louis Bates

Al & Fran Steadman

Aerial La Valle

(One to fill)

2d half

Irwin & Herzog

Savin's Hoops

(Five to fill)

GREELY (loew)

"Via Victor"

Dixon & Dixon

"Night in Chinatown"

The Kemps

3 Ambler Bros

(Three to fill)

Wheeler & Thompson

Belle Dixon

Al Rover

P J White Co

Al & Fran Steadman

Loche & Sterling

(Three to fill)

BOULEVARD (loew)

Onalp

Gladys Vance

"Between Trains"

Irwin & Herzog

Juggling Nelson

(Two to fill)

2d half

Moore & Moore

Dancing Kennedys

Demarest & Doll

Frank Rae Co

The Cleveland

4 Koneys Bros

(One to fill)

DELANCEY (loew)

Moore & Moore

"Thro' Skylight"

7 Whitwinds

(Five to fill)

2d half

Pike & Calame

4 Comrades

Usher Trio

"4 of a Kind"

Savoy & Brennan

(Two to fill)

SHANLEY'S

Cunning & Clement

Miss Tucker

Hewitt & Ford

Sheehan Reilly & H

Miss Wilber

Howland & Perot

Miss Wayne

Messnotte 3

Miss Louman

Miss Lachman

Mrs Call

Miss Ford

Stiffe Berke

Dee Deane

2d half

Brooklyn

BUSHWICK (ubo)

Robt T. Haines Co

Diamond & Brennan

Madden & Fitzpatrick

Clark & Verdi

Dainty Marie

Ray Cameron

3 Hedders

1 Crandall

Cooper & Robinson

ORPHEUM (ubo)

Francis McGinn Co

Henry Lewis

Stone & Katz

Don Comedy 4

Chadwick 3

Wood & Wyde

International Falls, Minn.
EMPRESS (web)
 Helms & Evans 2d half
 Van Hoffman & Van
UNIQUE (web)
 (13-20)
 The Elliotts
ISHPEMING, Mich.
ISHPEMING (web)
 Nikko Japs 2d half
Deal & Carson
Jacksonville
ORPHEUM (inter)
 (Open Sun Mat)
 De Dio Circus
 Nichols Sisters
 Archie & Gerlie Falls
 Goldsmith & Hoppe
 Fred Primrose
Kansas City, Mo.
ORPHEUM
 Charlotte Parry Co
 The Langdons
 Ethel Miconough
 Robbie Gordone
 Arco Bros
 (Others to fill)
EMPRESS (sc)
 (Open Sun Mat)
 Wilson & Hastings
 Gypsy Cousins
 "Concealed Bed"
 Billy Sheer
 "Mission Garden"
 Little Rocks, Ark.
MAJESTIC (inter)
 Courtney
 The Holdsworths
 "Conservatory Music"
 Dickinson & Deagan
 Beatrice Sweeney Co
 2d half
 Walsh & Bentley
 3 Bohemians
 Brown Harris & B
 Ed Gingras Co
 (One to fill)
Los Angeles
ORPHEUM
 Fox & Dolly
 Ellen Beach Yaw
 5 Miller Kent Co
 Joe Welch
 Genaro & Bailey
 Musical Cuttys
 3 Collegians
 "Fizling The Furnace"
EMPRESS (sc)
 (Open Sun Mat)
 Orville & Frank
 Kato & Leighton
 Frazzoni Opera Co
 Ross & Ashton
 "Behind Footlights"
 5 Boys in Blue
PANTAGES (m)
 "Apple & Pear"
 Marian Munson Co
 Laurie Ordway
 Francis La Maire
 Belsac & Baker
Leavenworth
KEITH'S (ubo)
 Belle Baker
 Wanda & Stone
 Hans Roberts Co
 Claude Rapp
 Paulham Team
 Chief Capaulcan
 (Others to fill)
Mandan, N. D.
TOPIC (web)
 (17-18)
 Upton & Lagram
 Marie & Beare
 Howatson & Swaybelle
Marquette, Mich.
OPERA HOUSE (ubo)
 Galliarina 4
 2d half
 Palfrey Barton & B
Memphis
ORPHEUM
 Sabaret
 Old Soldier Fiddlers
 Will Rogers
 Lorraine & Dudley
 Sanders & Millies
 Les Yost
Miles City, Mont.
MILES (web)
 Van & Davis
 Great Herman Co
 2d half
 Totito Co
 McWill Stead & B
Milwaukee
MAJESTIC (orph)
 (Open Sun Mat)
 George Dannerel Co
 Howard & Ratcliff
 Wens Thompson Co
 Dena Caryll
 Friend & Leaser
 Whitlow & Duffy
 Kartelli
 (One to fill)
EMPRESS (sc)
 (Open Sun Mat)
 Spiesel & Mack
 Mendie & Nagle
 Gladys Wilbur
 Rose Tiffany Co
 McMahon & Chappelle
 Bounding Jordan Co
Minneapolis
ORPHEUM
 Mayhew & Taylor
 Lambert & Ball
 "Song Birds"
 Elsa Ruggier
 Leo Carrillo
 Juggling Millers
 Buckley's Animals

UNIQUE (sc)
 (Open Sun Mat)
 Sebastian Mill Co
 Brown & Blyler
 Bort Leslie Co
 Jennings & Dorman
 Jessica Troupe
Minot, N. D.
ARCADIA (web)
 Merle's Cockatoos
 Wood & Fox
 2d half
 Unholts Bros
 Juggling Mathieu
Monterey, Cal.
ORPHEUM
 Owen McGivney
 McConnell & Simpson
 James Cullen
 Myrtle & Daisy
 Silent Mora
 (Others to fill)
FRANCAIS (low)
 Castelane
 Canelas Littau
 Red Ransom 3
 Crawford & Montrose
 Kimball & Lewis
 The Tanakas
Moorehead, Minn.
LYCEUM (web)
 (Open Sun Mat)
 Robinson & White
 Stanley & Stuart
 Wallace & Cowles
COMSTOCK (web)
 Abrams & Budnick
St. Vernon, N. Y.
PROCTOR'S
 John Philbrick
 Mr & Mrs Ed Clark
 Chappelle & Moore
 "Wildcat Place"
 The St. Julians
 Harry First Co
 2d half
 Whirling Erifords
 Frank Palmer
 Sprague & McNeece
 Juggling De Lisle
 Mabelle & Ballet
 Pearl & Roth
 Wells Troupe
METROPOLITAN
 O. H. (low)
 Dancing Kennedys
 Leonard & Whitney
 Kenny & Hollis
 Robbins Horces
 (Two to fill)
 2d half
 Bessie's Cockatoos
 Jax Grady Co
 Illida Grady
 "Winning Widows"
 Jack Symonds
 Edwards Bros
 (One to fill)
Pine Bluff, Ark.
ORPHEUM (inter)
 Dickinson & Deagan
 The Holdsworths
 (One to fill)
Pittsburgh
GRAND (ubo)
 The Uesems
 "Three Types"
 Clara Inge
 Olga Petrova
 Hal & Francis
 The Vivians
 (Others to fill)
Plainfield, N. J.
PROCTOR'S
 Mme Marie's Circus
 3 Boyds
 J. J. Morrison Co
 Conroy & Wilson
 Dancing Chesters
 2d half
 Florence Opera Co
 Morgan Chester Co
 Campbell & Luckstone
 Lulu Blaisdell Co
 Seizer Bros
Portland, Me.
KEITH'S (ubo)
 Rae Eleanor Ball
 Will Oakland Co
 La Graciosa
 Frances Stevens Co
 Burns & Kisson
 Richard & Brandt
Portland, Ore.
ORPHEUM
 Catherine Countess
 Lillian Herkin
 Lew Hawkins
 5 Sullys
 3 Dolce Sisters
 The Brads
 Lennet Wilson
EMPRESS (sc)
 Willisch
 Mond & Salle
 D'Arcy & Williams
 "Night at Bath"
 Lew Wells
 Katie Sandwine
PANTAGES (m)
 Power's Elephants
 Otto Bros
 Benson & Belle
 Link & Robinson
 Dumitrescu Troupe
Providence, R. I.
KEITH'S (ubo)
 Sam & Kitty Morton
 John & Mae Burke
 Martin Lo Co
 Gardner Co
 Percy Warren
 Libby
 Bowman Bros
 (Others to fill)
Oakland, Cal.
ORPHEUM
 McFarland & Mmc
 Gould & Ashlyn
 Kennedy & Rooney
 Marshall Montgomery

Edna Munsey
Jack Hazard
 (Open Sun Mat)
PANTAGES (m)
 (Open Sun Mat)
 "Night in Mexico"
 Alex Kaminsky
 Hal & Secher
 Archer & Ingersoll
 Sam Hood
 4 Charles
Omaha
ORPHEUM
 Master Gabriel Co
 Nellie Nichols
 Mullen & Coogan
 Binns Binns & Binns
 Darrell & Conway
 (Others to fill)
Paterson, N. J.
EMPIRE (low)
 Gilmore & Castle
 Bankoff & Girle
 Donita
 Doc Cook
 Morrow & Harris
 Harry Thompson
 Japanese Dolls
 (One to fill)
Perth Amboy, N. J.
PROCTOR'S
 Minnie Palmer Co
 Fredo & Primrose
 Great Harrah Co
 Grace Pomery
 2d half
 Harry First Co
 Keely Bros
 Minotto
 4 Sterlings
 La Verne & Allen
Philadelphia
KEITH'S (ubo)
 Jack Wilson 3
 Barry & Wolford
 Albert Perry Co
 "Sergeant Bagby"
 Walter Van Brunt
 Sprague & McNeece
 Juggling De Lisle
 Mabelle & Ballet
 Pearl & Roth
 Wells Troupe
METROPOLITAN
 O. H. (low)
 Dancing Kennedys
 Leonard & Whitney
 Kenny & Hollis
 Robbins Horces
 (Two to fill)
 2d half
 Bessie's Cockatoos
 Jax Grady Co
 Illida Grady
 "Winning Widows"
 Jack Symonds
 Edwards Bros
 (One to fill)
Pine Bluff, Ark.
ORPHEUM (inter)
 Dickinson & Deagan
 The Holdsworths
 (One to fill)
Pittsburgh
GRAND (ubo)
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 Olga Petrova
 Hal & Francis
 The Vivians
 (Others to fill)
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 D'Arcy & Williams
 "Night at Bath"
 Lew Wells
 Katie Sandwine
PANTAGES (m)
 Power's Elephants
 Otto Bros
 Benson & Belle
 Link & Robinson
 Dumitrescu Troupe
Providence, R. I.
KEITH'S (ubo)
 Sam & Kitty Morton
 John & Mae Burke
 Martin Lo Co
 Gardner Co
 Percy Warren
 Libby
 Bowman Bros
 (Others to fill)

Regina, Can.
MAJESTIC (web)
 Cooke & Hamilton
Rice Lake, Wis.
LYRIC (web)
 1st half
 Raymond & Temple
Richmond
LYRIC (ubo)
 Valerie Burgess Co
 Robt E. Keese Co
 Crouch & Welch
 Adeline Francis
 Burton & Lerner
 Miljares
 Laughlin's Dogs
Rocheester, N. Y.
TEMPLE (web)
 Lady from Oklahoma
 Ward Baker
 Freeman & Dunham
 Leona Stephens
 Grant & Hong
 Cole & Denahy
 Paul La Croix
 3 Alex
FAMILY (low)
 McCarver
 Goldie Moore
 Noodles Fagan
 Dare Austin Co
 Pongo & Leo
Sacramento
ORPHEUM
 1st half
 (Same bill as at Stockton this issue)
EMPRESS (sc)
 (Open Sun Mat)
 Adelina Love Co
 Leo Beers
 Houghton Morris & H
 Edna Aug
 "Lube Kmas"
 Dancing Mars
Salem, Mass.
EMPIRE (low)
 Tony & Norman
 "Night With Sculptors"
 (One to fill)
 2d half
 Holmes & Hollister
 Rice Elmer & Tom
 (One to fill)
Salt Lake
ORPHEUM
 Maude O'Dell Co
 Jas J. Morton
 Chip & Marble
 Whitefield & Ireland
 Conlin Steele & C
 Clara Mccoon
 (One to fill)
EMPRESS (sc)
 (Open Sun Mat)
 W J Du Bois
 Smith Volk & C
 W. Lawrence Players
 Lowrie & Gardner
 Anthony & Ross
 "Court By Girls"
San Antonio
MAJESTIC (inter)
 (Open Sun Mat)
 Norries Baboons
 Baby Zelds
 Hayes & Johnson
 Richards & Kyle
 Augusta Petrova
 Burtrum Dean & R
 Curson Sisters
 Morgan & Rice
San Diego
EMPRESS (sc)
 (Open Sun Mat)
 Maglar Brothers
 Campbell & Campbell
 Cullen Bros
 Lester 3
 Lewis & Norton
 Dunedin Troupe
SAVOY (m)
 5 Piroscos
 5 Bragados
 Oxford 4
 Wilson & La Nore
 Bottomley Troupe
San Francisco
ORPHEUM
 Gallagher & Carlin
 John F. Conroy Co
 Joe Levy
 Nonette
 Muriel & Francis
 Bollinger & Reynolds
 Granville & Pierpont
 Lyons
EMPRESS (sc)
 Martini & Maximilian
 Ballo Bros
 3 Emersons
 Louise Mayo
 Sam Harlow
 "Bower of Melody"
PANTAGES (m)
 (Open Sun Mat)
 "Redemption"
 Romero Family
 Juggling Normans
 Kathryn Miley
 Vincent & Raymond
 La Tell Bros
St. Cloud, Minn.
IDLE HOUR (web)
 Mack & Phillips
St. Joe, Mich.
WEBSTER
 Jourdan 3
 Aerial Schenons
 Burns Koli Circus
 Billy Dohs
 Hayes & Wynne
St. Louis
COLUMBIA (ubo)
 Olga Netherlands

Olympia Girls
 Helen Schrader
 Zazelle Vernon Co
 Manning Moore & Arm
 Devine & Williams
 Ruth Royal
 (Others to fill)
KINGS (craw)
 Palakita Duo
 Duncan & Holt
 Minstrel 4
 Hal Davis Co
 SHENANDOAH (craw)
 Atlas Co
 Fred Le Duke Co
 Vera De Bassini
 MIKADO (craw)
 Union (craw)
 Zelfo & Elona
 Leora Beresford
 Smith & Harvey
 GRAYVOS (craw)
 Casino Co
 MONTGOMERY (craw)
 Johnny Adams
 Johnson
 The Bennetts
AVENUE (craw)
 Gertrude Dudley Co
 Transatlantic 3
 Steele & Mack
 Joe Remington
ARCADE (craw)
 Zeigler Bros
 Broce & Brannigan
 Sandy Shaw
BREEM (craw)
 Bell Barcus Co
St. Paul
ORPHEUM
 Blanche Walsh Co
 Carl Rosini Co
 Lane & O'Donnell
 "Lube Dickinson
 Delmore & Light
 Jeanette Francesca
 (Others to fill)
EMPRESS (sc)
 (Open Sun Mat)
 Girdler's Dogs
 Rich & Lanore
 C B Lawlor & Girls
 O'Brien & Buckley
 Adair Troupe
GAITY (web)
 Wm J Dyer Co
 Emmett Bros
 Kesterson Bros
 (One to fill)
 2d half
 Alcaraz 3
 Harris & Randall
 Clark & Williams
 (One to fill)
Schenectady, N. Y.
PROCTOR'S
 Meredith Sia
 Florence Opera Co
 Seltzer Waters
 Dorothy Culpis
 Whirling Erifords
 2d half
 Wright & Conrad
 Gaiety Trio
 Lillian Musette
 Kolo
 "Green Beetle"
Seranton, Pa.
POLIT (ubo)
 Chas & Fan Van
 Beaumont & Arnold
 Lockett & Warren
 Murray Sisters
 (Others to fill)
Seattle
 Horace Goldin
 Muler & Stanley
 Frederic Allen 2
 Boudlin Bros
 Shriner & Richards
 Pryons Canines
EMPRESS (sc)
 Trunk & Price
 3 Musketeers
 Mr & Mrs Fisher
 Dave Ferguson
 Diving Nymphs
ANTARES (m)
 8 Berlin Madcaps
 Alpha 6
 La France & McNabb
 Rena Arnold
 L. LaFayette
Sions City
ORPHEUM
 Wm J Dooley
 Ed Wynn
 Jack Kennedy Co
 G. McLaughlin
 "Rosa & Marcella"
 Ankar Bros
 Heuman 3
Soe, Mich.
STAR (ubo)
 Harry & La Salle
 Lorety & Dan
 Iolas Dogs
Spokane
ORPHEUM
 (Open Sun Mat)
 Bert Fitzgibbons
 Martin E. Johnson
 Daisy Leon
 Roberto
 Wilson & Pearson
 Mario & Duffy
EMPRESS (sc)
 (Open Sun Mat)
 Williams & Warner
 Frostick Hume & T
 Maurice Freeman Co
 Taylor & Brown
 Archie Gondall
PANTAGES (m)
 (Open Sun Mat)
 Riding Castellans

Walter Terry & Girls
Newsboy 6
 Lyons & Cullum
Stockton, Cal
ORPHEUM
 2d half
 Mile Dazie
 Austin Webb Co
 Lewis & McCarthy
 Stuart Barnes
 Hyman Meyer
 (Others to fill)
Superior, Wis.
SAVOY (web)
 Chas & Tigs
 La Belle Clark
 2d half
 Kesterson Bros
 Dave & Percy Martin
 4 Bards
 Lo Lotto
COSMOS
 Harry Hayward Co
 Jedewski Troupe
 Kolb & Harland
 Holden & Harron
 (Two to fill)
Whitman, N. D.
STAR (web)
 Unholts Bros
 2d half
 Merle's Cockatoos
Winnipeg, Can.
ORPHEUM
 Dr Herman
 Leonard & Russell
 Willa Holt Wakefield
 Chas & Van Usher
 McCormick & Irving
 Nelson & Nelson
 Coleman's Animals
EMPRESS (sc)
 La Laine Comiques
 Nestor & Delberg
Tampa, Fla.
LYRIC (ubo)
 Cesar Rivolt
 Johnson Horton & J
 Cycling Reynards
 The Dorlans
 Majestic 3
 (Others to fill)
Terre Haute, Ind.
VARIETIES (wva)
 Hueling's Seals
 Bond Benton Co
 Fay & Tennien
 Maximo Co
 Davis Bros
 2d half
 Black & White
 Jas Fulton 3
 Murray & Hill
 Don Fuleon
 (One to fill)
Thief River Falls, Minn.
LYCEUM (web)
 Robinson
 2d half
 Cody & Cody
Teledo
KEITH'S (ubo)
 Mr & Mrs J McGreevey
 Carmell & Harris
 Kolo
 Stan Stanley 3
 Apple's Animals
 (One to fill)
Toronto
YONGE ST (low)
 Cecil Elnard & Carr
 Knowles & White
 Frank Stafford Co
 Sadie Ott
 Ryan Richfield Co
 Frank McArthur
 Loring Troupe
 (One to fill)
SHEA'S (ubo)
 Lasky's "Red Heads"
 Kimberly & Mohr
 McDavitt Kelly & L
 Brice & Gonne
 Lynch & Zeller
 Swain Outman 3
Trenton, N. J.
BROAD ST (low)
 Pike & Callemme
 John Reynolds
 9 Krazy Kids
 Leona Guernsey
 2 Georges
 2d half
 Jugglign Nelson
 Gladys Vance
 Dixon & Dixon
 Simpson & Deane
 "Maid of Nicobar"
Troy, N. Y.
PROCTOR'S
 Young & Walby
 Wright & Conrad
 Halston Bros
 "Housa Jack Bullit"
 2d half
 Ruth Barne
 Mmc Mary Circus
 Winans & Casler
 Jack Marshall
 O'Neil Trio
Vancouver, B. C.
ORPHEUM (sc)
 Herma & Shirley
 J. McDonald
 "Canoe Pelier"
 Whyte Pelzer & W
 3 Yocaryas
PANTAGES (m)
 Taylor & Larna
 Roland Carter Co
 Tony Cornetta 3
 Hotty Irma
 Great Arn-sens

Victoria, B. C.
EMPIRE (sc)
 Aldro & Mitchell
 Ernest Dupille
 Orville Reeder
 Bernard & Lloyd
 Merlan's Dogs
Wahpeton, N. D.
BRAIN (web)
 2d half
 Woolley & Patterson
Washington
KEITH'S (ubo)
 Belle Story
 Edward Ables Co
 Harry Giffoll
 Lal Mon Kim
 "His Secretary"
 Merrill & Otto
 4 Bards
 Lo Lotto
COSMOS
 Harry Hayward Co
 Jedewski Troupe
 Kolb & Harland
 Holden & Harron
 (Two to fill)
Whitman, N. D.
STAR (web)
 Unholts Bros
 2d half
 Merle's Cockatoos
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 Leonard & Russell
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 Herma & Shirley
 J. McDonald
 "Canoe Pelier"
 Whyte Pelzer & W
 3 Yocaryas
PANTAGES (m)
 Taylor & Larna
 Roland Carter Co
 Tony Cornetta 3
 Hotty Irma
 Great Arn-sens

John R Gordon Co
 American Comedy 4
 "Day at Circus"
VICTORIA (web)
 Brighton 4
 Musical Wallace
 Lewis & Zoller
 Alice Webster
Worcester, Mass.
FOLLIES (ubo)
 Bernard Granville
 Hyman Adler Co
 Vinton & Buster
 Herbert & Goldsmith
 Roy Wilson & Tom
 Randall 3
 Maley & Woods
 (Others to fill)
Paris
EMPIRE
 (Dec.)
 (Etoile Palace)
 Otero
 Armand Franck
 Danvers
 The Pollas
 Sus Desgraves
 La Louise & Rhodax
 Nicolo
 Steffen Bros
 Joe Walling Troupe
 Luce Carl
 Les Mandos
COLISEUM (Dec.)
 John Henrys
 P Bojanowsky
 Sus Valroger
 St. Radhach
 Erestor Trio
 Ward Bros
 Joe Willing Co
 Amory Joanid
 Dambray Duo
 Honors Leprince

SHOWS NEXT WEEK.

NEW YORK.
ADELE—Longacre (17th week).
AT DAY—39th Street (11th week).
"CHILDREN OF TO-DAY"—(Louis Mann)—Harris (43d week).
"GLEN JOHN REGENCY"—Hudson (5th week).
GRAND OPERA—Century (14th week).
44TH STREET MUSIC HALL—(Eva Tanquary).
"HIGH JINKS"—Lyric (2d week).
HIPODROME—America (18th week).
"MADAM PRESIDENT (Fanny Ward)—Garlick (15th week).
"HOP O' MY THUMB"—Manhattan (5th week).
CYRIL MAUDE (Repertoire)—Walack's (7th week).
"NEARLY MARRIED"—Gaiety (15th week).
"OH, I SAY"—Casino (8th week).
"PEG O' MY HEART"—Cort (33d week).
"POTASH AND PERLMUTTER"—Cohan (19th week).
"PRUNELLA"—Booth (8th week).
"RACHEL"—(Mme. Kalish)—Knickerbocker (11th week).
REPERTOIRE OF SKETCHES—Princes (11th week).
FORBES ROBERTSON (Repertoire)—Shubert (12th week).
"SEVEN KEYS TO BALDPATE"—Astor (15th week).
"SWEETHEARTS"—(Christie McDonald)—Liberty (15th week).
"TANTE"—(Ethel Barrymore)—Empire (5th week).
"THE AUCTIONEER"—(David Warfield) (revival)—Belasco (12th week).
"THE FAMILY CUPBOARD"—Playhouse (15th week).
"THE LITTLE CAFE"—New Amsterdam (5th week).
"THE MADCAP DUCHESS"—Globe (5th week).
"THE PLEASURE SEEKERS"—Winter Garden (7th week).
"THE STRANGE WOMAN"—(Elsie Ferguson)—Lyceum (5th week).
"THE TEMPERAMENTAL JOURNEY"—Republic (15th week).
"THE THINGS THAT COUNT"—Elliott (2d week).
"TO-DAY"—48th Street (11th week).
"WITHIN THE LAW"—Eltinge (6th week).
CHICAGO.
"A MODERN GIRL"—Cort (4th week).
"THE ROAD TO HAPPINESS"—Garlick (17th week).
"SEPTEMBER MORN"—La Salle (1st week).
"THE THREE"—Olympic (3d week).
"THE POOR LITTLE RICH GIRL"—Powers (3d week).
"ROMANCE"—Princes (12th week).
"THE FIGHT"—Blackstone (2d week).
"THE TRAFFIC"—Hippodrome (1st week).
"FOLLIER"—Illinois (2d week).
REPERTOIRE—Fine Arts (5th week).
WINTER CIRCUS—Globe (1st week).
"THE BEAUTY SHOP"—Cohan's (10th week).
"GREEN BEETLE" IN POP.
 Schenectady, Dec. 10.
 A "No. 2" company of "The Green Beetle," framed to play over the vaudeville small time, is billed to show at Proctor's here the second half of the week.

NEW ACTS NEXT WEEK

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

Jessie Keller and Tommy Weir, Fifth Ave.

Les Jonley, Fifth Ave.

Claire Vincent and Co., Fifth Ave.

Henrietta Crossman and Co., Palace.

Cruikshank, Palace.

Hartley Wonders, Palace.

Four Sylphides, Palace.

Helen Hessler, Hammerstein's.

Kremo Family.

Acrobatics.

10 Mins.; Full Stage (Palace).

Palace.

The Kremo Family, from Europe, has been talked about over here for ten years past. This is their first American appearance. If the Family remains over here long enough they will be as well known on this side as they are in Europe, where they are famous as acrobats. No such speed in work has ever been seen on this side as is shown by the Kremos. They are always doing something, and most of their acrobatics has not been shown before. The "Risley" portion is the big feature and deserving of anything that may be said about it. Some of the "Risley" work is phenomenal. A triple somersault by the youngest of the nine people, from and to the feet of the cradle-bearer, is not even the best of the "Risley" tricks. One of the bearers holds five of the troupe on his feet. The Kremos have all kinds of acrobatic tricks, but little attempt is made for spectacular ground work. Such little things as two-highs are performed in the "Risley" routine, and in brief, this family does in "Risley" what many another acrobatic act is mighty pleased to be able to do on the floor. There are six men and three women. Tuesday evening they were dressed as though for a circus ring. It may have been only one of their working costumes, but didn't look any too well. The women are uncommonly comely for acrobats, with one of ample proportions. The best flier is the boy, about 18 years of age, but small. The Kremos live up to their advance reputation and that means much. It might be said they almost begin "Risley work" where the others leave off.

Sime.

"Winning Widows."

"Girl Act."

22 Mins.; Full Stage (Special Set).

American.

A revival of Eddie Clark's former vehicle, this time sponsored by Roland West. Herbert Terry has Clark's old part. He handles it satisfactorily, both in the numbers and in the tabloid character sketch of the race track tout. There are six girls employed, of the tall, slim, willowy show girl type, high in average of looks and active step-pers, with two changes of costume, extremely striking models and slit to disclose the "Widow's" curves. The same numbers have been neatly staged and the girls well trained. The American audience gave enthusiastic approval.

Rush.

Jesse Laaky Co.

"Eloping" (Musical Farce).

17 Mins.; Full Stage (Special Exterior Set).

Union Square.

Jesse Laaky "presents" his rather futile attempt to put over a slapstick farce with musical interpolations. The two principals are Berrick and Hart. The man is probably the same who played the fat man in "A Night on a Houseboat." The woman is pretty and an uncommonly graceful dancer. The real principal of the sketch is a prop horse. Berrick and Hart are an eloping couple. Auto breaks down near a farm house. They buy the farmer's horse without seeing it and afterward attempt to harness it to a cart. In an interval they are moved, for no good reason, to burst into a published song, accompanied by a dance. The rest of the affair consists of the antics of the horse. This act is said to have been taken from a skit in England, called "Harnessing a Horse," played by Will Evans on the other side, and reported to be the best thing he has ever tried. The Laaky idea is believed to have been "lifted," but is done so badly on this side, the sketch is not there. *Rush.*

Raymond and Bain.

"Locked Out" (Comedy Sketch).

17 Mins.; Two (Close in One).

Union Square.

A drop in "two" shows the front of two residences with "practical" steps leading up to the painted entrances. A clubman, in claw-hammer and top hat, arrives home in a brightly illuminated condition and after trying vainly to find the keyhole, settles on the steps to spend the night. The Girl (Miss Bain) arrives home at the next door house to find herself locked out and likewise settles on the steps. This situation forms the excuse for a quantity of conversational give and take, some fairly bright. Miss Bain has a number and the pair move out into one to finish before an olio drop. A slight story carried out consistently would stiffen the turn greatly. It apparently started out to tell a story and the sudden abandonment of the purpose was confusing. The pair aside from their vehicle do an interesting number. The story of "Locked Out" is not unlike "3 A. M.," played in vaudeville some seasons ago. *Rush.*

Reine Davis and Co.

"Un Peu d'Amour."

17 Mins.; Full Stage (Interior).

Union Square.

Miss Davis is now essaying a sketch, assisted by C. Morton Horne. The sketch doesn't particularly matter and Mr. Horne is purely incidental. Miss Davis's insistent beauty and her fine voice make up the deficiencies. There is some inconsequential talk in the sketch with an occasional laugh. The plot never gets anywhere, but the two principals sing three or four numbers most agreeably. A corporal's guard of apathetic auditors at the Union Square Monday evening expressed approval.

Rush.

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

Eva Tanguay.

Songs.

44th St. Music Hall.

Eva Tanguay has returned to New York, at the Music Hall this week, with new songs and freshly made clothes, and, vastly more important, also with the notable record of remaining out two seasons as an independent vaudeville star. A couple of lines in one of her songs read, "With the Vaudeville Trust I've had some fun, But, say, the fun's just begun." Those lines tell a lot, and Eva Tanguay's engagement at the Music Hall this week and next will tell more. It has been and it will be said Tanguay as a drawing card is in a class by herself. That is true, but it is equally true Tanguay turned down \$2,500 weekly on a long contract from the vaudeville managers, because she believed they were not according her proper treatment. Tanguay refused \$2,500 through Ethel Barrymore having been paid \$3,000 weekly in vaudeville. Tanguay received \$3,500 one week, in the summer at Brighton Beach. Miss Barrymore got \$3,000 every week she played. Tanguay said, as she drew more money at the box office of a vaudeville theatre than anyone else, she was entitled to as much as anyone else received. The managers wouldn't pay it. Tanguay quit, and went out to give evidence to the managers they had made a mistake. And she has. But not as easily as everyone believes. Miss Tanguay has pluck. If other vaudevillians had her stamina, the big time managers would be kept on their toes instead of their chairs. And the vaudeville actors would get their rights. Tanguay felt discouraged then, but she did not stop. Going once again on the road she did business, and coming back to New York this week, she is giving visual evidence she can do business, big business, right in the midst of New York's biggest big time houses—and at \$1.50. It has been a bad season, and Tanguay's road record is a wonderful one. She did \$12,000 at the Colonial, Cleveland, exceeding that at the Garrick, Detroit. In Columbus the Tanguay show started off well, but business slumped after Election Day in that City. VARIETY printed a report of business on the first two days, the paper going to press Wednesday. The following Monday we received a letter from a dramatic editor of a Columbus newspaper saying VARIETY had given Tanguay the best of it, that she did not do the business claimed. It was a personal letter, but was answered, saying VARIETY would give the best of it to anyone who had the nerve displayed by Tanguay in going out alone to fight the United Booking Offices (which is "The Vaudeville Trust" referred to in Miss Tanguay's lyric). And this girl deserves all the credit in the world, not because she draws, nor can sing eccentric songs in an eccentric way, nor because she is now advertising in VARIETY, but because she has the courage of her convictions, does what she says she will do, and will take a chance rather than be oppressed or taken advantage of. She is not doing all of this for herself alone. Tanguay has taught the U. B. O. a lesson, and it has sunk in. The U. B. O. can't boss everyone in big time vaudeville. Tanguay has told them that by

going out against them she is costing the big time managers money. The Tanguay lesson to the U. B. O. is not without its beneficial effect for other artists, whether they can see or appreciate that benefit or not. There is more than one big time act reading this who will feel ashamed for standing for the common abuses of the big time managers. They did it only through lacking the nerve of Tanguay. "Oh, she's got money" doesn't explain, for when a person has money, that person wants more. Many a vaudeville actor with a bank account has been browbeaten by the U. B. O. It's about time the vaudeville actor got the Tanguay spirit. It's something worth having. You breathe for yourself with it, stand by yourself and no one steps on your toes with impunity. B. F. Keith has spent millions advertising "B. F. Keith" for American vaudeville. Tanguay is as well known in it with one-fifth the time spent playing that Keith has devoted to his business, and "Tanguay" in "inside vaudeville" will never be forgotten. She did something. Others may have tried it, but not for the same cause. In the act Tanguay is doing at the Music Hall this week are all new songs, excepting "I Don't Care" for the final encore. Her best melody is "Sticks and Stones." It has a good swing that may be whistled. "I Want Someone to Go Wild with Me," "It's All Been Done Before But Not the Way I Do It" and "There's a Method in My Madness" are numbers with lyrics along the usual Tanguay line, these very aptly written with several laughs in them. In the "Method" song Miss Tanguay sings that if the audience could get her salary, they would be looney too. Tanguay is doing a brief recitation, "And Here's to Your Folks," that she gets over as well as she did "Clams." Her clothes are wonders of designing skill. In the second dress Miss Tanguay appeared as a widow, and for the last song came out in a white gown and bridal veil. Tanguay must have felt elated twice Monday to see those audiences and hear that reception afternoon and night in a theatre located within plain sight of the United Booking Office suite. For a girl to fight the United Booking Offices while hundreds of men are bending their knees! Give it to Tanguay for that, if for nothing else. *Sime.*

Phascial Armond.

Impersonations.

5 Mins.; Full Stage (Special Set).

Union Square.

Phascial Armond does only five minutes, but in that short time he gets over a dozen or more impersonations. It's just one celebrity after another. Some of his personages the audience had to take rather on faith, such as Frederick the Great, who hasn't figured prominently in the movies or Sunday supplements of late, the King of Servia and the like, but only a few seconds were devoted to each subject. It cannot be said that Armond's attempt at President Wilson was eminently successful. The speed of the act saved it. It should be a winner on the popular priced circuits. A busy youth and a woman acted as Armond's assistants. Armond is part of Herbert Lloyd's show. *Rush.*

Cressy and Dayne.

"The Man Who Remembered" (Comedy Drama).

Special Set.

Palace.

The special set of the exterior and interior of a grocery store that Will M. Cressy is carrying for his latest vaudeville playlet should return him a sufficient income weekly to allow of his presenting the piece gratis for the managers. About half the set is taken up with advertisements from general advertisers who will pay to have their wares forced on the attention of vaudeville audiences twice daily. The story is of an old groceryman, who is beset by a female drummer to buy anything but particularly cradles. Her mother is manufacturing them at York, Pa. Hiram Howe (Mr. Cressy) is running his grocery store at Bradford, N. H. He won't buy. She cannot prevail upon him to do so. He says he's the meanest man in New Hampshire. The Cressy sketches he and Miss Dayne play are written by rule. Cressy has a formula. It may be a map or diagram. Whatever his character, the remainder is the same. Opening scene, arrival of Miss Dayne, cross fire, red fire, pathos, slow finish, usually anti-climax, and in this instance Cressy has made the finale silly by a picture sheet on the window of the grocery store. On it appears the picture of Mary Carter's mother, whom Cressy loved in his younger days. She left him with Carter, a clerk in the store. He's sore, is Cressy, but finally the sheet writes out the wire he is sending Mary's mother to ship on a carload of the cradles. It's an idea that Bert Levy can claim, the wire writing, although it may be credited to the moving picture man who first used the insert-captions on the reels. Cressy has had his day in vaudeville. It has been a long day, and the rube character that Cressy is able to play in one way and one key only is as tiresome to those who have seen Cressy before as his visible playwrighting. If Cressy can give the vaudeville managers new audiences, he is entitled to engagements. But perhaps he is still working for the old salary and that may be some inducement. *Sime.*

Captain Anson.

Monolog.

17 Mins.; One.

Fifth Ave.

Captain Anson, billed as "The Grand Old Man of Baseball," is offering a monolog by Geo. M. Cohan. The talk is all right in its way, but the way Captain Anson gets it over is no riot. He appears to have plenty of confidence and goes so far as to announce he knows he is good. However, he gets the sympathy of the audience by telling them he is old and poor and needs the money. As many fell for it, the Captain captured plenty of applause. At that he has a little something on Rube Marquard for dancing, but you can never be forgiven for that recitation. Capt. So long as the public doesn't take him seriously as an actor, Captain Anson can get by on his reputation as a famous ball player. He has played in the west. This is his first New York showing. *Plain Mary.*

Morrissey and Hackett.

Songs and Talk.

17 Mins.; One.

American.

A couple of newcomers who give unusual promise. They are a clean cut young man with a notable gift for smooth comedy and a splendid voice and a young woman of bubbling youthfulness and really startling blonde beauty. They have a lot of uncommonly bright exchange of talk in which the man discloses a good deal of skill in putting over bits of eccentric fun-making and extreme nonsense with a curiously effective blending of "nut" comedy and polite juvenile methods. The girl's voice is sweet, but rather thin, but she feeds lines gracefully and fulfills her whole obligation by her mere presence. The pair have been about only a few weeks and will probably remain in the small time only long enough for some musical comedy manager to look them over. They are well worth a look in for a trial as minor characters in a musical show. *Rush.*

Joe Fields and Al Hawthorne.

"The Never Mind" (Travesty).

18 Mins.; Full Stage (Special Set). Union Square.

Joe Fields was formerly of Fields and Gallagher; Al Hawthorne of Hawthorne and Burt. The Gallagher connection immediately suggests that "The Battle of Bay Rum" furnished the inspiration for the nautical travesty which is the vehicle of the new partnership. There is a decided similarity in the finish of both sketches. Both acts use much the same variation of the familiar burlesque undertaken bit as the finale, although the Fields-Hawthorne arrangement is much more elaborate. There is, however, no evidence of the new sketch containing any of the Gallagher and Barrett talk, nor does it infringe on the roulette-compass. Fields, of course, appears in his familiar Dutch character, while Hawthorne plays the straight. Tangled talk involving the confusion of "The Never Mind" (the ship's name) was good for laughs, but the dialog was not otherwise uproariously funny. What laughs the pair won were mostly due to Fields' method of delivering gags. The turn fairly accomplishes its purpose, which is to deliver a quarter hour or so of go-as-you-please burlesque. *Rush.*

Adair and Wyant.

Singing, Dancing.

7 Mins.; One.

Man and Woman, classy dressers, good appearance. Give the impression, through style, of being better vocalists than is actually the case, which helps materially in vaudeville, especially in the three-a-day, where the act would shine lustroously. They waltz gracefully while singing. Their whole act savors of style. *Jolo.*

Rose Melville had made up her mind to return to the stage in a revival of her old play of "Sis Hopkins." After engaging a few players she suddenly decided that she would abandon the revival for the present season.

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

ALL FOR THE LADIES

About Women—Mostly

By PLAIN MARY



Nora Bayes (Palace) has adopted the Parisian style of powdered hair. While it is attractive, it has a tendency to make Miss Bayes appear older than she really is. Miss Bayes is wearing a white gown of moire silk with frills of chiffon and corsage of lace. Ermine trims the skirt. Rene Deitrich (Wright and Deitrich) wears a becoming gown of black and white charmeuse, also a dainty frock of white lace and pink crepe de chine. Wright and Deitrich do much hugging and kissing on the stage. They explain to the audience they are married. I wonder if they are as affectionate off-stage? It looks good if it can be done. Lorraine Lester (with the Harry Tighe act) is neat in a simple little gown of white crepe de chine and flowered chiffon, with a black lace Dutch cap. Miss Lester is cute and never forgets it. Some of her poses are perfect. Nellie McNeece (Sprague and McNeece) is very chic and fresh looking in a pretty white soubret dress. A small white cap decorated with two ostrich feathers is worn also. The Kremono family of acrobats are in need of new costumes. The present wardrobe won't do for first class American vaudeville. Bert Errol wears a gown of white satin decorated with rhinestones, also a coat of crystal cloth. The program says he has a Tetrassini voice and wears gorgeous gowns. The voice is there, but I wouldn't go so far as to say the costumes were gorgeous. Oh, I say, Bertie, old top, your shoes are a trifle sloppy, and we're very particular about our boots in this country.

Daisy Humphries is back in town, having journeyed all the way from Paris to act as Godmother to Blanche Bates' baby, who is to be named shortly. The event is to take place at the home of the Creel family at 39 West 67th street.

Amelia Stone (Colonial) looks well in a peach charmeuse gown trimmed with skunk, a large chiffon muff and a becoming black velvet hat. A blue chiffon and gold lace evening gown is another of Miss Stone's dresses. Belle Story is charming in an evening gown of pink silk velvet, with a corsage and overskirt of cream lace. Rhinestones are used to trim the corsage. Marie Sabbott is pretty in a dancing frock of white and silver. The Great Richards (pardon me for mentioning you with the ladies) has some good looking wardrobe. He seems to favor purple.

I see Cissy Loftus and her Chicago-physician-husband have been divorced.

The professional dancers seem to be as envious of one another as they are jealous. The other evening when a man was waiting on a dancing floor

to join one of the dancers, she sent a waiter over to him with a request to please leave the place. (He did not leave.)

Blossom Seeley (5th Ave) looks well in an afternoon gown of white charmeuse with a wide girdle of dark blue velvet, and later, in a flowered chiffon trimmed with pink. Elida Morris is always well dressed. She makes several pretty changes of costume. Cora Clinton (with Maud Hall Macy) plays the part of Jenny Casidy, "a high flyer of the underworld." She makes up for the part perfectly, including the gaudy finery and diamonds.

"The Winning Widows" (American) are six good-looking show girls who wear nice clothes. There is not much to the act. The girls simply line up and sing three numbers led by a nifty-looking little fellow. The girls first wear black satin and brocade velvet dresses and small turbans to match. The next change is to purple and black gowns with black velvet hats. Miss Hackett (Morrissey and Hackett) is neat in a blue crepe de chine dress, over which is a coat of crystal and net. Francesca Redding and Co. were one of the laughing hits of the American show. Miss Redding causes much amusement with her long-trained gown.

Eva Tanguay and her road show opened at the 44th St. Music Hall Monday. As usual there was a large audience to welcome her. When Miss Tanguay made her appearance at the matinee, the applause was deafening and the popular star was forced to wait some time for the audience to quiet down. Showers of rice and white flowers were thrown to Mrs. Ford by women in the stage boxes. For her first song ("I Don't Care") Miss Tanguay wore her wedding gown and veil, also a wreath of orange blossoms. She made a very attractive bride. Mrs. Ford is wearing all new costumes and singing all new songs (before the last one). The first costume is of orange velvet, trimmed with white fox fur. The second is a white chiffon and black lace. A third is of silver, and another one of gold. They are all made a la Eva Tanguay, and everybody knows what that means. She looked spick and span in each dress. The Musical Nosses appeared in what the program says is "A Picturesque Idyl, In Old Seville," but the only touch of Spanish is the scenery and costuming. With the exception of one number The Nosses play all brass instruments and whoever heard of saxophones in Spain? But they are a real good turn. Hylda Hollis in her sketch entitled "Who's Afraid?" looks well in a gown of pink silk and chiffon. At the finish of her single turn Miss Tanguay received 14 floral pieces, among them a bridal bouquet of lilies of the valley.

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EVA TANGUAY SHOW

(Estimated Cost of Show, \$4,700.)

Eva Tanguay is playing the 44th St. Music Hall this week on the strength of her drawing powers. She is depending entirely upon herself, bringing in her road show with but two acts held over from last week's Music Hall bill. These are Bernard and Weston and the Three Ernests, the last two acts on the bill.

Eva Tanguay in songs (New Acts) closes the first part. Later she and her husband, Johnny Ford, appear in a waltz and mixed Tango that don't mean a great deal excepting to show Tanguay in the present fad. She is sufficient in her song repertoire for any audience, for Tanguay can draw and at \$1.50 gave the Music Hall Monday a larger attendance than it has held any day since opening with vaudeville.

The second half of the Tanguay show is far superior to the opening part, which is only saved by Miss Tanguay. That is for New York City, anyway. Miss Tanguay's second week here should be made as strong as possible in the bill, for Tanguay will pull by herself and should be aided as much as possible. She advertised and billed herself around town in a way to teach the Music Hall management something in that vaudeville department. No chances should be taken on business holding up, for Tanguay is playing between the Palace, Hammerstein's, Fifth Avenue and Colonial, all opposition houses to the Music Hall that have strengthened up against her.

The Nichols Nelson Troupe opened the show. It's a hoop rolling and diabolo act of five boys, with some good swift passing of hoops (the same as though clubs were being handled) for the finish. The passing work should be extended. The Orlando Trio, in songs, were "No. 2." Hylda Hollis and Co. in the "No. 3" position played a sketch "Who's Afraid?" The Musical Nosses were after intermission. They are about the best straight musical turn in vaudeville, and with the special set, add "sight" to the turn. The Quintet have good ideas on music. Their act brought out the brilliant work of the drummer Miss Tanguay carries with her. She got him from College Inn (Chicago) orchestra and he was well worth taking.

Johnny Ford in his "piano-act" with Ray Barton at the instrument did very well, but overstayed just a trifle, though the demand was there. Mr. Ford is improving as a "nut" comedian, and works the "nut stuff" as well into his dancing, an excellent idea. There is no one else just now doing what Ford is on the stage. The Bonamor Arabs made plenty of noise and performed acrobatics in the customary Arab style, and Brady and Mahoney, away down late, did extremely well in the spot. This is the same good straight and Hebrew, both firemen. The Hebrew comedian is without facial make up, and they scored despite the late hour. On earlier would even have been to their advantage. But the audience were satisfied with the bride, and they liked the bridegroom, too, so "The Honeymoon Engagement" as the Tanguay week is programmed, got a splendid send-off. *Stms.*

THE THINGS THAT COUNT

What a flock of sheep that "first night" crowd is! Let a "white slave" play be put on and they will assume a mood befitting the event; let a "clean" play, such as "The Things That Count," be offered and you will find them wandering about between the acts and sighing as they remark: "What a welcome relief."

"The Things That Count" was given a single performance a little over a year ago under the title "Mrs. Xmas Angel." Later it was done at Mrs. Jay's Little theatre in Philadelphia (or maybe the Quaker City presentation antedated the metropolitan premiere under the title "Mrs. Henneberry's Christmas"). Arnold Daly appeared in both presentations.

Just why William A. Brady could see enough in the piece to give it another hearing is not easily discernible, unless he figured it might appeal to the populace around the Yuletide. "The Things That Count," written by Lawrence Eyre, is an expurgated, Americanized adaptation of that clever French farce "The Secret of Polichinelle," and in the purifying and bringing up to date of the foreign classic much has been lost. The comedy of the present vehicle savors altogether of vaudeville. It consists mainly of what is technically known as "crossfire" or "give-and-take" dialog.

Then again, most of the characters are inconsistently or extravagantly drawn. The closest approach to a genuine human being was the role portrayed by Alice Brady—that of a chorus girl who had married the son of wealthy parents who had cast the young man off. The man died, leaving her with a child, which she supported by taking in sewing. The principal (practically stellar) role, that of the wealthy mother of the boy, is admirably played for comedy by Florence Arnold. But the part is so thoroughly inconsistent as to be ridiculous. One moment she's a dear, sweet old lady, and the next a termagant.

There were a number of other parts and character roles, all flamboyantly drawn, with the possible exception of an Italian woman, played by Idalene Cotton. A quartet of precocious children serve to carry out the idea. They are a tiresome lot.

"The Things That Count" will probably not remain long with us. *Jolo.*

AMERICAN BEAUTIES

By Tommy Gray.

Before reading any further see who wrote it—get it? Well, now we can speak in confidence. It was this way. We were having lunch with *Stms* (Yep, he took the check without a murmur) and we said, "There's a show at the Columbia this week that I wrote, are you going to review it?" (Thinking we could "fix" a notice!) He said, "You wrote it?" "Well, review it yourself."

So here it is, and if we do say so ourselves, it is a very good burlesque show. We admit it.

Edgar Bixley is the featured comedian, with his well-known tramp make-up. He makes them laugh right out loud in their seats. Here's a comedian who can do everything. When he sings

he can be heard four blocks away. He does his specialty, playing most of the instruments in the orchestra, and closes the show with his "Madame Melba" burlesque—Bixley is a show himself. Lew Hilton, chief aide de comedy to him, is one of the funniest Hebrew comics we have ever seen—he has a very funny personality and knows how to make audiences show their dental work by causing them to laugh long and loudly. (We think we write better reviews than *Jolo*.)

George Banks is the straight man, and a regular one, too. He talks so you can understand him, sings and dances very well and doesn't say "Certainly not, my boy, you're all wrong" when explaining something to the comedians. This is a novelty, and, another thing, he wears a Tuxedo and evening dress, and they both fit him perfectly. Dave Mallen plays a hick bell boy and Dave puts it over. He used to watch George M. Cohan a lot, Dave did—and, well, of course, George is pretty good too.

The women principals (here is where we have to be careful) are four in number, and all "some lookers" (all right so far girls, isn't it?). Mae Holden (what's the idea in Gray mentioning her first?) is a gingery soubrette who plays a "nut" part, sings three numbers, and has three or four changes of costumes (*Plain Mary* can do this dress stuff better than we can), all of which look very nifty—she has a good idea of comedy and stands out very strongly in the show. Miss Holden will be heard from in show business. (We think we write better reviews than *Dash*.)

Maudie Heath has class (much abused word) stamped all over her. Besides her articulation is perfect. You always understand her, either in dialog or song. She wears a white costume in the second act that—well, we always remain for the number and we saw the show many times. Gertrude De Vere makes them sit up the way she dances. Gertie is built on the Demi Tasse order (meaning small, neat and cute), and she plays a part well. The prima donna, Adele Archer, has an exceptionally good voice and appearance. She assists Bixley and Banks in a trio number that stopped the show Monday night (and always does, by the way).

The show has the most youthful burlesque chorus seen here this season and about the best drilled. None belie the lyrics of "My Chicken Farm" number sung by Banks. (Is that all right, girls?) (We think we have it on *Rush*.)

The costumes are bright and up-to-date, the scenery is all new and the numbers well chosen.

Oh, the book—well, of course, we hate to talk about that because we wrote it, but we caught B. E. Forester (the fellow who owns the show) laughing twice, and if you know him that's a record. There are no "table-scenes," shirt-on-the-back, water - in - the - hat, choke-him-better-than-you, or "nance" bits—the comedians do not call any of the chorus girls "A fat-son-of-a-gun" and there is no wet paper used—all the laughs are legitimate (*Mark* can't review as good as us) and free from suggestiveness, so we think it's a very good book. (How modest that boy is.)

STAGELAND STARS

There is no pretence about Blanche Baird's "Stars from Stageland." It's a rough-and-ready burlesque troupe and there is nothing up its sleeve to deceive you. The two-part arrangement is a grade of numbers, choristers, glittering principal women and familiar comedy hits.

Blanche Baird holds the center of interest without in any way forcing her presence on the audience. She knows burlesque tastes and plays accordingly. Her gowns are designed to deliver a maximum jolt. The model she wore for the finale of the show was a wonder in this respect. It was a much-less-than-knee length tunic and skirt of what appeared to be sure enough ermine cut to the most startling display of gleaming, shapely back, an effect which was all to the Kitty Gordon. Also Miss Baird was guiltless of stockings, or even socks, for a bare instep peeked from between the laces of her high shoes. The whole costume scheme is designed along the same candid lines.

The 20 chorus girls appear several times barelegged, even to the two heavyweights, the weightiest pair that ever escaped "Krausmeyer" Watson's "Beef Trust." The other women principals are Marie Bucher and Clara Gibson, both spirited dancers and, for burlesque purposes, good singers. One of the chorus girls figured in a small bit during the burlesque (the arrest of a bogus count) who could be given further prominence.

For the purposes of the Progressive Wheel's clientele at the Gotham in Harlem, the Blanche Baird scheme of plenty of numbers, plenty of feminine display and a wealth of comedy works out most satisfactorily, even if the dressing is designed rather for plenty of striking "flash" than esthetic beauty and the comedy framed along the more familiar lines. The chorus shows eight or nine changes.

There is no suspicion of cheating on the pay roll, for there are at least six principal men. Their voices give weight and power to the singing ensembles and there the usefulness of three of them ends. The funmaking falls upon Eddie Dale as a Dutchman, resembling somewhat in method Al Shean. He extracts many legitimate laughs and pulls a great many more by roughhouse clowning and the familiar sort of ad lib nonsense. Tom Beeson, Jr., is a fair Irishman. There is practically no "book." Books are coming to be regarded as a handicap in burlesque, anyway, so the circumstance in this case is really an asset.

In the search for numbers, some one has used a retentive memory. In the list were "Everybody's Doing It" and "Ragtime Soldier Man." There is rather an unusual finale for the first half, when Miss Baird handles a current popular ballad as a solo, working it up with four of the men principals, disposed through the audience as "plants." Interest was well nursed along by the working up process.

Gibson and Dunn did nicely in a singing and dancing specialty during the first part, in which also Miss Baird contributed a piano turn alone. There was no olio. *Rush.*

DARKTOWN FOLLIES

J. Leubrie Hill must be the colored George M. Cohan. Hill wrote the book, lyrics and music of "My Friend From Kentucky," played in "The Darktown Follies" at the Lafayette theatre, on upper 7th avenue. He also staged the piece and is the principal comedian in it besides.

This Hill man did rather well in all departments. In numbers there are two or three extremely likable, while in the staging Mr. Hill placed the best put-on song ever seen in New York, at the very close of the show, 11.25, and it holds 'em in. It is on the lines of the close formation of all choristers, in this instance including all the company, who march on and off the stage snake-fashion, with a swinging, swaying movement that calls for a few steps by the left foot of each person every little while. It is preceded by active work by the choristers in the same number, and the whole effect is well worth the wait.

The entire chorus of "The Darktown Follies" is made up of workers and the numbers are lively. "Rock Me in the Cradle of Love," "Good Time While I Can," and "Waiting All Day Long" scored. Mr. Hill could not be proclaimed entirely original in his music, but he blends beautifully. "The Gay Manhattan Rag" as the opening ensemble for the second act started off well.

After all, however, the comedy of the piece carries it and gets the most. "My Friend From Kentucky" is peculiarly fitted to entertain the Lafayette audience, which has a colored clientele. It would appear from the reception given Mr. Hill's company and the size of the audience that colored folk prefer to be amused by their own people. Mr. Hill as a Dame and Julius Glenn (formerly of the Whangdoodle Four) as the lazy husband (who wanted to marry a chicken and almost committed bigamy) simply tore the house apart in their scenes together and whenever on the stage alone. Mr. Glenn did good work throughout. Hill had no trouble at all. He talks very little in the character, but does some pointed pantomimic playing, besides which he has his points built up to where a single word from him will bring a howl.

Sam Gaines did excellently as an old colored man and got laughs on his own. Will Brown was the "straight," the "dandy coon," and nicely put over a good number named after the show's title.

Some young people are employed as children. One, a sort of Topsy, has defined comedy ideas.

The women are not overclever, and cannot match the men of the company, excepting Jennie Schepar, as Madame Langtree, a mulatto who could easily pass for a white girl on the stage.

Anna Cook Paulsey is the prima donna. Somewhat unusual with colored shows, this one has no striking voice. Miss Schepar also has a wardrobe. Some of her gowns, said to have been brought in by her from the other side, made the general dressing of the show look quite ordinary by comparison. The production end is not elaborate, but that was not ex-

pected since the show started on a shoestring. It is getting over now, playing to 10-15 matinees and 15-50 (boxes) at night, doing around \$4,500 on the week. The Lafayette holds 1,400 on two floors.

This company is drawing a light sprinkling of whites, and that seems likely to be increased, though the colored people of the city will doubtless hold the company in for some time yet. They get three and one-half hours of entertainment for their money. The performance could easily be drawn more closely together, but maybe the neighborhood likes a long-bargain show.

A word should be said for the orchestrations. Jas. J. Vaughn, the colored musical leader of the well-playing colored orchestra, arranged them.

As a colored entertainment "The Darktown Follies" could hardly be excelled for good fun and music. And it is going to push Mr. J. Leubrie Hill strongly into the limelight. The boy seems to be there always. *Time.*

PALACE

(Estimated Cost of Show, \$6,400.)

Funny bill at the Palace this week. It looks as though they crowded up the show and then didn't know what to do with it. The Pathe Weekly opened, a brilliant move. The people were yawning before the program proper started. Harry Tighe and Co. in their \$1,000 act, were "No. 2." A "dancing violinist" was inserted into the bill Tuesday evening to open the show. He looked good on the Palace stage, at \$1.50 top.

Mr. Tighe didn't appear to have much interest in his work, and no one could blame him. That, with an inferior company, didn't pull the sketch out, although likely in a more fitting position it would have held up. Bernard Granville was "No. 3," playing without a pianist, but using a couple of recitations or recitative songs in addition to his "speech." Granville looks and does much better without a piano accompaniment.

Norah Bayes caught "No. 4," and did about 30 minutes. The Bayes act really ends after the first 14 minutes, when the drop descends, but Miss Bayes ballyhoos it along by requesting the audience to select songs, which she picks out herself. A couple of new ones were in use Tuesday night. While singing "Sweden," Miss Bayes seemed to be "kidding" her husband, Hal Clarke. Chris Schoenberg, at the piano, is the only continuous worker in the turn. When not playing the instrument he is leading the orchestra. To do the latter, Mr. Schoenberg climbed over the footlights into the leader's chair, and back again, an ungraceful and unbecoming stage bit, but that is not the accompanist's fault. Miss Bayes' gowns were made by L. P. Hollander, New York, the program says. They didn't keep Mr. Hollander very busy that day, for so far as seen, Miss Bayes has only worn one and the same dress in vaudeville.

The Kremo Family (New Acts) started off the second part and gave it a lively send off. Horace Wright and Rene Dietrich, with songs, were next, Mr. Wright appearing in character costume twice, but each time before the

same drop. The singing did well enough. They have a cute song for the finale, with overmuch kissing in it. Miss Dietrich does nicely with her upper tones, but should carefully watch her lower notes. They are faulty. Cressy and Dayne (New Acts) were next, followed by Bert Errol, the English female impersonator.

Errol has the wrong idea about his act. He discloses, too, that it is a masquerade. Errol has the best singing voice of any impersonator in this class, in fact no other approaches him, but he must give a straight act to get full value. The minimum of comedy obtained only farther injures the general result. Errol did well at a late hour. He should have had a better position. Sprague and McNeece, roller skaters, closed the show. They are dressing and setting the act very well. The Farber Girls, billed, did not appear. Fair house at the Palace Tuesday evening. *Time.*

UNION SQUARE

One thing that must be said for the Square show this week is that it does move right along. The nine-act affair took an even two hours to work from overture to pictures. The opening was delayed until 8.30 o'clock and the picture drop slid into view about 10.30. The selection disclosed a good average of comedy, plenty of brightly dressed women and a plentitude of singing, feminine entertainers and dancing. If it lacked anything it was variety of offering.

Late in the bill there were four man and women teams with singing sketches, not to speak of Lydell, Rogers and Lydell, two men and a woman and Herbert Lloyd with his four girl assistants and the dancing novelty of Ernie and Ernie at the opening. A dramatic sketch playlet might have broken up this sameness of offering, but there was none.

The bill represented a minimum of cost, for five of the nine numbers were new acts. There was nothing to represent a drawing card or a feature to exploit.

Phascial Armond, Reine Davis, assisted by C. Norton Horne, Raymond and Rain, Jesse Lasky's "Eloping," and Fields and Hawthorne are under New Acts.

The attendance was the worst the Square has seen since it began its to-boggan. At 8.20 a count showed less than 200 persons in the orchestra and balcony, by 8.45 the total had climbed to about 400, including Nick Norton and a delegation from the U. B. O. There was evidence of plentiful paper at the box office.

Henry and Frances scored the hit of the evening with Herbert Lloyd, in the difficult position of closing, doing only fairly in spite of the swift series of comedy surprises. Lloyd holds closely to his familiar routine—burlesque movies, multiple shirt fronts and travestied vaudevillainies.

Lydell, Rogers and Lydell do nicely with their blackface turn. The talk does not scintillate with special brilliancy, but the nonsense with the comedian draws laughs. The straight man of the trio does a capital bit of soft shoe stepping. The comedian's dance might be given more emphasis. *Ruah.*

FIFTH AVENUE.

The show this week at the 5th Avenue is tiresome, and that is putting it mildly. It starts at 7.45 at night and 1.40 in the afternoon, a new arrangement. At least half of the audience missed the first four acts. It may have been they were not aware of the alteration of time, or else had heard about the show.

The three baseball player acts on the bill didn't draw any extra business, judging by the size of the house Monday night.

Captain Anson (New Acts) was in sixth position, Dooin and McCool, seventh, and Rube Marquard, eighth.

By the time Marquard and Seeley appeared the audience was tired of baseball. The team do the same act as of yore. Rube doesn't improve as an actor, and if it were not for Miss Seeley holding up the turn he would be hopeless. Rube has a good natured smile, though, and that helps some. His tango at the finish is a scream.

Dooin and McCool are showing the act they have had for a couple of years. They work like full fledged actors now. The men talk a lot about baseball and recite. Two ballads are the feature of this act. The singing is not bad, that is, if you are not too particular.

Lillian Lorraine is the headliner. She was received rather indifferently, although a few song "pluggers" did their best to make the applause sound big. Miss Lorraine is not using the picture frame she had at the Palace a few weeks ago. It was much better than the present arrangement (a house drop and plush curtain drapery). The song Miss Lorraine handles best is "Daddy Did a Wonderful Thing." In this number she wears a taffeta hoop skirt and makes a pretty picture.

Maud Hall Macy and Co. presented "The Gray of the Dawn," a playlet of the under world. The sketch is good but there is quite a little of the Ten, Twent and Thirt acting about it. Clarke and Verdi, "The Wop Comica," were the laughing success of the show. They have some new talk mixed in with the old. Two of the new lines are very funny. It would not be just fair to print them, as there is always some one on the lookout for new material cheap.

Van and Schenck closed the show, a funny position for an act in "one." The boys are good entertainers and held the audience to the finish. The young man at the piano appears to think quite well of himself.

Elida Morris did well in fourth position and was one of the brightest spots on the bill. The Four Bards were third. If they had closed the show it would have made a better ending. Robins, imitator of musical instruments, and Karl Grees made good in the early part. *Plain Mary.*

PLAYING TWO WEEKS.

Business has been so good with the Elsa Ryan "Peg O' My Heart" show in Ohio that two weeks' stands have been routed, the first to start Dec. 15, at Cincinnati.

HIGH JINKS

"High Jinks" as revealed at the Lyric Wednesday night under the managerial tutelage of Arthur Hammerstein, cuts some pretty capers musically, and on its tuneful numbers and the individual work of Elizabeth Murray won big favor on its premiere here. As far as the comedy is concerned, she comes close to being the whole show, although Tom Lewis struggles manfully with a role which gives him little opportunity.

Musically, "High Jinks" bounds across the footlights aided and abetted by an augmented orchestra that never lost a chance to make the principal melodies tinkle through one's mind. The "High Jinks" number at the opening unfolds a pretty refrain that is repeated throughout the production to good advantage. On top of this is a captivating waltz song, "Is This Love at Last?" sung by Mana Zucca. This young woman makes a nice impression on voice and looks but seems to have considerable conceit.

Another sizzling hit was Miss Murray's "Jim" number with the chorus. It's a winner, but goes over with more impetus through Miss Murray's individualism. In the second act she scores again with "I'm Through With Roaming Romeos." In fact the show sagged when she was absent.

"High Jinks" is foreign in composition with some American atmosphere, some slang used by Burrell Barretto and Tom Lewis in their respective American roles, pleasing outdoor scenery, and a plot that runs much like those that have passed in review before. There's talk of scandal in Dr. Thorne's (Robert Pitkin) home life and he evolves a plan to escape the proposed vengeance of a sizzling, sputtering Frenchman (Ignacio Martinetti) by palming off another woman as "wife." A mistake brings two women as the supposed Mrs. Thorne and with the real Mrs. Thorne on the war path, trouble ensues until all is righted.

There's not much to the plot but some funny clowning by Miss Murray as the Irish-brogued Adelaide Fontaine. The music is the piece de resistance.

Praise is due Emilie Lea for a clever acrobatic dance, while Ada Meade acquitted herself creditably as Mrs. Thorne. Snitz Edwards bobbed in and out as the sawed-off German, his best "bit" being in the tango number with Miss Meade and the chorus in the second act.

Summing "High Jinks" up, the music and Miss Murray will carry it along as far as blase Broadway is concerned. The piece is in three acts, the lyrics by Leo Detrichstein and Otto Haverbach, and the music by Rudolph Friml. *Mark.*

"SWEETHEARTS" EAST.

"Sweethearts," the Christie McDonald show, is not going to the Pacific Coast, although she will troupe as far west as Kansas City. The show plays its first out of town date after New York in Washington Jan. 4, playing split weeks in the east before going into the Illinois, Chicago, for a four weeks' engagement. From Chicago the show goes to the Olympic, St. Louis, and on to Kansas City.

HAMMERSTEIN'S

(Estimated Cost of Show, \$4,100.)

Willie Hammerstein had an expensive show booked in for the current week, but it was cut some \$1,500. The Lady Stewart Richardson booking was withdrawn and Mae Murray and Carlos Sebastian substituted. But William Morris refused to give his consent for permission of his star steppers to play almost directly opposite, so Ralph Herz was shoved into the breach. After Monday matinee Grace Wilson fell out of the program. In its present shape it is not a good Hammerstein show.

Billy Tucker, billed as the ex-light-weight champion of England, opened at 8.05 with a bag punching specialty, during which he showed the knockout blows employed by the various "champs," past and present. But among them he failed to reveal the one that deprived him of first place in his field of endeavor. Cody followed the slide singer with some rapid colored chalk drawing while singing. Hanlon and Clifton followed with their artistic acrobatic turn.

Woods and Wyde, a man and woman singing, dancing and talking act in "one," with a special drop, offer a turn along new lines. On later they would probably have scored. "Motoring" secures as many laughs as ever. The Meredith Sisters sang and displayed scenery and anatomy. Harry Gilfoil was his usual hit and Anna Held's daughter closed the first half. The act shows a very pretty set and is well produced. The six girls and Bobby Watson, who assist her, contribute no small share to the generally good effect of the turn.

Fred Bowers and his company opened the second section. Bowers has the good sense to surround himself with clever entertainers and to give them full leeway without "hogging" the centre of the stage. The result is a good, fast offering. Ralph Herz, with his familiar recitative monolog, during which he rhymes "good" with "food," fared not as well as usual. Murphy and Nichols are presenting "The School of Acting" with its travesty on the conventional American flag "kind applause" finish. Dobbs and Ryan, a pair of comedy tumblers in "rube" make-ups, did four minutes just prior to the pictures, leaving the stage at 11.15, the earliest show at Hammerstein's in many moons. *Jolo.*

STRAND STILL FREE.

The new Strand, in course of construction, is still undecided in the matter of its opening attraction, through the failure of J. J. Rosenthal to complete his negotiations for the bringing to New York of his Frisco Gaiety company.

The management is now considering a proposition from the western Metropolitan Grand Opera Company, now in Los Angeles, and which has played an extended engagement at the Tivoli, San Francisco, to come to New York, under the direction of Leoncavallo, and present grand opera at the Strand at popular prices, the orchestra to be set at \$1 a seat.

Vaudeville and pictures will likely be the policy, however. The proposed roof garden will be abandoned.

OBITUARY

John H. Whallen, of the Whallen brothers, who own the Buckingham, Louisville, and was one of the largest holders of stock in the old Empire Circuit Company (Western Burlesque Wheel), as well as one of its organizers, died in the Kentucky city last week. He had been ill for several years with a malady which became acute ten days before his death. Besides his theatrical interests, Mr. Whallen was a power in city and state politics.

J. White McKay, also known as McIlwraith, a cabaret singer in the Hotel Schadt, Scranton, Pa., died in the State hospital there late last week, due to an overdose of a drug. McKay collapsed in a Scranton cafe. He was 21 years old and a native of Brooklyn.

Lucius Foster, father of Pearl Black and Linda Foster, and himself a veteran circus man, died in Lancaster, Mo., Dec. 1. He was 64 years old.

The mother of Donald Fisk died Dec. 4 in Billings, Mont.

Mrs. Helen Sinclair Carlton, dramatist, died in New York Dec. 1 at her home, 112 West 109th street, New York, following a stroke of apoplexy.

Katherine Krystyn, mother of Chris. Cornalla, died Nov. 28 in Chicago.

Fannie Trumbull De Noe died Dec. 2 at her home in Centreville, Ind., after a prolonged illness.

Charles Cromwell, manager of "The Dandy Girls" on the Progressive Wheel, died Tuesday in Toronto. He was taken ill Friday night.

Jacob Ackermann, father of Ben Hassan (Hassan and Roedel) and Lottie McCree (Bailey and McCree), died at his home in Cincinnati, Dec. 1.

Mrs. Florence Worden McGregor, wife of Edgar J. McGregor, 2d, stage manager for Charles Frohman, committed suicide Sunday by leaping from her home on the seventh floor of the Riviera Apartment house on Riverside drive, New York. She had been a sufferer from nervous disorders. She was a musical comedy principal before her marriage.

Richard Whitestone Tully, a California notable and father of Richard Walton Tully the playwright, died Sunday at his home in Sierra Madre, Cal. 78 years old. The news reached his son upon his arrival in Montreal where he witnessed the first performance of his new play, "Omar, The Tentmaker" Monday evening.

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 Singer, mgr.; agent, Orph.)—A pretty good all-around bill with Marie Lloyd at the top and living right up to expectations. Her routine of gingersly lyrics seemed fully appreciated by the capacity house. She plays the Majestic next week. The practical bit of the bill, figuring from a vaudeville standpoint strictly, was none other than Edmund Hayes and Co. in "The Piano Movers," a satire in the vernacular by the principal himself. It's one of those comedy vehicles that appeal to every section of the house, fit to hold a feature spot on the best bills and sure enough for several returns to similar results. By far one of the best comedy skits the Palace has carried this season. The Ten Olympia Girls opened the program with a lot of songs and dances, the stereotyped ensemble numbers without any variation to lessen the monotony. It seems this sort of turn has run the big time gamut. They failed to arouse anything bordering on enthusiasm. Ruth Roy, a comedienne with an expensive wardrobe, was a decided hit in the second niche, her layout of numbers, barring her encore song which has become a thing of the popular past, measuring right up to her exhibition. She did wonderfully well, nevertheless. Aladar De Sio, a violinist, pulled down a safe and sane hit, while Fiddler and Shelton shared the comedy honors with Hayes. Next to closing they measured up to their usual standard with a little to spare. The Three Beautiful Types, a Laaky production, made a mediocre closer, being nothing more or less than an elaborated version of a French idea introduced and stolen in this country several seasons ago.

MCVICKER'S (J. C. Burch, mgr.; J. L. & S.)—Tango dancers had the lead in the bill and Andre & Sherri were the dancers. They did their work in a spot and were graceful, although they did nothing vastly different. They were warmly received, however. Nan Halperin, who was recently seen in one of the leading roles of "A Broadway Honey-moon," sang and did some impersonation. She has a fresh and unaffected way with her and she did find it hard to interest her audience at the last show on Monday night. Lind, who does female impersonations, was featured and his act, which is big and showy and well dressed, pleased. Lind adds toe dancing to his other accomplishments. The Tasmanian Van Dieman Troupe of acrobatic dancers were lively and went with a rush. Harry Antrim sang and whistled and entertained with more or less success and Norton & Earl sang and danced more. Mortimer & Jefferson were near the end of the bill and the Seven Parisian Violets also had prominent place. "My Dixie Dad," a sketch played by Mr. and Mrs. James R. McCann, found

favor. The pictures offered were excellent and the program ran smoothly. The last show did not draw an overflowing house, but nearly all the seats were occupied until the close of the last act. *Recd.*

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—"Neptune's Gardens" had the big place in the bill and, while it was a big novelty and did excite considerable wonder, it hardly seemed worth all the work, worry and trouble it took to get the tank and other paraphernalia in readiness. The stage had to be altered and it took a crew of men several days to get the apparatus in shape. Naturally the act had to close the show. It was received with enthusiasm, although it was not the riot everybody expected. The remainder of the show went rather well. Belleclair & Burns, an act, opened with a good showy work. McMahon, Diamond & Clemence got over well with their singing and dancing and talking novelty, called "The Scarecrow." The young woman in this act is as limber as the proverbial rag, and in the wild dance that formed one of the features of the act she did some excellent work. James F. Kelly and Emma Pollock held the boards in next position with some snappy talk and the three DuPont Boys in neat and snappy dancing, made a decided impression. In "B" spot Anna Lehr and her company enacted a playlet called "Little California." This act was full of melodramatic situations. Mexican costumes and Mexican oaths. It got a fair hand. James T. Hurry and Mercedes, who got over nicely with their miniature musical comedy billed as "Springtime." Their songs and patter pleased. Dunbar's Nine White Hussars, a musical team, opened slowly and did not seem to excite much interest, but they kept getting better and better until they closed with a smart hit, and proved one of the best things of the afternoon. Howard & Ratiff were on next to the big act where they offered their "The New Sensation" which got by. It was a hard bill to work, and it was not well put together. The house on Monday afternoon was of fair proportions. *Recd.*

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—McIntyre & Heath, return engagement in "The Hand Tree." **AUDITORIUM** (Bernard Ulrich, mgr.).—Chicago Grand Opera Co. in rep. **BLACKSTONE** (Augustus Pitou, Jr., mgr.).—"The Fight" opened Sunday night with Margaret Weyerly as one of the principals. **COHAN'S** (Harry Rabinowitz, mgr.).—Raymond Hitchcock in "The Beauty Shop," a good show doing good business. **CORT** (U. J. Hermann, mgr.).—"A Modern Girl," strong play drawing moderately well.

TALKS TO THE PROFESSION

By OTTO HENRY HARRAS

After reading my talks for Oscar Leon numerous persons have asked me if I had given up writing on vaudeville. Decidedly not.

As I have been convinced in Oscar Leon's method and knowing his work to be legitimate and honest I decided to express his views under my signature.

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NEW YORK CITY

It is announced "The Natural Law," tried out in Minneapolis, will be brought to Chicago soon.

"Truxton King," playing for some time in the outskirts, closed Monday night at South Chicago.

The Chicago Theatrical Protective Union will hold its annual ball at the Coliseum Annex, Feb. 19.

Johnny and Emma Galvin will appear at the Colonial in their tabloid, "Little Miss Mixup," beginning Dec. 20.

R. E. Harmeyer, for ten years at the Studebaker and Fine Arts theatres, is now the manager of the Langley.

"When Dreams Come True" will come to the American Music Hall for a short stay after "The Ham Tree" departs.

Cora Greve, a south side society girl, has gone in for the vaudeville and made her debut this week at the Colonial.

The Studebaker is dark again, but will open next Sunday with Richard Carle and Hattie Williams in "The Doll Girl."

W. C. Hoffman, formerly with the Saxe Amusement Co., Milwaukee, is now manager of the Drexel for Alfred Hamburger.

Pavlova drew two large audiences at the Auditorium on Sunday when she offered her dancing program in that house.

LeMont Snell, widely known as a box office man in Chicago, has been made assistant treasurer of the Majestic theatre.

Charles Richman and Marie Nordstrom will be the chief players in "Bought and Paid For," which will come to the Olympic Dec. 14.

Ben Hottinger, one of the best known stage hands in Chicago, is playing the role of Neptune in "Neptune's Garden" at the Majestic this week.

Kilmt and Gazzolo are planning to send out two more companies to play "Little Lost Sister." One will open in Rockford, Ill., Dec. 19, and the other will open Christmas Day.

Plans were accepted this week and contracts issued for the building of the new Miles, Toronto, which will have a seating capacity of 2,300. It will of course be booked through the Keefe office.

Rose Marie Bain, a Chicago girl 18 years of age, has been "discovered" by Emma Trentini, and the young singer will understudy the prima donna at matinee performances of "The Firefly."

The New York and Western Booking Agency has added three new houses to its books, the Austin theatre at Austin, Ill., as well as the States and Monogram theatres in this city.

William C. Elmendorf is in town paving the way for George Sidney who will play his 1913 edition of "Rusky Izzy" at the Victoria next week. The show will also have a week at the Imperial.

Two important openings are scheduled for next week. Dave Lewis will be seen in his new musical comedy, "September Morn," at the La Salle, and the Globe will open with its new Winter Circus.

Andreas Dippel, formerly general manager of the Chicago Grand Opera company, announces that he is going to go into the comic opera field. He announces that he will produce only operas of the better class.

Halton Powell's new tabloid, "Never Again," with Eastwood Harrison featured, opens at the Harrison, Waukegan, next week, while "Bright Eyes," a Woolfolk tabloid, opens at Michigan City next Sunday.

The Hippodrome, Peoria, booked through the Earl J. Cox office, has simply changed its policy to a split-week, playing vaudeville both halves and not pictures the first three days, as stated in this column last week.

SAN FRANCISCO

By HARRY BONNELL

VARIETY'S

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nard Reind. The skit pleased immensely. Houghton, Morris & Houghton were a strong closer with their cycling novelty. Edna Aug was vigorously applauded. The Three Dancing Mares put over a neat and artistic turn. Leo Beers was fairly well received. Adelene Lowe and Co. opened satisfactorily. The Napoli Duo, added, was entertaining with its instrumental and vocal music. "In Laughland," a musical comedy, presented by Bothwell Browne, had the closing spot, being pretentious and meritorious. Alexander Kaminsky had his violin music encored. "The Sacrifice" failed to start anything. Raymond Whitaker, a former eastern stock lead, had the principal role. Sam Hood was well liked, while the Four Charles did satisfactory work in the opening position. Archer and Ingersoll were generously applauded. The Milan Maids were out of the bill and Oliver Reese, an Australian baritone, filled and gave satisfaction.

ORPHEUM.—Taylor Granville and Laura Yerpont offered "The System" and the underdog skit went over strongly. Lyons and Yerpont were a hit. Edna Munsey did not appear. Kennedy and Rooney were assigned the opening and did fairly well, although the spot was against their turn. Marshall Montgomery scored while Gould and Ashby were again successful. Marie McFarland and Madame ? repeated encores of previous week. Jack Hazard got a moderate reception. The LaToy Brothers filled in the closing place and well received. Flynn and McLaughlin, added Sunday, were closed Monday, the claim being that the pair refused to cut their routine.

CORT (Homer F. Curran, mgr.; Shuberts).—Alice Lloyd Show, (first and only week).

the local dailies panned his exhibition to a crisp the next morning.

The Anthon show, with Howard Foster and some members of the Foster-Elliott company, closed Nov. 21 in the Chelalis, Wash., after a tour of the northwest.

The marriage is reported of Chester (Chet) Steven, a Coast stock actor, and Lucille Lillianfield, understood to be a non-professional. The event took place in San Rafael, Cal.

After a brief and unsuccessful effort to launch a pop burlesque stock venture in Sacramento, the Dillon and King company has returned to the Garrick theatre in Stockton.

"Tom Moore" is announced as the opening week's bill of the Andrew Mack engagement which commences here at the Savoy Jan. 4. W. A. MacKenzie will continue as the Savoy resident manager.

The list of sailings Dec. 2 for Honolulu included Mr. and Mrs. O. M. Walsh, Jack Houston and Teresa Sweeney, who are booked to do a grand opera singing turn there for the Consolidated Amusement Co.

James Magrath, the producing comedian of the Lyceum pop burlesque theatre in this city and who was assaulted recently by thugs, is reported to be convalescing. The other day he was removed from the hospital to his home in Oakland.

John J. Flammer, who came down here out of the northwest some time ago with the

slave charge. The complainant is Lillian Slager, of New York, who is alleged to have been found in Stockton, Cal., lately by her brother after a continual search of four years. Wolborsky may be reported.

General Manager J. J. Rosenthal received a wire early last week from Marie Dressler to the effect that the combined presence in Denver of ex-Governor Sulzer of New York and "We Lure!" made that city so warm that she has gone to Colorado Springs with her husband for a few days before going on to Frisco to confer with the Gaiety theatre management.

Wolf Wolborsky, the actor vocalist, who is locked up here in the city prison on a charge of having violated the so-called "white slave" law, has been sued lately by the complainant for \$4,000, an amount alleged to have been taken from her during the last two years. The prisoner's account here in a bank has accordingly been attached by local attorneys for the Slager girl.

Arthur R. Sheppard, American representative of the Brennan-Fuller Australian vaudeville circuit, is going to his himself eastward to Chicago after all, and is planning to leave here shortly after his next consignment of acts for Sydney, Dec. 16. It appears that a booking affiliation has lately been effected between his circuit and one of the small time circuits in this country, which makes the shift of booking headquarters over here imperative.

When the Ventura sails Dec. 16, the passenger list will most likely include the Five

While it is definitely settled that "Mutt and Jeff" will follow "The Common Law" here at the Savoy, there is a probability that the Andrew Mack engagement will be entirely cancelled. George Mosser is reported to have insistently demanded that the Mack opening take place Dec. 22 as originally scheduled instead of two weeks later. On the other hand, Lessee Hostwick of the Savoy, with an apparent display of good judgment, wants Mack and his players to come in on Jan. 5, following the holiday period, when theatre box office conditions always take a slump. The Savoy management is still holding the January time open for the Mack show early this week, but unless Manager Mosser recedes from the stand he has taken, it will most likely be filled with some other attraction.

The new faces now noticeable in the line-up of "The Candy Shop" at the Gaiety are Ethel Hoyer, moved up from the chorus to the part lately played by Peggy Lundgren; Helen Goff, former Kitty Gordon understudy to the prima donna role just vacated by Gene Luneka; Reese Gardner, lately of the Oliver Morosco forces at the Burbank theatre in Los Angeles, to succeed Franklyn Farnum; and Frances White, this last year a member of several Coast "pop" burlesque companies and more recently in small time vaudeville, now the successor of Byrdine Zuber, heretofore the Gaiety ingenue. In every instance the changes appear to have been made without weakening the show, and a couple of the shifts have wrought what looks to be an improvement. Gardner and White are acquitting themselves admirably and only

PETE MACK

Another agent 68 W. Washington St.,
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Harry Marks, office manager (formerly
associated with Proctor enterprises).

WANTED to hear from big features Booking everywhere

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—Mrs. Fiske, in "The High Road" (first week).

GAILETY (J. J. Rosenthal, gen. mgr.).—"The Candy Shop" (eighth and last week).

ALCAZAR (Bianco & Mayer, mgrs.).—Vaughan-Lytel stock (seventh week).

SAVOY (W. A. McKenzie, mgr.).—"The Common Law" (first week).

Fred. Henderson of the Orpheum Circuit is on a trip to the east.

Joseph Cohen, the new president of the Consolidated Amusement Co. in Honolulu, is expected to arrive here Dec. 19.

Alexander Pantages has not announced a successor to Guy Woodward, manager of the local theatre of that circuit.

Katherine Dillon has succeeded Pauline Hillbrand as leading woman with the Kirby stock company in Stockton, Cal.

Lillie Brooke, an English "single," arrived here last week from Australia. She is scheduled for an early opening on one of the "pop" time circuits.

Madame Nellie Melba and Jan Kubelik were the double attraction here in Dreamland Hink Dec. 7 and they are to repeat next Sunday at the same place.

Dr. Eddy, an itinerant medium, gave a public seance here Nov. 30 in the Cort. One of

Burna-Pelky pugilistic combination that showed over the Pantages circuit, is now advertising agent and chief ticket taker here at the Gaiety theatre.

James Keane, head of the Keanograph Moving Picture Company, the new studios of which have lately been completed in Fairfax, Cal., is now in the east on a mission of purchasing operating equipment. He is expected back here some time around the holidays.

"A Wife Wanted," which left here a few weeks ago under the managerial direction of one Ben Ferner, was last reported among the downstate "tanks," but minus Ferner. According to the company's stationery, a Gus Hinocke was the nominal manager.

On a complaint made by Myrtle Kellet listed as a chorus girl in some production of Eureka, Cal., was arrested last week in Seattle and brought here by the Federal authorities to answer to a charge of "white slavery."

A set of feature films have just lately been completed here of Jack London's new story, "John Barleycorn." They are in five reels and a majority of the scenes are reported to be laid across the Bay in Oakland. The next London novel to be "filmed" is "The Valley of the Moon."

Jakub Wolf Wolborsky, said to be an opera singer, was arrested here last week and held by the local authorities to answer a white

Merry Youngsters and the Romano Brothers who are booked for a tour of the Rickard Vaudeville Circuit in Australia. On the same boat several acts are scheduled to depart on a tour of the rival Brennan-Fuller time. These include: The Carport Brothers, Gardner's Bull Dogs, Rosa Valeria Sextet, E. Trovatore Trio, Foster, La Mot & Foster, and Relini.

The Los Angeles opening of "The Candy Shop" at the Morosco will be celebrated Dec. 15, the farewell performance of the successful eight weeks' run here at the Gaiety taking place the night previous. The new Gaiety, "The Girl at the Gate," will have its initial performance Dec. 16, although it will be shown first to the thespian public of Stockton and San Jose, Cal. Dec. 13-14, respectively. The O'Farrell street playhouse will be dark on the intervening night when the company is to go through a complete dress rehearsal.

Quite a bunch of artists returned to these shores from Australia last week on the Ventura. They include the Vic Hugo Negro Minstrel Troupe, Mr. and Mrs. Earl Flynn, Great Martynne, Collins and Hart, and Chas. Lloyd, chief of Laskey's "Hobbes." Lloyd was accompanied by his wife, whose illness is understood to have necessitated his return at this time. The act remained in Australia with another man in Lloyd's part and is expected back a month hence. Matthews and Mack are reported to have been scheduled to return on the same steamer, but missed it through the late arrival of a connecting train in Sydney.

need to overcome an unnatural staginess to get into the excellent class. Particularly is this noticeable of the former, who should also abandon the untimely practice of slurring the notes in his songs. If the management concludes to keep Miss Goff permanently in the prima donna role in this piece, Miss Luneka, who is under a season's contract unless sent for by Werba & Leischer, will most likely be used here in the new show "The Girl at the Gate." There is considerable talk of Tom Waters not going to Los Angeles with "The Candy Shop," but the name of his possible successor is unannounced. The late reports say that Reese Gardner is liked as well by the management that he is to be cast in the new offering, and one Eddie Santley will be the juvenile in Los Angeles. Will Philbrick is expected to leave for the Southland with his old associates, although rumors have had it that he would not. The line-up in every other respect is confidently expected to remain intact. Charles Judel will, in all probability, be seen here in the old Philbrick part in the new show.

LOS ANGELES

BY JACK JOSEPHS.

ORPHEUM (Clarence Drown, mgr.).—Dec. 1 Kathryn Kidder, scored; Shung Hwa Comedy Duo, well liked; James J. Morton, hit; The Blank Family, good; The Three Ellisons, received; Clara Morton, second week, registered; Chip & Marble and Conlin, Steele & Carr, held over.

EMPRESS (Dean Worley, mgr.).—"Court

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by Girls." good; Anthony & Ross, laughs; "Nature's Nobleman," by Walter N. Lawrence Players, well liked; Gardner & Lowrie, fair; Smith, Voelk & Cronin, entertaining; W. J. Dublin, clever juggler.

PANTAGES (Carl Walker, mgr.).—Allsky's Hawaiians, playing a return engagement, very good; Bobby Robbins, billed as a character actor and comedy singer, was appreciated for his good voice; Robert Carter & Kathryn Waters, fair; Piccolo Midgets, nice appearance, get over; Dorothy Vaughan, pleased; The American Trumpeters Trio, open.

HIPPODROME (Lester Fountain, mgr.; agent, W. S. V. A.).—Aerial Bartlett, well liked; De Von Sisters, very good; Harold Holland & Co., in "The Earl and the Maid," fine; Irving Roth, hit; Abram & Johns, fine sketch; The Claytons, good; Reckless Vernons, interesting.

MAJESTIC (Joseph Montrose, mgr.).—"The Merry Countess." Current, "The Blindness of Virtue."

MOROSCO (Chas. Eytan, mgr.).—Kitty Gordon and Morosco Co. in "Alma, Where Do You Live?" (2d and farewell week).

BURBANK (Oliver Morosco, mgr.).—"Mrs. Wiggs." Stock house Co. (2d week). Current, "Little Miss Brown."

MASON (W. T. Wyatt, mgr.).—Dark. Current, "Mutt and Jeff."

AUDITORIUM (L. E. Behymer, mgr.).—Western Metropolitan Grand Opera Co. (2d week).

CENTURY (Loewen Bros., mgr.).—Burbank.

LYCEUM (Quinn Bros., mgrs.).—Pictures.

The Little Theatre, management John H. Blackwood, will open late this month. The first play will be John Galsworthy's "The Pigeon." The seating capacity is 334.

Kitty Gordon completes her special engagement this week (Dec. 1) with the Morosco Co. This also marks the farewell of the Morosco stock company. Many of the players will be seen in "Help Wanted" in Chicago.

Herbert Standing, and his eight-year-old daughter were injured in a street car collision at Santa Monica last week. Mr. Standing was a member of the Morosco Stock Co., and is the father of Guy Standing.

PHILADELPHIA

By P. B. DANA.

KEITHS (Harry T. Jordan, mgr.; agent, U. B. O.).—Although Fritz Scheff was advertised as the real headliner, the honors fell to Paul Morton. This comedian, with the aid of Naomi Glass, made a real hit and rather dimmed the success of the Viennese star. Fritz rendered some tuneful numbers and appeared in dainty costumes, but the pretty little prima donna was received mildly. The balance of the bill was good, and included Jack E. Gardner in songs and recitations; Madden and Fitzpatrick in the Xmas play, "The Wanderers," and Paul Seidman's Poems in Marble, which was the artistic number on the bill. Sherman, Van & Hyman sang songs that amused and the Kaufmann Troupe of cyclists scored one of the big hits of the show. Mayme Remington and picks were well received. The acrobatics of Montambo & Wells were entertaining.

GRAND (F. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—Another excellent bill and big attendance Monday. Wm. A. Weston & Co.; Haviland & Thornton; Billy (Sweden) Hall & Co.; Kill Kare Kouple; Roy La Pearl; Combs Brothers.

WILLIAM PENN (William Miller, mgr.; agent, U. B. O.).—The big act at this show was Bart McHugh's latest contribution entitled "The Song Writers' Revue," in which a

dozen capable vocalists and musicians were employed, among them Charles Shisler and Gus Bankhart. Fred Dupres, Daniels & Conrad, Lockett & Waldron, Blake & Allen and Wm. Morris.

BROADWAY (Joseph Cohn, mgr.; agent, U. B. O.).—This new house is getting the business and an improvement is noticed in the bills. This week's bill is headed by Victor and his musical melange, introducing a score of clever artists, who in conjunction with appropriate melody, costume and scenic surroundings, present a number of patriotic tableaux showing interesting and momentous periods of the country's history from 1776 down to date. An artistic combination altogether that well deserved the applause it won. The bill is well balanced. "Mother Goose," a sketch by Al White's company of youthful players, pleased both the young and the old. It was a good act. "The Grafters," a comedietta that offered a good vehicle for Ernest Carr and company pleased. DeWitt & Stewart had a great deal to say in humorous style, while the Amazons did a thrilling trapeze and flying rings act that was skillful. An enjoyable act was likewise provided by Morris & Allen.

Fritz Scheff was a big disappointment to the large audiences that turned out to see this Viennese star in her initial performance in vaudeville.

"The Passing Show of 1918" is on its last week at the Lyric where Evelyn Nesbit Thaw will open next Monday matinee. Already a large advance sale is indicated.

"Little Women," with their hoop skirts and quaint conversations, left the Adelphi rather unexpectedly at the end of last week. It was said at the box office that it was necessary to close to make some necessary repairs to the house prior to the coming of "Within the Law," which is booked to begin next Monday. "Little Women" was not a big attraction from a box office standpoint.

Eleanor Gates, author of "We are 13" now playing at the Walnut, was guest of honor at the Drama League affair on Wednesday afternoon. Miss Gates, by the way, is a former newspaper woman, and many newspaper women were invited to meet an honest-to-goodness playwright who is successful.

The Philadelphia Theatrical Treasures' Club

and their friends will invade New York Jan. 10, 1919. Every one in the party will be equipped with a toy musical instrument. A band of ten men will head the delegation. More than 100 men will make the trip. A committee appointed by President Fred Nathan is arranging a number of unusual features for the trip, which will be made on a special train.

Roy La Pearl, "The Singing Blacksmith," appearing at the Grand, has asked permission from the city authorities to allow him to stand on the rim of Penn's hat on top of the City Hall tower and sing a ballad there. He claims to have the biggest voice in the world and will take this method to prove it. The court yard is almost 600 feet below.

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.

COLONIAL (Charles J. Rich, mgr.).—"The Lady of the Slipper." Run will probably be good for at least another month.

HOLLIS (Charles J. Rich, mgr.).—Nazimova in "Bella Donna." Slump this week, last of engagement. House will probably be dark next week.

PARK (Charles J. Rich, mgr.).—"Stop Thief." fourth week. Business fair considering conditions past fortnight in most houses.

BOSTON (A. L. Levering, mgr.).—"The Wild" slumping falling off but house still has the heaviest patronage in town. Low price scale holding amount gross receipts down, however.

TREMONT (John D. Schoeffel, mgr.).—"Damaged Goods," with Richard Bennett drew capacity last week with a turn-away Monday, Tuesday, Friday and Saturday nights because of the storm of discussion over it. This week is doing big and next week, the last, will probably fall off materially.

SHUBERT (E. D. Smith, mgr.).—"A Thousand Years Ago." Starving. Very blue.

MAJESTIC (E. D. Smith, mgr.).—"The Great Adventure." Only opening of the week. Business only fair.

CASTLE SQUARE (John Craig, mgr.).—Stock "Sag Harbor." Capacity.

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"The High Life Girls."
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"Ray Foster Girls."
GAIETY (George T. Batcheller, mgr.).—
"Girls of the Gay White Way."
CASINO (Charles Waldron, mgr.).—Al
Reeves Beauty Show. Big business.
PLYMOUTH (Fred Wright, mgr.).—The
Henry Jewett Players in "The Broad High-
way." Business bad, but attraction will be
played this week and next, finishing his two
months' engagement, thus guaranteeing Henry
Jewett's invasion of Boston as a filver.

"Damaged Goods" was intended to go on
tour through New England after closing in
Boston Dec. 20, but instead it will again re-
turn to New York, where it feels the field is
far from exhausted.

Louisa May Alcott's "Little Women" comes
to the Majestic Dec. 22. Much interest has
been displayed in the reviews of the produc-
tion.

Next week John Craig in stock will use
"The Strange Adventures of Miss Brown,"
and his Christmas attraction, his annual mu-
sical venture, will be "Miss Pocahontas."

Joe Knowles, the artist who claims to have
lived for two months as a primitive man in
the Maine woods, without clothing, weapon or
utensil, and who was featured in Keith's pet
Boston house, is now being accused of being
a second Dr. Cook. The United Booking
Office featured him to the skies, enlighten-
ing the credulous Keith patrons with his
stories of having slain a bear single-handed
and with having caught a deer with his bare
hands and killed it by breaking its neck.

The new Cort theatre, which will be com-
pleted within a month will have as its man-
ager Fred Wright of the Plymouth, which is
controlled by the Lebliebers. Wright will swing
simultaneously the Lebliebers house and the
Cort house. The rumor that there was
handwriting on the wall of the Plymouth is
not taken seriously, despite the terrific slump
made for the house's reputation during the
past two months by the Henry Jewett Play-
ers. Wright's Lebliebers contract has about
seven more years to run, and in addition, he
has a considerable sum invested in the house.
It is reported.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B.
O.).—Cross & Josephine, easily won a hit
through their varied cleverness and good ap-
pearance; Imhof, Conn & Corinne, good; Ar-
thur Deagon, big applause; Max & Mabel Ford,
well dressed turn, and clever stepping should
assure them plenty of time; Chas. Leonard
Fletcher, well received; Spencer & Harry
Thriller, very clever.

APOLLO (Fred E. Moore, mgr.).—"Tote,"
with Frank Lalor, 8-10 (premier); "The Mas-
ter Mind," with Willis Granger.

There is well-founded rumor the Garden
theatre's opening date has been indefinitely
delayed. The new house was to have opened
Christmas or New Year's week. Easter is the
time set instead, it is said. The Nixon being
forced to discontinue vaudeville may have
influenced the decision, for it showed that
theatres in that section could not draw them
in. Even with pictures, the latter house is
not doing much. It is probable that Harry
Davis and Johnny Harris don't think as well
of the Garden as they first did. It is generally
conceded that Alfred Burke and George H.
Earle, the principal owners of the Garden,
aren't in love with their project. The place is
undoubtedly pretty, but is regarded as a
million dollar lemon. Had that money been
used on the old Young's Pier site, a different
state of affairs would exist.

The fight against prize-giving nights in the
picture houses resulted in Harry Brown of the
Nixon being called last Friday as one of the
defendants. The cases are being prosecuted
by attorneys representing other picture houses,
who contend that all the methods of prize-
giving are mere lotteries.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Current
program excellent: Gliding O'Mearas, grace-
ful; Abbate, of Hammil & Abbate, is clever;
Henshaw & Avery, entertaining; Martin &
Eubank, agile; Moore & Littlefield, biggest
laughing hit in years; Maige Malfand, start-
ed slowly, but finished strong; Ramona, good
showman.

TULANE (T. C. Campbell, mgr.).—"Little
Women," charming play, doing nicely.

GREENWALL (Harvey Oswald, mgr.).—
Gertrude Hoffmann show, universally pro-
claimed, Miss Hoffmann scoring distinct per-
sonal triumph. Capacity every performance.

CRESCENT (T. C. Campbell, mgr.).—Elsie
St. Leon in "Polly of the Circus."

FRENCH O. H. (M. Affre, mgr.).—French
Opera Co., in repertoire.

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pol-
lock Stock Co., in "Man's Enemy."

LAFAYETTE (H. C. Fourton, mgr.).—Mag-
ley & Bingham; Hunter & Ross; Zeno & Man-
dell; Ollie Carey; Deaves' Marionettes.

HIPODROME (New Rose, mgr.).—Riva
Larson Troupe; Granberry & Lamont; Singing
Carrolls; Two Stephanos; Wilma Roberts.

Fitchenberg's Plaza opened Saturday. Has
a Bartola. Tom Zimmerman plays it. Well,
too.

Philip Greenwall has placed Harvey Oswald
in charge of the Greenwall theatre.

William Howsen and Louis Dean have left
the Emma Bunting Co.

Florida Blossoms Minstrels closed at Gulf
port.

Jack Gray and Esther Myers have joined
the May Howard show.

California Charlie Show sails for Havana
Dec. 24. It will tour Cuba.

Lowanda Bros. Circus is due to leave here
Dec. 20 for Panama, where it has been en-
gaged under an eight weeks' guarantee.

The Ever Ready Dramatic Co., a colored
"rep." organization, is at the Temple.

"Polly of the Circus" spends the pre-Xmas
week here, as does "Little Women."

Augusta Fournier is at Fabacher's; Univer-
sity Four, at the Alamo.

Sydney Shields is now with the Famous
Player's Film Co.

A. G. Troyer has been elected president of
Local No. 39, I. A. T. S. E.

Sam Massell, the Atlanta agent, has a
press sheet. His "opposish," G. Greenwood,
has had one for some time. Greenwood uses
a page to advertise himself. Massell employs
three.

Murphy's Comedians are tented hereabouts.

At a local "small time" theatre acts appear
so often they mistake encore introductions
for entrance music. Arthur White bowed
three times to a woman Sunday. Said he was
extending courtesy. The main feller in a
"pop" act is now called the General Fac-
torkum. Hereinafter flying horses will be
known as aeronautic concessions. What's be-
come of the fellow who used to remove his
gloves and the soubret who took off her hat
and cape after the first number? What would
become of tambourine makers if there were no
minstrel shows and Spanish stuff? Dancers
are "whirlidly-wise." You can't teach an old
dog trainer new tricks. Picture a picture
show without pictures or "models," the latter,
of course, being living pictures and not the
canned kind, although living pictures have
been "canned." Even English stock managers
hate royalty. 10-20-30 audiences are often
composed of 60 persons.

It is just possible Lew Rose will transfer his
Hippodrome policy to the Greenwall theatre.
He has been dickered with Philip W. Green-
wall with that end in view. If a deal is ul-
timately consummated the name of the house
will be changed to the Greenwall-Hippodrome.

ST. LOUIS

By W. J. DILL and O. R. CARSON.

OLYMPIC (Walter Sanford, mgr.).—"Del-
phine," business good.

SHUBERT (Melville Stoltz, mgr.).—Gaby
Deslys, drawing capacity for 4-day engage-
ment. "A Broadway Honeymoon," with a
3-day engagement will fill out week.

AMERICAN (H. R. Wallace, mgr.).—"A
Fool There Was." Full houses.

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PRINCESS (Arthur Fishell, mgr.).—"Hurdy
Gurdy"
COLUMBIA (H. D. Buckley, mgr.).—George
Damerel & Co., excellent; Cheesbert's Manchur-
ians, applauded; Chick Sale, hit; Sidney &
Townley, did well; Will Rogers, scored; Les
Yost, clever; Dena Caryll, good.
HIPPODROME (Frank Talbot, mgr.).—
Happy Hearn's Seven Wheelmen, headlined;
Al Ripon, entertained; The Three Dreamers,
pleased; Orlin Davenport & Co., interested;
The Revolving Minervas, clever; Norton & El-
liott, novelty artists; Axel Christensen, ap-
plause; Connolly Sisters, went well; The Five
Greens, good.
EMPRESS (C. B. Heib, mgr.).—Bond &
Benton, brilliant comedy, headlined; Burns &
Fulton, hit; Six Castillians, sensational acro-
bats; Bernard & Scarth, warm applause;
Santley & Norton, encores.
GRAND (Harry R. Wallace, mgr.).—"Fair
Co-Eds," headlined; Novelty Dancing Four,
artistic; Carroll Troupe, clever; Joe McGee,
good; Bockman's Lions, splendid; Wilson &
Keller, well received; De Stephano Bros.,
scored; Dallas Romans, good; Mlle. Vortez,
applause.

CINCINNATI

By HARRY V. MARTIN.

LYRIC (C. Hubert Heuck, mgr.).—Emma
Trental, in "The Firefly," had nothing to com-
plain of, although her receipts, naturally,
were much smaller than those of the pre-
vious week.
GRAND (John Havlin, mgr.).—Theo Aylward,
mgr.).—"The Governor's Lady," small house.
WALNUT (Willis F. Jackson, mgr.).—Ande-
son & Ziegler).—Uniformly large audiences
pleased by "The Common Law," with Mar-
guerite Chaffee, Belle Mitchell and Ed. Foley
in the leads.
EMPRESS (George F. Fish, mgr.).—S-C).—
Dennis Bros. opened; Gertrude Clark & Spencer
Ward, fair; Tango Dancers, first class;
Robert E. O'Connor & Co., in "The Stick-Up
Man," good; Murray Bennett, very big; Ros-
sow, midgets, laughter.
GERMAN (Otto Ernst Schmid, mgr.).—
Stock, premiere American performance of Her-
man Bahr's comedy, "Das Prinzip," given
Sunday night only.
ORPHEUM (J. Herman Thuman, mgr.).—
Stock, Lillian Kemble and Charles Gunn, new
leads, made their first appearance in "The
Thief." Miss Kemble, who is well known
here, received an ovation.
GAYETY (Lawrence Neima, mgr.).—Colum-
bia).—Dreamland Burlesques.
STANDARD (A. L. Reisenberger, mgr.).—
Stock burlesque, "The Explorers" and "Mad-
am Ex-treme," burlettas. Hayco, handcuffs.
OLYMPIC (McMahon & Jackson, mgrs.).—
"The Mirth Makers."
HEUCKS (James Day, mgr.; agent, R. J.
Gomes).—Baader La Velle Troupe; Harry La
Monte; "Those Funny Fins"; Tess & Bell;
Pictures.
LITTLE (J. H. Thuman, mgr.).—Stock. Iben-
sen's "Ghosts," Monday night only.
ORPHEUM WINTER GARDEN.—Virginia
West; Johnston Twins; Charles Harris, Charles
Muscroft; Eva Chambers, and Albert Sanders.

Next Sunday night, in honor of Ludwig
Fulda, coming here to lecture, his comedy,
"Jugendfreude," will be enacted by the Ger-
man Stock Co.

Free lessons in the tango were given this
week at the Empress by the Evelyn Nesbit
Thaw Dancers. Recently, members of the
Orpheum Stock Co. did the same stunt. The
best Keith's could do was to exhibit a moving
picture, this week of Martin Carroll going
through the steps and glides.

Karl Dietz, stage director at the Orpheum,
spoke to students of the Cincinnati School of
Expression, Tuesday morning, on Ibsen. Dietz

played in "Ghosts" at the Lessing theatre, in
Berlin, under Ibsen's personal direction, in
1905.

The Federal grand jury at Columbus re-
fused to indict Harry P. Dewey, who says
he is an actor and was arrested on a charge
of impersonating a navy officer. U. S. At-
torney McPherson says the case was ignored
because Dewey, in giving stereoscopic lectures
on navy life, claimed only to be an "ex-
officer." McPherson says that through a tech-
nicity of the law, the "ex" prevented Dewey
from being indicted. Dewey was arrested on
complaint of Admiral Dewey. Young Dewey,
it is declared, said he was a nephew of the
Admiral.

BALTIMORE

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.;
agent, U. B. O.).—Olga Petrova, scored hit;
Valerie Bergers & Co., in "A Bowery Ca-
noodle," well received; Harry Kelly, fair;
Harrison, comedy chatter well received; Doris
Willson & Co., pleasing; Dooley & Sales, riot
every performance, and took headline honors
from everyone else; Joe & Lew Cooper, well
delivered songs; Mykoff & Vandy, classy dan-
cing; Mijares, good; Valvino & La More, plenty
of laughs.

VICTORIA (Pearce & Scheck, mgrs.; agents,
N-N).—Goldousky Troupe, well received after
meritorious work; Three Romany Girls, fair;
O'Neill & Dixon, quite snappy; Paulette, clever;
Jessie Hayward & Co., full of pathos and com-
edy; Aerial Lions, real hit; Mr. and Mrs. Hart,
big punch in this fine sketch; George Bar-
rington, good.

NEW (George Schneider, mgr.; Ind.).—
Willard's Temple of Music, received nice no-
tices; Theresa Miller, works well; Three Min-
ers, dainty; Isabelle Winlocks & Co., biggest
attraction; well received; Rogers & O'Don-
nell, clever and lively; Leavitt & Dunsmore,
rather flat; Jessie Sutherland, startling nov-
elty; Holden & Harron, pleasing.

PALACE (Frank Furlong, mgr.; agent, U.
B. O.).—"The Big Surprise," good singing
and dancing, bright chatter; Lee's Manikie,
attractive and interesting; Rogers & O'Don-
nell, clever and lively; Leavitt & Dunsmore,
rather flat; Jessie Sutherland, startling nov-
elty; Holden & Harron, pleasing.

NEW ACADEMY (Tunja F. Dean, mgr.; K.
& E. and Schubert).—"The Whip." Fairly
well done. It is doing what will average about
\$8,000 on the week, which means about three-
fourths capacity.

AUDITORIUM (Edw. Renton, mgr.).—Poli
Stock Co., "The Shepherd King," well done
by an excellent company and all deserve
credit for the way they are handling this big
production both scenically and histrionically.
Capacity business at pop. prices.

LITTONAL (C. F. Lawrence, mgr.).—"The
Little Lost Sister," fairly well done and
doing only a bit below capacity business.

GAYETY (Wm. Ballauf, mgr.).—"Roseland
Girls," ordinary company with the exception
of Solly Ward and Lillian Fitzgerald, who
saved the show from being a fiasco.

HOLIDAY ST. (George Rife, mgr.).—Stock.
"The Yankee Doodle Detective," fair busi-
ness with a poor play.

ALBAUGH'S (A. J. Young, mgr.).—"Les
Miserables," motion pictures; doing big busi-
ness after two previous weeks.

LYRIC (Wilbur Kinsey, mgr.).—Evelyn Nes-
bit Thaw opened for two-day stay with big
advance sale, and will clean up about \$8,000
in four performances.

PITTSBURGH

By F. LANG.

GRAND (Harry Davis, mgr.; agent, U. B.
O.).—Arthur Hopkins & Co., "Wrong from
the Start," laughable; Burton Churchill &

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ceived; Clara Inge, fine; Mr. & Mrs. Jack
Greedy, very good; Milt. Collins, scored; The
Gray Trio, pleased; Josephson's Troupe, unique;
Gordon & Rice, good; Connel & Betty, fine;
H. Harris (H. Bucklett, mgr.; agent, U.
B. O.).—"White's Six Little Bongbirds," well re-
ceived; Maxine Troupe, fine; Joe Ketter &
Co., "A Rural Substitute," laughable; Billy
Kinside, good; Bartel & Hanly, fine; Alice
White, very good.

SHERIDAN SQUARE (F. A. Tooker, mgr.;
agent, U. B. O.).—Don Tulano, entertained;
Barney Fagan & Henrietta Byron, scored;
Yamans & Titus, very good; Chas. & Ada La-
ham, "Nobody's Kid," fine; The Four Pals,
good; Three Kelos, clever; Russell & Rad-
cliffe, pleased.

EMPIRE (A. A. McTigue, mgr.; agent, L.
C. McLaughlin).—8-10, Eva Fay & Co., scored;
James Hing, good; LaRue & Richmond, cle-
ver; Keely & Parka, very good; Musical Co-
per, pleased. 11-13, Eva Fay & Co.; Evaline
Lamonde; Bennett & Sterling; Langdon &
Morris; Jack Berg.

AMERICAN (H. R. Pollock, mgr.; agent,
Ind.).—Hodder & Lester, very good; Lewis &
Brown, fine; James T. Crowley, clever; Mily
Freeman & Co., pleased; DeVerne & Van, good;
Four Everetts, clever. 11-13, Scotty & Mc-
Coy, H. Haggerty & LeClerc, Mitchell &
Co.; Chas. Woodford's Act Beautiful; Dancing
Seamons.

ROWLAND (P. B. Jones, mgr.; agent, Sun).
—8-10, Turner & DeTennis, fair; Four Juve-
nile Kings, well received; Arthur Neilson &
Co., entertained; Otis Knight & Irene Moore,



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Volcanic
Vaudeville

good; Four Cycling McNutte, very good. 11-13, Whitman & Davis; Hiney & Baker; Harry Crawford; Jack Corella Trio.

ALVIN (J. P. Reynolds, mgr.; Shubert).—Lew Fields "All Aboard." 15, "The Firefly." NIXON (Thos. Kirk, mgr.; K. & E.).—"Disraeli." 15, "Oh, Oh, Delphine." LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Newlyweds and Their Baby." 15, "Quo Vadis." GAYETY (Henry Kurtzman, mgr.; agent, Eastern).—"Happy Widows." 15, "Golden Crook."

VICTORIA (Geo. Schafer, mgr.; Progressive).—"Dolly Dimple Girls and Diving Venus." 15, "Progressive Girls." DUQUESNE (Harry Davis, mgr.; agent, "Paid in Full." 15, "St. Elmo." PITT (Geo. Whitebeck, mgr.; agent, "The Lily." 15, "Camille."

PARK (J. P. McConnell, mgr.; agent, Royer).—8-10, Hayes & Hutton, good; Albert & Leonora, scored; Gaikin Duo, very good. 11-13, Nina Lester; Reno & Ray; Francis Emery & Co. K. & K. OPERA HOUSE (A. Krell, mgr.; agent, Royer).—8-10, Hayes & Hutton, good; Albert & Leonora, scored; Gaikin Duo, very good. 11-13, Nina Lester; Reno & Ray; Francis Emery & Co.

SMITH'S (J. E. Smith, mgr.; agent, Royer).—11-13, Healy Sisters; Hayes & Hutton. GARRICK (H. H. Hawkins, mgr.; agent, Royer).—Bart & Dora, fine; Will H. Clark, very good; Nina Lester, did well; Hugel & Taylor, well received; Reno & Ray, scored; Harmony Trio, entertained.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Ethel Whiteside and "Picks," get away nicely, holding top position; Bert McGarvey, female impersonator, goes great; Bert Melbourne, lands easily; The Bluchers, good; Noble & Brooks, please. Second week of continuous opens well.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Walker Whiteside in "The Typhoon." Good business. Charlotte Walker and "The Trail of the Lonesome Pine" first half of week following, with last half to "The Blindness of Virtue."

SHUBERT (C. C. Newton, mgr.).—Shubert Theatre Stock Co., in "The Only Son" as American stock premiere. Good crowds. FABST (Ludwig Kreis, mgr.).—Pabst German Stock Co., in "Der Frobenkandidat." Capacity. "Der Meister" to follow. GAYETY (J. W. Whitehead, mgr.).—"Social Maids." Fair crowds.

HONOLULU, T. H.

By E. C. VAUGHAN.

Nov. 22, 1913.

BIJOU (J. H. Magoon, mgr.).—Monte Carter & Dancing Chicks (8th week), capacity. EMPIRE (J. H. Magoon, mgr.).—HAWAII (I. Scharla, mgr.).—YB LIBERTY (J. H. Magoon, mgr.). POPULAR.—All pictures.

Schepp's Animal Circus arrived from Australia and will open at one of the Consolidated Amusement Co. houses.

NATIONAL.—Juno Salmo, contortionist; Jolly Fanny Rice; Edith Mote; Bailey's Posing Dogs; Georgia Trio; Winifred Stewart; Vaughan & Berry; Mona Herbert; The Driscolls and Morris & Shanda.

Welch & Carbasse, after an extended season on the Rickards time, will open at the Little theatre in a legitimate production.

Dan Weldon, of the original King's College Boys, was married to Nellie Morrison, a soubrette, two weeks ago.

Mrs. Schepp, formerly known as Stella Estelle, who toured America three years ago, died at a private hospital last week. The deceased was married to Chas. Schepp (Schepp's Circus) five months ago. Her husband had just left for America in the belief that his wife would be well enough to follow in a few weeks. Deceased was 27 years of age.

Australian "Variety," the new weekly conducted by American VARIETY'S representative, is doing splendidly, and an enlargement seems imminent. All those who desire specimen copies may obtain them on writing to 11 Park St., Sydney. Remember the postage on letters is 5 cents.

Mona Herbert and his musical dining table will leave for Africa next month. The act has proved a winner here.

ing secured some of the world's best vaudeville attractions.

Collins & Hart are booked to leave by the Ventura today. The act has been twelve months in Australia.

C. Spencer, the picture magnate, arrived from an American and Continental tour, during which he procured several novelties for the White City opening next Saturday.

And speaking of the White City, reminds me that Ike Rose is due here at the end of the year. He will probably be responsible for the big attractions at the new place of amusement, though it must not be forgotten that Max Steinberg is putting in several big money-getting devices.

Jack Matthews, of Matthews & Mack, will institute legal proceedings against the Brennan-Fuller syndicate this month for alleged breach of contract.

Lincoln Plumer (Inspector Burke in "Within the Law") is a big favorite here, both on and off. Furthermore, he is one great booster for the green paper.

Every American act knows the Chasers. It is an organization founded by Joe Wangelheim, a well-known sport here. Every Thursday a motor launch leaves Ruschcutters' Bay for a fishing trip around the harbor. The day is one long to be remembered and mem-

BELLE and JONES

Opened at Willard Theatre, Chicago, next to closing (following Grace Van Studiford), and STOPPED THE SHOW.

Merry Xmas and Happy New Year to All.

EARL (H. B. Clover, mgr.; agent, Royer).—11-13, Hellicott's Comedy Bears; Ed. & Netie Masse; Healy Sisters; Harry Newman.

MILWAUKEE

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Olga Netherole, in "Sapho," made an enviable impression at opening matinee. Immediately preceding her, Demarest & Sna-bot came mightily near stopping the show. H. M. Zazel & Co. furnished the bulk of comedy; Those Four Entertainers, one lap behind; Devine & Williams, did nicely after they got warmed up; Eddie Mack & Dot Williams, in second spot, had nothing to complain of. Les Monforts made an acceptable opener, while the Jungmann Family, an aerial act preceding the closing pictures, also registered.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—Martha Russell & Co., in "The Yellow Streak," headline, clever newspaper sketch well handled and well received; Weber Family, good; Downs & Gomez, fair; West & Van Sichen, scored; Killian & Moore, appreciated. Business good.

EMPRESS (William Raynor, mgr.; agent, R. C.).—Bert Leslie & Co., in "Hogan, the Painter," good hit in headline position; Merrill & Yip Yapa, excellent; Brown & Blyer, ordinary; Jennings & Dorman, fine; Jessika Troupe, fair. Generous patronage.

Walter Spencer has arrived and opened at the Bijou as leading man with Monte Carter.

Adele Leon, who arrived on the Honolulu to join the Monte Carter Co., returned on the Honolulu, so Monte Carter is out fifty dollars and shy one chick.

Bert Lytell and Evelyn Vaughan are considering an engagement in Honolulu.

H. Frankel arrived in Honolulu, en route to Australia, accompanied by Harry Burkhardt, Elizabeth Rathbun and Geraldine O'Brien. They are joining here by Virginia Isaac. John Wray, Howard Nugent, Ferdinand Muller and Margaret Nugent, and left for the Colonies, where they will open on a year's tour under the direction of H. Frankel.

George De Coligny, of vaudeville, who is singing his way around the world, was badly injured by being run down by a motorcycle. De Coligny was to permit himself to be run down by a motorcycle and by an automobile, and as a preliminary, lay down in the center of Nuuanu avenue. Going at considerable speed, M. H. Hawkins, riding the motorcycle, passed over De Coligny's legs without any injury to the star performer, but on a repetition, the wheelman became nervous and rode over De Coligny's stomach. De Coligny is now out of the hospital and expects to leave for San Francisco soon.

AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, Nov. 15.

HER MAJESTY'S.—Quinlan Opera Co. ROYAL.—William Anderson has taken a lease of this house and will open tonight with "The Confession." Great Jascen just finished here.

ADELPHI.—"For the Term of His Natural Life" to be supplanted next week by "The Monk and the Woman."

PALACE.—Allen Doone. Just finished "Barry of Barrymore," reappears in "The Parish Priest," this evening.

LITTLE.—Wilton Welch opens next week in "The Warning."

TIVOLI.—Primrose Four, headlining; Eric Stone, cartoonist Diamond & Beatrice; Hoop-rolling Mullens Cooke & Rothers; Laakey's "Hoboes" George Whitehead, and others.

The Alhambra has closed with vaudeville. In the main the failure of this house must be attributed to lack of judgment, many of the acts appearing week after week since the theatre opened. All salaries on contracts are being paid in full by the syndicate.

All American acts here are anxious to play Sydney the first week in January, as it will mark the arrival of the Chicago and Giants, baseball teams. They are scheduled to play several games in Sydney. Baseball of late has caught on wonderfully here, and it is any odds on at least 40,000 people witnessing the first big game.

Harry Thomas, an English-American lightweight boxer, leaves today for the States. He has put on too much poundage and fights here in his division are scarce.

The Hugo Bros.' Minstrels (colored) will leave on their return to America today. Their departure is more compulsory by the Alien Restriction Act. For the most part the existence of the troupe has been precarious.

The American Burlesque Co. is back in Melbourne, doing good business. Apropos the American Burlesques, it is interesting to note that Messrs. Frankel and Levy, the original owners, with W. R. Hughes, will exploit this country with a similar organization. They will tour New Zealand first.

Quite a number of new acts opened at the National Wednesday. They arrived here by the Ventura Monday and included Juno Salmo, contortionist; Jolly Fanny Rice, Bailey's Dogs, Edith Mote; The Georgia Trio and Winifred Stewart. Mitchell and partner, another foreign act, opens in another state.

Will John E. Donnellan, late of the J. D. Williams Co., send his address.

J. C. Leete, brother of the late Henry Rickards, and at one time general manager of the circuit, will leave for an extended tour of England and the Continent. He expects to be absent about five months. An informal send-off was tendered the departing ex-manager by an exclusive circle of friends at the Australia Hotel.

Hugh D. McIntosh is expected here at the end of the month. He is credited with hav-

beriship is secured only on the score of the applicant being a jolly god fellow. Nearly every performer (imported) of recent years is a member. Ask some of your fellows what Chaser Day is like.

The wife of Jack "Porky" Kearns is in a very bad state from heart disease. Her demise is daily expected. Mrs. Kearns was one of Australia's leading soubrettes a few years ago. Both "Porky" and his wife are very popular here.

ATLANTA

By R. H. McCAW.

FORSYTH (direction Jake Wells; Hugh Cardozo, mgr.; agent, U. B. O.).—Yvette, big reception; Nichol Sisters, please; Australian Boy Scouts, interesting; Rickey Bros., good dance number; The Rosarrie do well; Goldsmith & Hoppe, well received; Eldridge & Barlow, good.

ATLANTA (Homer George, mgr.; K. & E.).—Robert Hillier, "The Argyle Case," good business; "Fine Feathers," 11-13.

LYRIC (Jake Wells, mgr.).—"Butterfly on the Wheel," with Eleanor Montell, splendid business; Emma Bunting Players week 15. BIJOU (Jake Wells, mgr.).—Jewell Kelley Players in "Over the Sea."

COLUMBIA (Frank Hammond, mgr.).—Burlesque and vaudeville; big houses. DUTCH MILL (B. Tassel, mgr.).—Burlesque and vaudeville.

The New Callahan theatre at Bainbridge, Ga., was opened with "The Little Millionaire." It seats 1,000, and is modern throughout.

Margaret Claire, an Atlanta Girl who has been on the Italian operatic stage for the last three years, will be married in South Africa to a British Colonial magistrate, and abandon her career.

Ward, of the dancing team of Ward & Weber, at the Forsyth last week, was injured so badly in a fall on the stage that he was forced to lay off a half week. Weber did a single turn to fill.

Theatrical companies touring the southeast are not experiencing the "rough going" which is apparent in the north and east. Every Atlanta theatre is doing good business and late

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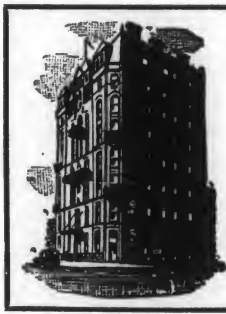
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arrivals from the Carolinas and Florida report thriving one-night stands. The southeast is enjoying the greatest "cotton prosperity" in its history and good shows are getting their share of the velvet.

BRONX, NEW YORK

By CHAS. ELDOT.

At the New Polo Club Friday evening the entertainment was exceptionally good, but the same crowding of the room was noticeable. The management is at present on the rack for violating the fire laws. It is also to be regretted that some managers and promoters do not look far enough into the future to protect their own interests. I sat at the ring side and was keenly interested in the flat encounters, where the gore flowed freely and where there was knockout and near knockout throughout the evening, and none in the

audience seemed to enjoy the brutality of the actors more than several young women—they were hardly more than girls about fifteen—who sat in the front row in the small balcony. Prize fights surely are not moralizing to the finer instincts of the fairer sex, and unless the managements put a stop to admitting young girls at their shows, the public will rise in protest, and we believe that Billy Gibson will lead in the movement.

The University theatre on Fordham road and Jerome avenue opened Saturday evening, and the patrons were very much disappointed. They expected that the house would be a regular vaudeville theatre, but it is for movies only. It will be managed by the builder and owner, Mr. Singh, a prominent builder and real estate operator in the Bronx. The location is a good one.

Quite a little excitement was in order Sunday eve at Keith's Bronx, when one of the

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44th STREET MUSIC HALL, NEW YORK CITY

WITH **EVA TANGUAY VOLCANIC VAUDEVILLE**

ushers in the gallery became enraged at a general admission patron who refused to give a tip for a seat. During the argument the usher pulled a small knife and made an effort to stab the man, who immediately sought the manager, Harry Bailey, who took the matter in charge, and soon had everything running smoothly, but the usher has not been seen since.

BUFFALO

By E. F. TRAYER.

STAR (P. C. Cornell, mgr.).—The return of "Years of Discretion." 15, return engagement of "Milestones."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Lew Brice & Lillian Gonne, dainty; McDevitt, Kelly & Lucy, humorous; Fredrika Simons & Co., held interest; Leon Kimberly & Halsey Mohr, fine; "The Red Heads," excellent; Lynch & Zeller, skillful; Merkel Sisters, agile.

TECK (John R. Olshel, mgr.; Shuberts).—"Bought and Paid For." 15. "The Honeymoon Express."

LYRIC (H. Marcus, mgr.; agent, Loew).



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are useless to a thief or other unlawful possessor, because they require the counter-signature of the rightful owner to make them good. By converting your salary into "A. B. A." Cheques your money is not only safe but always available, because these cheques are accepted everywhere like coin of the realm in payment of travel expenses.

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rehearsal Mon. 10).—Itala & Co., artistic; Kamerer & Howland, pleased; Gwyn & Gossett, classy; O'Boyle, clever; Emmett Welch & Co., entertaining; Long, Green & Chapron, fair; The Tanakas, unique.

MAJESTIC (John Laughlin, mgr.).—"The Littlest Rebel," stirring. 15. "The Confession."

PLAZA (Slotkin, Michaels & Rosing, mgrs.; agents, McMahon & Dee; rehearsal Mon. 6).—De Richard's Aerial Dogs, clever; Hague & Herbert, laughs; Ida Jewell, charming; Paul Asklund, pleased; average business.

FILLMORE (Geo. Rosing, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Ed. Wynn's Sunny South Co., in "Dixie" tabloids are drawing big business.

ORIOLE (E. A. Neff, mgr.; agents, McMahon & Dee; rehearsal Mon. and Thurs. 6).—8-10, Maxwell, Shaw & Tierney, and the Peerless Minstrel Maids. 11-13, Edna Smith; Glen Garry, Ralph Post.

AMHERST (Sol Sverdlow, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Frank Gates, good; Rube Eldridge, clever; Glen Garry, scored.

CADY (Rudolph Bros., mgrs.; agents, McMahon & Dee; rehearsal Mon. and Thurs. 6).—Hague & Herbert, went big; The Garnet, kept them laughing; Milo Sisters, charming.

ACADEMY (C. D. Schlesinger, mgr.; agent, Loew; rehearsal Mon. 10).—Kimball & Lewis, did nicely; Red Raven Trio, funny; Violet & Charles, encores; Margaret Ellis, & Her Educated Circus, well trained; Crawford & Montrose, went well; Hong Fong, entertained; Hibbard & Kennedy, well received; Castelle, expert.

CLEVELAND

By WALTER D. HOLCOMB.

MILES (Frank Rayman, mgr.).—Zamora Family, clever; Walter & Lou Hale, good; The Pia Operative Trio, won favor; Vernon, ventriloquist; Alfred the Great, a clever performing monkey; Edwin Keough & Helen Nelson, "Ambition," excellent.

PRISCILLA (Proctor E. Seas, mgr.).—Armanda & Siddoni, good; May & Brown, pleased; "The Rake-Off," a sketch of the underworld, featured; "The Choo Choo Girls," lively; Tiny Muggins, baby elephant, headlines; Brown & Lawson, colored entertainers.

EMPIRE (Geo. A. Chenet, mgr.).—Jean Bedini's Palais de Danse Girls, "My Lady's Fan."

STAR (Drew & Campbell, mgrs.).—Vanity Fair, with Billy Ritchie & Rich McAllister.

COLONIAL (R. H. McLaughlin, mgr.).—Helen Ware, "Within the Law," return.

OPERA HOUSE (Geo. Gardner, mgr.).—"A Good Little Devil."

PROSPECT (J. W. Lyons, mgr.).—"The Rosary."

CLEVELAND.—Holden Stock Co., "Rock of Ages."

DUCHESS.—Percy Haswell Stock Co., "Paid in Full."

GORDON SQUARE.—Princess Suzanne; Daniels & Mack; Fred Renelo & Co.; Shaw & Swan; Roy & Wilson.

DENVER

By ED. M. JACKSON.

BROADWAY (Peter McCourt, mgr.).—"The Lure" drew only fairly well and pleased; excellent cast, to good attendance.

ROWLAND-CLIFFORD Coast Co., in "The Rosary," delighted everybody; good production.

NEW DENHAM (Woodward & Homan, mgrs.).—Eva Lang Stock Co., in "The Dawn of Tomorrow," to good attendance.

EMPERESS (Geo. A. Boyer, mgr.).—Schreck & Percival, opened, laughs; The Village Choir, applauded; Roland West's "Who Was He?" good; Nina Payne, s. & d., winsome; Kelly & Galvin, hit; Garard, away from similar acts.

PANTAGES (Nat Darling, mgr.).—De Vole Trio, opened a good bill, nicely; Mabel Baker, feature; Anderson & Goines, get laughs; Musical Three, entertaining.

BAKES (Mrs. Harry Ward, mgr.).—Ward Musical Comedy Co. in "The Fool of the Family," pleased.

HOFBRAU CABARET.—Addition of Maud Barclay late soloist with the restorer Band.

SELLS-FLOTO ZOO (Tanner & Bonita, mgrs.).—The Recardo Lions, Tigers & Leopards; Mile, Lucia Zora's Elephants & Capt. Sharpe's Dogs & Ponies.

Denver is in the midst of worst blizzard in 35 years. The theatres have all suffered.

DETROIT

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—"Beauty Is Only Skin Deep," worth while sketch; Ward Baker, encores; Joseph & Gertrude Cole, big; Freeman & Dunham, well liked; Leona Stephens, hit; Grant & Hoag, good; Paul LeCroix, amusing; Three Alex, pleased.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—Carter the Great, interesting; Russell & Church, good; The Woods-Ralston Trio, fair; Ernest A. Rackett, pleased; Malina & Troise, good.

GARRICK (Richard H. Lawrence, mgr.).—"Peg O' My Heart," big business.

LYCEUM (A. R. Warner, mgr.).—"Freckles."

AVENUE (Frank Drew, mgr.).—"Ten Nights in a Bar Room."

WASHINGTON (Frank Witbeck, mgr.; agent, Morris).—Second week of "The Leper." Big business.

INDIANAPOLIS

By C. J. CALLAHAN.

SHUBERT-MURAT (W. E. Mick, mgr.).—Dark. 15, pictures.

ENGLISH'S (A. F. Miller, mgr.; K. & E.).—8-10, "The Master Mind"; 11, German Theatre Co.; 12-13, "The Doll Girl."

LYCEUM (Phi Brown, mgr.).—"The Cost of Living," excellent company; good business.

GAYETY (Geo. E. Miller, mgr.).—Blanche Bryan & Co., permanent stock, drawing good houses, changing twice a week.

FAMILY (H. Harmon, mgr.).—Gus Rapier Musical Comedy Co., in its 32d successful week.

LYRIC (H. K. Burton, mgr.; S-C).—Patrick, Francisco & Warren well received; Hazel Berke Q Alex Korad, good; Kiernan, Walters & Kiernan, amusing; Warren & Blanchard, fair; Lee Tung Foo, very good; Maxwell's Dancing Girls, excellent.

COLONIAL.—George Fitzroy, good; Walter Underwood, well received; John Fritz, very good.

COLUMBIA (Geo. H. Miller, mgr.).—"Girls from Happyland," good business, well received.

MAJESTIC (J. E. Sullivan, mgr.; Progressive Wheel).—"Girls of All Nations," very good; excellent business.

JERSEY CITY

By FRED J. GAINSWAY.

Julia Dean in "Her Own Money" is drawing big houses in Jersey City this week, where a clever bit of advertising has been done. Essays were invited as to whether or not a wife should be given her own allowance or whether or not she should depend on the "generosity" of her husband. The gist of the essays was published in a local paper and the names of the winners announced. The Majestic (Frank E. Henderson, mgr.), expects large houses all this week.

The members of the Woman's Political Study Club of Bayonne have appointed a committee of eight members to call on the managers of the various picture houses in that city and ask them to take steps to stop the garlie odors in their theatres.

Severin DeDeyn has been replaced as the leading man at the Gayety, Hoboken, by Julian Noa. DeDeyn has been indisposed for several weeks.

Harry McCormack, a nephew of Edwin Booth, is the new treasurer of the Broadway theatre, Bayonne.

MONTREAL

By N. W. SHANNON.

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—National Opera of Canada.

PRINCESS (A. Wright, mgr.; Shuberts).—"Omar, the Tentmaker." Postponed to 9th, to allow actors rest after all night dress rehearsals.

ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—Ma-Belle & Ballet, great; Ben Deely & Co., hit; Hassan Ben Ali's Arabs,

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Soule Grease Paint, colors only	10
Liner & Crayons, all colors	10
Youthful Tint Stage Powders, 10 shades, 1/2 lb. cans	40
Soule Blending Powders, 6 shades, 1/4 lb. cans	25
Cold Cream, 1b. & 1/2 lb. cans	25-40
Soule Cold Cream, 1 lb. & 1/2 lb. cans	50-55
Royal Eye Brow Pencils, nickel slide tube, 6 colors	15
Eye Brow Pencils, Aluminum Tubes, 6 shades	10
Youthful Tint Liquid, all colors (Liquid make-up), bottles	40
Youthful Tint Liquid, all colors (Liquid make-up), 8-oz. cans	65
Exuvia Paste, in jars, all colors (Emamel make-up)	30
Spirit Gum with Brush	20-15
Mascaro (Water Paint) without brush, 6 colors	25
Mascaro, with Brush & Mirror, 3 colors	40
Burnt Cork, 2, 3 & 1/2 oz. cans	1.35-75-20
Creola Paste (Creole make-up)	25
Indians Paste (Indian make-up)	25
Crown White	20
Nose Putty	20
Ladies' Make-up Boxes, Blondes or Brunettes	75
Juvenile Make-up Boxes, No. 1 & No. 2	75-40
Assorted Grease Make-up, Large & Small	75-50
Cherryola Grease Rouge	25
Ruby Lip Grease Rouge	25
Rose Tint Grease Rouge	25
Sun-Tan Dry Tablet Rouge	25
Rouge de Theatre Dry Tablet Rouge, Nos. 12, 13, 24, 36 & 48	30
Bloom of Roses, Liquid Rouge	20-15
Rayline Stick Rouge Light and Dark	10
Regime Powdered Rouge Light & Dark	25
Cosmetique Stick, 4 colors	25
Violet Brillantine	25

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made good; Allan Shaw, clever; Frances Stevens & Co., bright; John T. Ray & Grace Hilliard, well played; Lewis & Dody, amused; Rowland Bros., applauded.

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Lee Cook, pleased; Moscrop Sisters, scored; Goldie Moore, fair; Mabelle Fisher & Co., pleased immensely; Al Harrington & Comedy Dogs, went over; Eddie Ford & Co., big hit; Fossitto, liberally applauded; Fred Zobelie, very good.

NEWARK N. J.

By JOE O'BRYAN.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—The Zeraldas, clever equilibrist; Lee Barth, amusing; Valentine Vox, novel ventriloquist; Nevins & Nevins, comedy; Lilly Lang, classy; McRae & Burns, good; Empire Comedy Four, go big; Claire Vincent-Frank Gardner & Co., in "The Fool," capably done; Mary Elizabeth, repeats success; Jesse Lasky's "The Water Cure," with Allan Brooks & Co. (10), good little musical comedy.

LYRIC (Proctor's).—Harry First & Co., scored in skit; The Olive Trio, Juggie, well; Grace Pomeroy, nicely; Six Little Song Birds, ace; Finn & Finn, funny; Bush & Engle, acrobatics.

Brady and Mahoney Eva Tanguay

SECOND SEASON
Management,

NICHOLS-NEFFSON Troupe

15th Week EVA TANGUAY VOLCANIC VAUDEVILLE

THIS WEEK (Dec. 8) 44th STREET MUSIC HALL, NEW YORK

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—Porter J. White & Co., well received; Orville Stamm, regular Hercules; Stanley & Nichols, novel offering; Morton Sharp, feats; Howard & Ryan, entertain; Grace Dixon, charmed.

KEENEY'S (Ray Owens, mgr.).—Louis Granat, capable entertainer; Earl & Bartlett, good workers; Willie Hale & Bro., always welcome here; Jane West, some class; Harris & Kayne, put one over; "The Stool Pigeon," strenuously entertaining; Al Lawrence, favorable; The Six Diving Girls, Oh, splash! 11-13, Daisy Harcourt; Joe Maxwell's Players and six others.

ODEON (Chas. Pope, mgr.; agent, U. B. O.).—Billy Hurst-Maude Manny & 6 Seaside Girls, breezy offering; Belmont Carr Co., clever skitsters; Archer & Carr, sing well; McCall, "The One Man Band," is; Hooley, Fair & Delmar, classy cabaretists.

SHUBERT (Lee Ottelengul, mgr.).—"The Lure," turning them away.

NEWARK (George Robbins, mgr.).—"Mutt and Jeff," good audience.

ORPHEUM (Arthur McHugh, mgr.).—"The Brownell-Stork Co., in 'The Traveling Salesman,' big business.

Manager Otto Neu of the Washington has installed a fifteen-piece symphony orchestra, "Madame Xcuse Me," the travesty with 36 people was the feature last week to record breaking business.

Joseph W. Girard, formerly leading heavy with the Payton Stock Co., has joined the Brownell-Stork Co.

Last week was an open one for the Shubert and W. A. Mortimer, late stage director for the Payton Co., took that company there intact, strengthened by Jean Murdoch, for a production of "The Squaw Man." The company tried to secure another theatre to finish out the season but without avail.

The T. M. A.'s, Newark Lodge No. 28, will hold its annual reception and ball in the Krueger Auditorium, Monday, Jan. 12.

PORTLAND, ORE.

By F. D. RICHARDSON.

ORPHEUM (Frank Coffinberry, mgr.; agent, direct).—Week 1, Bollinger & Reynolds, open; Muriel & Francis, pleased; Bert Levy, artistic; Lyons & Yocco, hit; Gallager & Carlin, hit; Nonette, scored heavily; John F. Conroy & Gloria, feature; Mutual Weekly.

EMPRESS (H. W. Pierong, mgr.; 8-C.).—"Bower of Harmony," feature; Louise Mayo, hit; 3 Emersons, swimming act; Martini & Maximilian, pleased; Bullo Bros., good; Sam J. Harris, applause; pictures.

BAKER (Geo. L. Baker, mgr.).—Baker Players in "The Man of the House," good business.

RELLIG (W. T. Paugh, mgr.).—1-3, Mrs. Fiske, "The High Road"; 4-6, "Bunty."

LYRIC (Dan Flood, mgr.).—Keating & Flood Burlesque Co., in "Bohemia," Business good.

PANTAGES (J. Johnson, mgr.; agent, direct).—Dorothy Davis & Co., feature; 6 Jurgling Normans, fair; Romeo Family, pleased; La Tel Bros., good; Kathryn Milley, scored; Vincent & Raymond, hit.

The Star, after being dark for four weeks undergoing overhauling, will reopen Sunday (7).

SEATTLE, WASH.

By HERBERT L. STAY.

ORPHEUM (Carl Reller, mgr.; agent, direct).—Dec. 1, Hanlon & Hanlon, opened, applause; Lorna & Toots Pounds, big hit; Correll & Gillette, good; Lou Anger, funny; Billy

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"WHO'S AFRAID"

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CAST:

Jimmy Graham, the husband Mr. Herbert Light
Bessie Graham, the wife Miss Hylda Hollis
Skinney Hogan, the thief Mr. Edward Sloman

B. Van & Beaumont Sisters, scored; Sophie Barnard, applause; Six Samarinas, pleased.

EMPRESS (E. Donnellan, mgr.; agent, 8-C.).—Aldro & Mitchell, opened, fair; Ernest Duplin, applause; Joe Maxwell, headliner, scored; Bernard & Lloyd, big applause; Merlan's Dog Pantomime Co., very clever.

PANTAGES (Ed. Milline, mgr.; agent, direct).—La Belles, opened, good juggling; Cole, Russell & Davis, applause; Bothwell Browne Danse Revue, headliner, big applause; Weston & Young, scored; Six Musical Spillers, warm reception.

MOORE (Ben Ketchum, mgr.).—Melba and Kubelk, big house, 2-4, "What Happened to Mary," good business.

METROPOLITAN (Joe J. Mackenzie, mgr.; K. & E.).—Julian Eltinge, second week, big business.

TIVOLI (Keating & Flood Stock Co.).—"The Follies," good business.

SEATTLE (Frank Rich, mgr.).—Stock Co., "Quincy Adams Sawyer."

SPOKANE, WASH.

By JAMES E. ROYCE.

SPOKANE (Charles York, mgr.; agent, N. W. T. A.).—7-8, "What Happened to Mary"; 9-10, "The Tik Tok Man of Oz"; 12-14, "The Bird of Paradise"; 15-17, Otis Skinner in "Kismet."

AMERICAN (B. D. Russell, mgr.; agent, Advance Amusement Co.).—Mutual films.

ORPHEUM (Joseph Muller, mgr.; agent, direct).—Week 10, Cathrine Countess & Co. impressed; Five Bullies, breezed through; Lillian Herlein, gowns helped, voice liked; 3 Dolce Sisters, appreciated; Lew Hawkins, popular; Lennett & Wilson, above ordinary; 3 Brads, won applause.

EMPRESS (George Blakelee, mgr.; agent, S-C.).—"The Canoe Girls," adequate headliner; Whyte, Pelzer & Whyte, found favor; 3 Yocarsya, liked; Herman & Marlon, novelty, appreciated; James F. McDonald got by.

PANTAGES (E. Clarke Walker, mgr.).—Peter Taylor's Lions, drawing card; Tony Carnetta 3, singing went well; Roland Carter, liked; The Arnesons, unusual feats; Hetty Irma, fair impression.

Friends here have been notified of the marriage at Vancouver, Wash., of Carey Chandler, a native of Spokane, to Grace Tetrick on Nov. 25. Both are members of the Keating & Flood musical stock company, which played an engagement at the American here last year.

The local theatre managers have offered to give a joint benefit after the holidays, the proceeds to go toward the fund for re-opening the Woman's hotel.

T. J. Noonan, manager of the Advance Amusement Co., which holds the lease on the

American theatre, and has announced plans for opening a new circuit of northwest theatres, was formerly associated in Chicago with the Haymarket, Columbia, Illinois and Colonial. He built the Garden theatre, now the American Music Hall, and the Palace.

ST. PAUL

By C. J. BENHAM.

ORPHEUM (Eisa Ruegger, pleasing; Eddie Leonard, assisted by Mabel Russell, close second; Hoey & Lee, well received; Coleman's Trained Animals, liked; Redford & Winchester, good; Hockney Co., clever; Handers & Millies, hearty reception.

EMPRESS.—"A Day at the Circus," laugh producer; John R. Gordon, well liked; American Comedy Four, well received; Nester & Delberg, pleasing; 4 Ladella Comiques, rapid fire workers.

PRINCESS.—Ted McLean & Co.; Palfrey, Barton & Brown; Devine & Eugene; The Yalto Duo; pictures.

GRAND.—"Taxi Girls," with Luba Moroff, present a good bill and with the return of the vaudeville offerings.

METROPOLITAN.—S, Edward Bernard in "Mendel Beils, the Jewish Martyr." 9-10, Pavlova; 11-12, Charlotte Walker, in "Trail of the Lonesome Pine."

SHUBERT.—Huntington Stock in "Bishop's Carriage." Next week, "The Wolf."

TORONTO

By HARTLEY.

PRINCESS (O. B. Sheppard, mgr.).—John Drew presented "The Tyranny of Tears" and "The Will." Opened to large and fashionable audience. George Arliss in "Disraeli," 15.

SHUBERT (J. Shea, mgr.; agent, U. B. O.).—Eddie Foy, aided by the Seven Little Foyes, scored strongly; Shirli Rives & Co., a hit; Beale LaCount, pleasing; Bowman Bros., clever; Riesner & Gores, went over; Binns & Bert, fine; Jackson & Cavanaugh, caught on; Anita, Bartling, sensational.

ROYAL ALEXANDRA (L. Solman, mgr.).—"The Honeymoon Express," with Al Jolson, opened to capacity house. "The Glad Eye," 15.

GRAND (A. J. Small, mgr.).—"The Confession," "The Inner Shrine," 15.

GAYETY (T. R. Henry, mgr.; Columbia Wheel).—Ben Welch & His Burlesquers, "Queens of Paris," 15.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—Weiler & May; Delta Frees; Gene Butler; Hider & Reno; Ricci Ford.

STAR (Dan F. Pierce, mgr.; Progressive).—Rector Girls. Eva Mull's Beauty Show, 15.

BEAVER (W. L. Joy, mgr.; agent, Griffin).—Zobinos; Maise Rowland; Lorraine (1st half); Dancing Marnells; Will Adams; D'Omond & Fuller (2d half).

PARK (R. M. Brick, mgr.; agents, McMahon & Dee).—Lombardian Duo; Otis Jen-

nings, 1st half; Millis Sisters; Bob Shaw (2d half).

WINNIPEG

By W. F. PAYNE.

WALKER (C. P. Walker, mgr.).—8-13, Klein's "Quo Vadis."

WINNIPEG (W. B. Lawrence, mgr.).—Stock, Permanent Players in "The Price."

ORPHEUM (E. J. Sullivan, mgr.).—Walter Lawrence & Frances Cameron; Paul Conchas; The Four Perez; Will Irwin & Ralph E. Renaud; Williams, Thompson & Copeland; Smith, Cook & Brandon; Iolan Sisters.

EMPRESS (J. R. Brouson, mgr.; 8-C.).—Crossman's Banjo-Phenda; Joe Whitehead; Kathrine Klare; Barton & Lovera; Richard Milloy & Co.

VICTORIA (Webster Circuit).—Merle's Cockatoos; Reynolds & Carpenter; Mathieu; Cook & Hamilton.

Otis Skinner, in "Kismet," played to capacity at the Walker, 4-6, fine production.

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This Week (Dec. 8) Orpheum Theatre, Boston, Mass.

ADDRESS DEPARTMENT

Where Players May Be Located Next Week (December 15)

(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
Adler & Arline Apollo Nurmberg Austria
Adas Troupe Empress St Paul
Adams, care Marinelli Berlin
Aldro & Mitchell Empress Victoria B C
Allegro Pantages Spokane
Ambrose Mary 148 W 134 St N Y C
American Comedy 4 Empress Winnipeg
Anthony & Rose, Gaiety San Francisco
Archer & Ingersoll Pantages Oakland
Aug Edna Empress Sacramento

B
Bards Four Variety N Y
Barnes & Crawford Variety N Y

NED BECKER and ADAMS
Direction, LEW GOLDREB,
Care VARIETY, Chicago.

Berger Edgar White Rats N Y
Bestner Vera 5744 Ridge Ave Chicago
Big Jim & Bernstein 413 Bway N Y
Bimbo The Variety N Y
Bowers Walters & Crooker Her Majesty's
Melbourne Aus
Bruchs Severn 148 W 134 St N Y C
Braham Nat Variety N Y
Brenson & Baldwin Variety N Y
Bruce & Calvert Liberty Girls B R
Byrnes & Langdon 174 E 71st St N Y C

C
Caltos Novelty 1234 4th St Philadelphia
Carolina M 127 Manhattan Ave Brooklyn N Y
Co Dora 9 Riverside Ave Newark
Clarke & Bergman 151 George St Brooklyn
Cross & Josephine Colonial N Y
Crouch & Welch Variety N Y
Curson Sisters Third Time Orpheum Circuit

D
Dancing Mars Empress Sacramento
Day Alice Victoria Chicago
D'Arville Jeanette Montreal Indef
D'Arcy & Williams Empress Portland
Davis Josephine Variety London
Dennie Bros Lyric Indianapolis
Devine & Williams Columbia St Louis
Ding & Kemsdale, Marinelli 1493 Bway N Y
Dorr Mary Empress Tacoma
Drew Chas & Co Empress Spokane
Dunbar & Turner Pantages Calgary
Dunedin Troupe Empress San Diego
Duplile Ernest Empress Victoria B C

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W. J. DU BOIS
Now Touring Sullivan-Cosmopolitan Circuit
Next Week (Dec. 17), Empress, Salt Lake City

E
Ebeling Trio 29 Hudson Pl Hoboken N Y
Edwards Shorty Variety N Y
Elizabeth Mary 5th Ave N Y C
Elliott Sydney A 247 Harvey Ave Detroit
Elliott The Royal Pl Francis Can
Ellwood O B Savoy Duluth
Emersons 3 Empress San Francisco
Emmett Bros Bijou Ashland Wis
Emmett Grace Maple Crest North Foxboro
Empire Comedy 4 5th Ave N Y C
Escudoe 8 Hughes Palace Bldg N Y
"Everybody's Doing It" Empress Cincinnati

F
Ferry Billy (The Frog) Variety N Y
Fleide W C Coliseum London Eng
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Rocke Ocean Beach N Y
Frevoll Fred Variety N Y
Frey Henry 1777 Madison Ave N Y C

G
Geary Arthur Empress Tacoma
Gilfoff Harry Keith's Washington
Gingras Ed & Co Majestic Little Rock
Goodall Archie Empress Spokane
Gordon John R & Co Empress Winnipeg
Goe Auguste Majestic San Antonio
Graham & Dent New Amsterdam N Y
Granville Taylor 280 W 55th St N Y
Green Ethel Majestic Chicago
Gruet & Gruet Empress Denver
Guerro & Carmen 3102 Ninth Ave Chicago
Gwynn & Gossett Empress Ft Wayne
Gygi Ota Variety N Y
Gypsy Countess Empress Kansas City

H
Halligan & Sykes La Salle Chicago Indef
Louise HAMLIN and MACK-Billy
Care Will Collins, Broadmoor House,
Panton St., London, England.

Hanlon Bros Variety London
Harrah Great Variety N Y
Haywards The White Rats N Y
Haywood Harry Co Variety N Y
Hermann Adelaide 1193 Broadway N Y

Hines Palmer & Girls Variety N Y
Holman Harry & Co Variety N Y
Houdini Variety London
Hutchinson Willard & Co Variety London

I
Icelandic Troupe Variety N Y
Idanias & Keith's Cincinnati
Imhoff Conn & Co Variety N Y
Inge Clara Variety N Y
Ingilis & Radding Variety N Y
Ireland & Catto Majestic Dallas
Ismed Variety N Y

J
Jahns 3 Pantages Edmonton Can
Jennings & Dorman Unique Minneapolis
Jessika Troupe Unique Minneapolis
Johnson Martin E Orpheum Spokane
Johnstone Musical Empire London
Jonleys Les 5th Ave N Y C
Jourdans 3 Webster St Joe Mich
Juggling Mathieu Grand Devila Lake N D
Juggling Normans Pantages San Francisco

K
Kaminsky Alex Pantages Oakland
Kara Empress Cincinnati
Kartell Majestic Milwaukee
Kayne Agnes Variety N Y
Keele & Laing 148 W 14th St N Y C
Keller & Wier 5th Ave N Y C
Kenny & Hollis 66 Brainerd Rd Alton Mass
Kiernan Walters & Kiernan Empress Chicago
Kingston World Mindell Orpheum Circuit
Klare Katherine Babcock Billings

Kolb & Harland Cosmos Washington
Koners Bros 903 Palace Theatre Bldg N Y C
Kurtis Roosters Brennan-Fuller Sydney

L
La France & McNabb Pantages Seattle
Lambert Variety London
Lamb's Marking Variety N Y
Langdons The Orpheum Kansas City
LaTel Bros Pantages San Francisco
Lawson & Namon Variety Chicago
Le Dent Frank Variety London
Leonard Bessie 129 Townsend Ave New Haven
Leonard & Louie Empress Butte
Leroy & Lutton Pantages Edmonton Can
Leslie Bert & Co Unique Minneapolis
Lester 2 Empress San Diego
Lewis & Norton Empress San Diego
Lewis & Zoller Victoria Winnipeg
Link & Robinson Pantages Portland Ore
Littlejohns The Variety N Y
Lorens Johnny Empress Ft Wayne
Lowrie & Gardner Empress Salt Lake
Lyons & Cullum Pantages Spokane

McDermott Billy Miller Hotel N Y

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Meredith Sisters 310 W 31st St N Y
Merriman M. Variety N Y
Merran Polly Variety London
Murray Elizabeth M Variety N Y
Musette 414 Central Park West N Y

N
Nestor & Delberg Empress Winnipeg
Newhof & Phelps 546 W 133d St N Y
Newboy 6 Pantages Spokane
Nibble & Spencer 353 13th St Bklyn N Y
Nichols Sisters Orpheum Jacksonville
Nicot Bros 1500 Amsterdam Ave N Y
"Night at Baths" Empress Portland Ore
"Night in Mexico" Pantages Oakland
"Night in Police Station" Empress Tacoma
Norries Baboons Majestic San Antonio

O
O'Brien & Buckley Empress St Paul
O'Brien & Lear Empress Denver
Oliver Clarence Empress Denver
"Opening Night" Empress Ft Wayne
Ordway Laurie Pantages Los Angeles
Orville & Frank Empress Los Angeles
Otto Bros Pantages Portland Ore
Oxford 4 Savoy San Diego

P
Pagliacci 4 care J Levy 1541 Bway N Y
Palakita & Co King's St Louis
Parisian 3 Majestic Ft Worth
Piroscoppa 5 Savoy San Diego
Pollock Milton & Co Variety N Y
Porter & Sullivan Majestic Dallas
Powers' Elephants Pantages Portland Ore
Price Jack & Mabel Proctor's Newark
Price & Price Empress Seattle
Priest Jane Woolf 36 W Randolph Chicago
Prince Floro Empress Tacoma
"Purple Lady" Hammerstein's N Y C

R
Rafael Dave 1101 Grant Ave San Francisco
Ramsey Sisters Ehrlich House N Y
Reeves Billie Variety London
Regals Four Variety Chicago
Renshaw The 746 Belmont Ave Chicago
Rice Fanny Blanchard Farm Frankla N E
Richmond Dorothy Hotel Wellington N Y
Reisner & Geres Sma's Terete
Roehms Athletic Girls Variety Chicago

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Ronair & Ward Variety N Y
Ross & Ashton Empress Los Angeles

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Personal Direction, JULE DELMAR.

Shen Al Gaiety San Francisco
Smith Cook & Brandon Variety N Y
Solla Bros 4 Variety Chicago
Stanley Stan Union Ave & Oak Lane Phila
Stanford Walter The Billboard Chicago
Stevens Lee Garden Buffalo
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 Melnyre & Sutton Palace Chicago

T
"The Pumpkin Girl" Palace Chicago
Taylor's Lions Pantages Vancouver B C
Terry & Lambert Friars Club N Y
Terry Walter & Girls Pantages Spokane
Thomas Mr & Mrs. Fred Bayshore L I
Thomas & Ward Lyric Crookston Minn
Thurston Howard B & H 1493 Bway N Y
Tiffany Rose & Co Empress Milwaukee
Toledo & Burton Liberty Chicago
Transatlantic 3 Avenue St Louis
Trovato Morris & Fell 1493 Broadway N Y

V
Vall Muriel & Arthur Variety N Y
Van Billy 4513 Fort St Madisonville O
Van Billy B Van Harbor N H
Violinsky Temple Detroit

W
Walsh Lynch Co Empress Butte
Ward & Clark Lyric Indianapolis
Warren & Blanchard Empress Chicago
Webster Alice Victoria Winnipeg
Wells Low Empress Portland Ore
Westons The Victoria Chicago
Weston & Young Pantages Tacoma
Whitehead Joe Babcock Billings

Mason Wilbur and Jordon

DEC., APOLLO, VIENNA.

Whyte Felzer & Whyte Orpheum Vancouver
B C
Wilbur Gladys Empress Milwaukee
Williams & Warner Empress Spokane
Wilson & Hastings Empress Kansas City
Wilson & La Nore Savoy San Diego
Wilson & Rich Empress
Work Frank 1039 E 19th St Bklyn N Y

BURLESQUE ROUTES

WEEKS DEC. 15 AND DEC. 21.

American Beauties 15 Star Brooklyn 22 Empire
Brooklyn.
Beauty Parade 15 Empire Newark 22 Empire
Philadelphia
Beauty Youth & Folly 15 Westminster Providence
22 Casino Boston
Behman Show 15 L O (owing non-completion
25 St Music Hall New York) 22 Empire
Hoboken
Belle's Beauty Row 15 Corinthian Rochester
224 Bastable Syracuse 25-27 Lumberg
Utica
Best-Teach Show 15 Lafayette Buffalo 22 Co-
rinthian Rochester
Big Gaiety 15 Grand St Paul 22 Gaiety
Milwaukee
Big Jubilee 15 Columbia Indianapolis 22
Star & Garter Chicago
Billy Watson's Big Show 15 Gaiety Cin-
cinnati 22 Buckingham Louisville
Blanch Baird's Big Show 15 Trocadero Phila-
delphia 22 Penn Circuit
Bon Ton (Gaiety) Empire Albany 18-20
Worcester Worcester 22 Gaiety Boston
Bowers Burlesquers 15 Gaiety Omaha 22 L O
29 Gaiety Minneapolis
Broadway Girls 15 Gaiety Detroit 22 Gaiety
Toronto
College Girls 15 Empire Philadelphia 22 Gay-
ety Baltimore
Columbia Burlesquers 15 Gaiety Kansas City
22 Gaiety Omaha
Crackerjack 15 Columbia Chicago 22 Gaiety
Cincinnati
Crusoe Girls 15 L O 22 Englewood Chicago
Dandy Girls 15-17 Armory Binghamton 18-20
Van Curler O H Schenectady 22-24 Empire
Pittsfield 25-27 Empire Holyoke
Dolly Dimple Girls 15 Empire Cleveland 22
Olympic Cincinnati
Eva Miley's Beauty Show 15 Star Toronto 22
Garden Buffalo
Fay Foster Co. 15 Gotham New York 22 Olym-
pic New York
Follies of Day 15 Gaiety Baltimore 22 Gay-
ety Washington
Follies of Pleasure 15 Willis Wood Kansas
City 22 L O 22 Englewood Chicago
Gay New Yorkers 15 Casino Philadelphia 22
Murray Hill New York
Gay White Way 15 Columbia New York 22
Star Brooklyn
Ginger Girls 15-17 Bastable Syracuse 18-20
Lumberg Utica 22 Gaiety Montreal
Girls of Follies 15 Olympic New York 22
Trocadero Philadelphia
Girls From Happyland 15 Star & Garter Chi-
cago 22 Star Chicago
Girls From Starland 15 People's New York
22 L O (owing non-completion 125 St Music
Hall New York)
Golden Crook 15 Gaiety Pittsburgh 22 Star
Cleveland
Happy Widows 15 Star Cleveland 22 Empire
Toledo
Hastings' Big Show 15 Gaiety Montreal 22-24
Empire Albany 25-27 Worcester Worcester
High Life Girls 15 Grand O H Boston 22
Gotham New York
Honey Girls 15 Haymarket Chicago 22 Cadil-
lac Detroit
Honeymoon Girls 15 L O 22 Gaiety Minne-
apolis
Howe's Lovemakers 15 Gaiety Boston 22 Co-
lumbia New York
Jack Reid's Progressive Girls 15 Victoria
Pittsburgh 22 Empire Cleveland

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Liberty Girls 15 Casino Boston 22-24 Gilmore
Springfield 25-27 Empire Albany
Marion's Dreamlands 15 Buckingham Louis-
ville 22 Columbia Indianapolis
Marion's Own Show 15 Orpheum Paterson 22
Empire Newark
May Howard's Girls of All Nations 15 Gayety
St. Louis 22 Willis Wood Kansas City
Miner's Big Frolic 15 Empire Hoboken 22 Cas-
sino Philadelphia
Mirth Makers 15 Majestic Indianapolis 22
Gayety St. Louis
Chief Makers 15 Olympic Cincinnati 22 Ma-
jestic Indianapolis
Mollie Williams Show 15 Casino Brooklyn 22
Orpheum Paterson
Monte Carlo Girls 15 Penn Circuit 22 Victo-
ria Pittsburgh
Parisian Beauties 15 Cadillac Detroit 22 Star
Toronto
Queens of Paris 15 Gayety Toronto 22 Lafay-
ette Buffalo
Rector Girls 15 Garden Buffalo 22-23 Amory
Binghamton 25-27 Van Curler O H Schene-
ctady
Reeves' Big Beauty Show 15-17 Gilmore
Springfield 18-20 Empire Albany 22 Miner's
Bronx New York
Robie's Beauty Show 15 Murray Hill New
York 22-24 L O 25-27 Park Bridgeport
Roseland Girls 15 Gayety Washington 22 Gay-
ety Pittsburgh
Rose Sydel's 15 Gayety Minneapolis 22 Grand
St. Paul
Rosey Posey Girls 15 Miner's Bronx New York
22 Casino Brooklyn
Social Maids Folly Chicago 22 Gayety Det-
roit
Star & Garter 15 Empire Brooklyn 22 People's
New York
Stars of Burlesque 15-17 Empire Pittsfield 18-
20 Empire Holyoke 22 Howard Boston
Sunshine Girls 15 Englewood Chicago 22 Hay-
market Chicago
Tango Girls 15 Howard Boston 22 Grand O H
Boston
Tango Girls 15 Gayety Milwaukee 22 Folly
Chicago
Trocadero 15-17 L O 18-20 Park Bridgeport
22 Westminster Providence
Vanity Fair 15 Empire Toledo 22 Columbia
Chicago
Watson Sisters' Show 15 Standard St. Louis 22
Gayety Kansas City

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D
Daley Dorothy
Daly & O'Brien (C)
Dart Curtis
Daub Jack
Daverson Blanche
Davis Frank E
Davis & Scott (C)
Davis Warren
Day Billy O
Dayton Harry
Deane Phyllis
Delman Grace (C)
De Lyrie & Vernon
Denmore Beth
De Vens W A
Diaz Wolfe Warde
Dias Lionel
Donaldson Ruth (C)
Dow Al
Dow & Dow (C)
Dudley Gertrude (C)
Dunn Arthur
Dunne Thos P (C)
Dwyer Jas A
E
Ealand F H
Eardent W J
Ekomar Emilie
Elliott Wm G
Emerson Grace
Emmett Wm H
Endlish Girls
Espace Nina
Estee Adelyn
F
Faber & Clair
Fals Agnes
Farrington Paula
Farrington Rose
Ferria Nicola
Fielda Arthur
Fink Henry
Fitch T E
Fitzgerald Mildred
(SF)
Fitzsimmons Wm
Flynn Mr A
Folsome Frances
Foreman May Walsh
Foster Victor
Francis William
Frank Will (P)
Franklin Irene (C)
Franklyn Wilson
Freed Joe J
Freeman Grace
G
Galvin Ella
Gane William
Gardner Fred (C)
Germaine Florence
(C)
Germanie Miss G (C)
Gibbons Irene
Gibney Mrs Chas
Glinder Bros
Gleason Billy
Gordon Joseph
Gorham Charles
Grannon Ila
Gray Mary
Grindel Malvin (C)
Green Little May
Grover Mildred
Guarande Frank
H
Haford Will
Hall Jack
Hammille David (C)
Haney & Pillsbury (C)
Hardt Louis
Hardy Adele
Harris Adelaide
Harrison Leicester
Harvey Le Roy Co
Hass Chuch (P)
Haviland & Thornton
Hays & Wynne (C)
Hayward Harry
Helder Fred (C)
Heller Harvey
Herman Victor (C)
Hewin Annie S
Hewin Nan
Hibbert & Kennedy
(C)
Hicks & Seymour (C)
Hobbs George R
Hodges Musical
Holbrook Florence
Holman Mary (C)
Holt George
Horne J
Howland Mane
Hughes Chas
Huffman Mrs Harry
Hunting Lew & Mobly
Hylands Musical
Hyman Eleanor
I
Idanias 5
Ives Anne
J
Jarrot J
Jacson Steve
Jesse Wilfred
Jewell Ida
Johnson Dave
Jolson Harry
Jordans Flying
Joy Steve
Joyce Evelyn
K
Kahnkalan Bill
Karrow Olga (C)
Kayne Agnes (C)
Kearney Nellie
Kelly Eugene A
Kelly Harry
Kelly J A
Kelly & Fern
Keltons Three
Kemp Merea

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Where S F follows name, letter is in
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Aimes Noette
Alexander Andrew
Alexander Chas
All Mrs Goldie
Alpine Sylvia
Argus Sisters
Asacough W D
Ashl Troupe
Ackinson Juliette
B
Bakewell Mrs Thos
Bancroft Mrs
Barlow Hattie
Barnard Edwin
Barnes & Crawford
(C)
Barnes J E
Barrow Joe
Bates Mrs Clyde
Bennum A (C)
Bell Jessie (C)
Belmont Belle
Bennett Lily
Bennett Mr
Bernabo Emilia
Bimbo Chas Seth
Birchett Ross
Black's Comedy 5
Boas Howard (P)
Boehardt Wm A (C)
Boyne Hazel
Brockman James
Brooks J O
Brooke Octavia
Brown Marion (C)
Buckley May
Burke James
Burnell Lottia
Burns Billy X
Burrell Jimmy
Bush Estella
Butler May
Byron Bert
C
Cahill Mae
Camp Van Mr
Carey Harold
Carey James T
Carson & Brown
Carson & Evelyn
Carson Mary
Casey Gene
Cassie Sebastian
Cerritos Thos
Chidress T C
Chinese Cabaret
Claire Leslie
Cerrano Camillo
Clark Mrs James
Clark Ralph V
Clark Thos J
Claudine Mrs Dane
Clifton Helen (C)
Close Brothers
Cole Beside G
Coley Hattie (C)
Conlin Ray
Connelly Sisters (C)
Cort Chas F
Cremoneo Paolo (C)
Cunlichman Mrs J F
Curtis Dorothy
Cuthbert Charlie
Cutler Harry

L
La Bonita Jean (C)
La Brack Frankie
La France & McNabb
Lamarr Sisters
La Mont Harry
Lang Earnest (P)
Larac Billy
Larkins Joe
Lauder Geo S (C)
Lavender Ida
Lavigne Cross Co
La Volas The
Lawn Roma
Leach & Wallin
Leary Daniel J (C)
Lee James (C)
Lee Marion
Lee Wm Lee
Leeves Lew
Lehman Miss
Lehman Arthur
Lehman Fred
Lester Four
Lester Jules
Lewis Beale
Lindsey Roy
M
Macaulay Inez
Macfarelane Jack
Madera Lillian
Magneson Selma
Maitland M (SF)
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(FS)
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May Edythe
McAllen Jack
McMullan Lida
Melnotte Coral
Mercer George
Merle's Cockatoos (C)
Merritt Frank (C)
Millares Helen
Millard Frank (C)
Mills Florence
Mills R J (C)
Mitchell Lester (C)
Mondana Florence
Montana M (SF)
Moore Albert B
Morris John B
Morris Leslie
Mortimer Amy
Muckel Macks 3 (P)
N
Nelson Horace
Listel Lew (C)
Lloyd Melville
Kervin Ralph
Kessler Henry (P)
Kilby Florence
Klimat Tom
King Jack M (C)
King Myrtle Davis
Klein Edward
Klein & Klein
Kline Sam (P)
Kolb Florens (P)
Kublick
O
O'Brien Jim
Ottiano Rphulla
P
Patten Oliver C
Pearce Arthur
Pelham
Pelovinski Alice
Porter & Clark
Powers & Wilson
Prevost Sonis
Price John & Mabel
Q
Quintana Joseph
R
Race Leslie
Radloff & Nelson
Raschel Dave
Randall Carl
Ranier Robert
Rawson Mrs (C)
Raymond Florence (C)
Reed Bros
Reilly Johnny
S
Sampson & Douglas
Saunders Mrs A (SF)
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Shaw Joe
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St Clair Irene
Steiner Herman
Stevens Louis
Stevens Frances (C)
Steward Gale
Stratton Peter
Stuart Frankie
Stuart Tom

Sutton Harry & K (C)
Sylvester Harry (C)
T
Taylor Bonnie Taylor
& Howard
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Wagner Robt A
Ward & Curran
Warna Bob
Weber & Burns
Weiland Green
Weisfeld Mr W
West Eugene
Whalle J
Whalle J A (C)
White Ethel
White Gussie
White Ivy

White Tom
Wild Arthur R
Wilkins W L
Williams Ed
Williams R S
Willing Julia
Wilson Helen
Wilson Honerietta
Wolford Mrs Louis
Wood Francis
Wood Maurice V
Wood Sydney
Wynne Bessie
Z
Ziras Juggling
Zira Lillian (C)
Zulda



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Jolly
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CAINE SISTERS

In
Vaudeville

THERE IS ONLY ONE

JOE JACKSON

It having come to my knowledge that there is an endeavor to copy my act, I hereby inform all whom it may concern that the pantomime comedy act as played by me is my own original idea, every movement being my own conception. I have given no one the right to use any part of it.

(Signed) JOE JACKSON.

Dec. 5th, 1913.

NOW playing an extended engagement at the **PALACE THEATRE**,
Shaftesbury Avenue, W. C., **LONDON**, England

DECISION FOR SENATOR FRANCIS MURPHY

"GERMAN ORATOR"

In the action brought by Aaron Hoffman to restrain me from doing my present act, "GERMAN ORATOR," JUDGE RAY, in the U. S. CIRCUIT COURT, on SATURDAY, DECEMBER 6th, 1913, DECIDED IN MY FAVOR.

SENATOR FRANCIS MURPHY

Attorneys

Messrs. DITTENHOEFER, GERBER & JAMES

Representative

B. A. MEYERS

Kindest acknowledgment and appreciation to Mr. F. W. STAIR, President of the Progressive Circuit, and Mr. JEAN BEDINI, owner of "The Mischief Makers," for their aid and assistance in the suit.

AT THE MUSIC HALL (44th Street, New York)

THIS WEEK AND NEXT WEEK—and ???

TANGUAY

THE DRAWING CARD

The Greatest in Vaudeville

The Greatest Anywhere or Any Place

Will Break the Music Hall's Record This Week

EVA TANGUAY

—AND—

VOLCANIC VAUDEVILLE

The Biggest and Strongest Headline in New York This Season

**Playing to all the Music Hall will hold at the highest prices of admission
ever charged in New York City for a regular vaudeville performance**

AND GETTING IT !

TANGUAY

CAN DO IT !

TEN CENTS

19 1913

VARIETY

VOL. XXXIII. No. 3.

NEW YORK, FRIDAY, DECEMBER 19, 1913.

PRICE TEN CENTS.

IRENE

FRANKLIN

BURT

GREEN

In "The Girl at the Gate," Gaiety Theatre, San Francisco

ELIZABETH MURRAY



A Hit in "HIGH JINKS," Lyric Theatre, New York
Personal Direction, - - - - - Mr. ARTHUR HAMMERSTEIN

VARIETY

Vol. XXXIII. No. 3.

NEW YORK CITY, FRIDAY, DECEMBER 19, 1913.

PRICE 10 CENTS

COHAN & HARRIS IN PICTURES BY DEAL WITH KINEMACOLOR

**Booking Agents Also in on Plan. Several Other Proposed
Combinations of Legit Managers and Picture Men
Fail of Their Purpose.**

Cohan & Harris, film producers on their own account, is the newest transit from showdom to the movies. Not rumor this time, but a bona fide combination of the theatrical firm with Kinemacolor, who are to produce black-and-white as well as chromatic subjects for the new concern.

C. A. Burt, the booking agent, is a component of the coalition, and Jack Welch is another integral.

The junction with Kin is a consummation of the week. Following VARIETY's publication late last summer of a plan of the theatre booking agents of the country to combine in a solid unit in a move for feature films to keep their theatres open, the General Film, the Mutual, and the Universal companies were approached by Burt and Cohan & Harris. The combination put a proposal flatly up to Presidents Dyer of the G. F., Laemmle of the U., and Aitken of the Mutual. The theatrical men offered their route sheets to prove the theatres were available, and proposed to supplement the open time with any sum up to a million dollars as a guarantee that any arrangement they would make would be fulfilled. Each of the film concerns kept the proposal under advisement several weeks, and each ended by turning the proposition back upon its sponsors. No reason was given for the lack of enthusiasm; the responsibility of the projectors wasn't questioned; the prices weren't disputed.

The Cohan & Harris and Kinemacolor junction followed. The contracts are to be signed today. The theatrical men declare the refusal of the film firms to combine with them was in two instances fear of creating a film booking exchange that might in time absorb their own circulation concerns. The third refusal was attributed to a lack of working assets on the part of the film concern. The last named

agreed to combine if Cohan & Harris would invest a certain amount in the film concern.

SHOWMAN A SUICIDE.

Cleveland, Dec. 17.

George Todd, former manager of the Lyceum and prospect theatres here, was found Monday lying across the grave of his son, Earl, in Oak Grove cemetery. The police say he committed suicide by taking poison.

Mrs. Todd, a sister of E. D. Stair, learned of her husband's death while on a shopping tour. Todd left the management of the Prospect theatre last June and had been acting as a salesman. No reason is known for his self-destruction.

CAN'T FIGHT THE WORLD.

Louis Mann says he has a great show but that the public wouldn't believe it. So he closed.

ENOUGH OF "LOVE."

Kansas City, Dec. 17.

John Hyams and Leila McIntyre are going to give up their "When Love is Young" engagement at the end of this week in St. Louis and hike back to New York for vaudeville bookings, according to members of the company.

SPLITTING AGUELIA'S SALARY.

The Italian actress, Mimi Aguelia, under contract to the Shuberts at \$2,000 weekly, will appear Monday at the Comedy in a series of "one-act plays of passion," preceding "The Marriage Game," "Elektra," "Salome" and "Malia" will be given first.

The increased cost of the running the show through the actress's large salary will be divided between the Shuberts and John Cort, each side contributing \$1,000 each week while Aguelia remains there.

The OFFICIAL NEWS of the
**WHITE RATS ACTORS' UNION and
ASSOCIATED ACTRESSES OF AMERICA,**

as formerly printed
exclusively in

**THE
PLAYER**

appears on Pages 18 and 19 of this issue.

WALLIE EDDINGER RETIRING.

It is rumored about that Wallie Eddinger, the Cohan & Harris star, is thinking about retiring from the stage, to take up commercial pursuits. Mr. Eddinger has reached stardom, which is his principal reason for leaving the footlights, it is said, seeing nothing beyond what he really has by remaining.

The forthcoming retirement of George M. Cohan, as an actor, also, is now reported to be a certainty. Mr. Cohan accepting the opportunity of gracefully forsaking the boards at the height of his glory. It is thought by many the great success of "Seven Keys to Baldpate" now at the Astor, and the highly complimentary comment on Mr. Cohan's work as a playwright with that piece decided the composite theatrical wonder as much honor would lie with him in the future as a maker and producer of plays as player in them, besides which Mr. Cohan enjoys the reputation of being a very good businessman.

DIVORCED IN OLD AGE.

Cincinnati, Dec. 17.

After long litigation, Fannie Marston, 50, a saleswoman, has finally won a divorce from her husband, James M. Marston, 75, a scenic artist.

Previously, Mrs. Marston had been ordered to pay her hubby \$3 a week alimony. She didn't do it and was cited for contempt. The divorce cuts off the alimony.

PAVLOVA'S PARTNER GOING.

Chicago, Dec. 17.

Novikoff, Pavlova's dancing partner, will leave her around Jan. 1, it is said.

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

BRONX DEAL NEAR ENDING.

The theatrical deal in the Bronx which will materially affect the situation in that borough had practically been ended Wednesday, with the details to be gone into.

When finally finished the Columbia Burlesque shows will appear at Keith's Bronx theatre, now playing vaudeville, and Keith's will move to the Royal opera house. The present Columbia house up there, Miner's, will go into a picture policy, as the Prospect (formerly a Stair & Havlin stand) did this week.

LULU GLASER ILL.

The Orpheum Circuit tour of Lulu Glaser was brought to a short stop at Salt Lake City week before last when physicians advised Miss Glaser to return to New York and undergo an operation for an intestinal tumor that had been troublesome for some time.

Miss Glaser is now in New York and will likely remain off the stage for a month or so.

ROSE LA HARTE'S OBSERVATION.

Cincinnati, Dec. 17.

Mrs. Walter Clifford, who was Rose La Harte, the prima donna, is back in Cincinnati, her home town, and declares she will never return to the stage.

"A woman can't be a popular actress and a popular wife at the same time," says Mrs. Clifford. Her family name was Rose Jobson.

CONTRACT EXPIRING.

Leo Dittrichstein's contract with David Belasco expires with the current season and will not be renewed.

DEARTH OF NEW MATERIAL CRIPPLES STAGE PROMOTER

New Ventures at Standstill Here and Abroad. George Edwardes Has Nothing in Sight Worth a Gamble. International Enterprise Dull.

(Special Cable to VARIETY.)

London, Dec. 17.

For the first time in many years George Edwardes has nothing in sight for immediate production. He is reported to have paid out over \$100,000 in advances for the rights to a number of musical shows, none of which he feels like gambling with under the present conditions.

(Special Cable to VARIETY.)

Berlin, Dec. 17.

Musical shows ordinarily believed to be available for American presentation are going begging here. None of the representatives of American managers appears to be making any offers for rights to the States.

VARIETY last week made comment on the dearth of New York successes available for the road for next season, which would mean a mad scramble for attractions to fill the open time of the legitimate houses.

The few successes are bound to reap a golden harvest with any sort of favorable business conditions. The managers controlling these will take advantage of the situation by duplicating companies as much as possible. For instance there will be ten "Within the Law" companies, five "Potash & Perlmutters," five "Peg o' My Hearts," two "Seven Keys" to Baldpate," two "Adeles" and one or two others.

"HONEY-SUCKLE" PRODUCED.

(Special Cable to VARIETY.)

Paris, Dec. 17.

Hertz and Coquelin produced the long expected "Chefrefeuille" ("Honey-suckle"), an original work in French by the Italian poet Gabriel d'Annunzio," at the Porte Saint-Martin theatre Dec. 14.

The piece had been advertised for the Ambigu, but in view of the success of the revival of "Raffles" and a new show required at the Porte St. Martin, the management changed the house. The cast is a good one, including Berthe Bady, Nelly Gorman, Henrietta Ragers, Andre Pascal, and Charles LeBargy.

"The Honeysuckle" may attract the curious. It was only fairly accepted at the premiere. The story is of a modern feminine Hamlet and the plot is somewhat foggy.

Ida Rubenstein is not in the cast.

STOLL'S FAIR SHOW.

(Special Cable to VARIETY.)

London, Dec. 17.

Oswald Stoll's own revue at Shepherd's Bush is only fair.

SOHLKE'S PALACE REVUE.

(Special Cable to VARIETY.)

London, Dec. 17.

Gus Sohlke is producing for the Variety Theatres Controlling Co., and probably Alfred Butt, a new revue

shortly to be presented at the Palace.

Weedon Grossmith in a revival of "Preparing the Pantomime," is not drawing. It is quite dull.

HIP SALARY LIST, \$5,000.

(Special Cable to VARIETY.)

London, Dec. 17.

The salary list for the new show at the Hippodrome is over \$5,000 a week—the biggest ever for that kind of a revue.

GAVE HOUSE REAL "LOBSTER."

(Special Cable to VARIETY.)

Paris, Dec. 17.

The operetta "Ohi, Milord," had a short run, and Flateau presented a new revue at the Cigale Dec. 13. Its curious title "Merci pour Langouste" is a catch word created at Deauville in the summer by Fragon, and Lucien Boyer and Bataille-Henri have adopted the phrase for the revue signed by them at the Cigale. The management can repeat "Thanks for the Lobster:" there is very little real humor in their latest. It went only fairly. Jeanne Pierly and Rene Baltha are good; Boyer, the author, plays Compere poorly.

REMARKABLE BERNHARDT.

(Special Cable to VARIETY.)

Paris, Dec. 17.

"Jeanne Dore," a new play by Tristan Bernard, was produced at the Theatre Sarah Bernhardt last night. The leading role is held by the great Sarah and she is remarkable.

The part is that of an aged woman. Jeanne learns her amorous son has killed a rich relative because he was refused money for his mistress. The mother endeavors to shield the criminal. She attends the trial, pleads with the jury and hears the fatal sentence. Then she watches at the railway depot for the arrival of the guillotine and finally visits the prison for a sad parting with her son, whose only thoughts are for his mistress until the end, when he hears and witnesses his mother's agony. Bernardt in the role of Jeanne achieved another splendid triumph.

The play is a big success. The famous actress-manager is well supported by Decoeur, Chameroy, Raymond Bernard (son of the author, who is only fair) and Mlle. Costa.

CARPENTIER AT FOLIES.

(Special Cable to VARIETY.)

Paris, Dec. 17.

The Folies Bergere has engaged Carpentier the French boxing champion for week commencing Dec. 17, with an option on a future extension on a percentage.

Marinelli's enterprise in making the contract calls for a guarantee stipulating receipts above the average.

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

SAILINGS.

Reported through Paul Tausig and Son, 104 East 14th street, New York.

Dec. 12, Richard Mentos (New York);

Dec. 13, Babette (Olympic);

Dec. 17, Mr. and Mrs. John Ringling, Miller and Mack (France).

San Francisco, Dec. 17.

Dec. 16 (For Australia), Romano Bros., Fred Leslie, Sam Sharp, Fred Milton, Nell Elsing, George Dangerfield, Norman and Fred Fuller, Ray Lawrence, Joseph and Rudolph Carpose, Gene Miller, Rosa Valerio Sextet, Tony Fernandez, Jennie May, Brent Hayes, Marie and Edith Straub, George and Ruth Foster, Mabel Lamont, Rivas Pedro, Rafael Sobra, Roberto Areaulee, Juliet Chandler Lee, Mabel Lee, Fred Gardner (Ventura).

Dec. 18 (For Honolulu), Mrs. M. Hodges (Mongolia).

Paris, Dec. 9.

Dec. 11 (For South America), Gallimore Trio (Orpersa) (from Liverpool).

"BABY MINE" SEEN IN PARIS.

(Special Cable to VARIETY.)

Paris, Dec. 17.

The French version of "Baby Mine," made by Maurice Hennequin, was produced at the Bouffes Parisiens Dec. 13.

"Bebe," as it is called, met with a fine reception. It has been mounted by Max Dearly, who plays the lead, well supported by Reschal, Mmes. Monna Delza, Jane Saint-Bonnet.

Henry Roussel, scheduled, failed to appear.

HAST BRINGING OVER PLAY.

(Special Cable to VARIETY.)

London, Dec. 17.

Walter Hast has purchased a Welsh play which showed for one matinee at His Majesty's, and is taking it to America. The piece received excellent notices here.

PLOT SHORT; SHOW LONG.

(Special Cable to VARIETY.)

Berlin, Dec. 17.

Ernst Hardt's comedy, "Schirin and Gertrude," produced at the Deutsche Kienstlertheater Sozietat, is too long for the meagre plot; otherwise it was well received.

PALAST WITH VAUDEVILLE.

(Special Cable to VARIETY.)

Berlin, Dec. 17.

The Palast am Zoo, beginning in January, will offer straight vaudeville under the direction of Manager Rachmann, exchanging bills fortnightly with the Cines-Apollo.

STRINDBERG HAS BETTER ONES.

(Special Cable to VARIETY.)

Berlin, Dec. 17.

At the Deutsches theatre, Strindberg's "Wetterleuchten" is not one of that author's strongest dramas.

"THOMAS SIPP" FAILS.

(Special Cable to VARIETY.)

Berlin, Dec. 17.

"Thomas Sippe," produced at Kleine's theatre, is weakly performed and failed to score.



GEORGE BEBAN

Who has made his Italian ditch-digger a famous characterization, both at home and abroad.

DANCERS ARE FASHIONABLE; GO FROM FAD TO CRAZE

Society Taking Up Professional Steppers Send Salaries Soaring. New York Roof Engages La Poukouwa at Big Figure. Vaudeville Fighting over The Castles. Waiters in Cabarets Have "Dancing Bug"

The "professional dancer" has attained importance in New York. When the New York Roof awhile ago put out a board reading, "Joan Sawyer, Pet of the 400," the "wise bunch" gave Bill Morris credit for his nerve, but it appears to have come true. Miss Sawyer has been taken up by a "society set," while Mr. and Mrs. Vernon Castle are so far into society a house has been named after them and the vaudeville managers are fighting over their services.

The demand for dancers robbed the New York Roof of Miss Sawyer's services, with Mae Murray and Carlos Sebastian to leave there also. In their places Mr. Morris will plant a dancing star, La Poukouwa, a ballerina with "The Silver Slipper" at the Globe, New York, last season. She will appear on the Roof for a run commencing Dec. 22, carrying her own partner and indulging in the "turkey stuff" along with other dances.

The salary dancing on the floor will bring has induced Jack Mason, a recognized stager of numbers where dancing is required, to go to the fad. M. S. Bentham, the agent, has been offering Mr. Mason and a dancing partner of the female persuasion at \$500 a week. The demand for professional dancers has sent salaries very high.

The "dance thing" obtaining such a strong hold on New York that some of the places which harbor the midnight revellers are making it a condition of service at a table that champagne must be ordered. In a place on 45th street the other night when a bottle of wine was ordered but not consumed, the manager declined to serve a highball, insisting the wine be drunk and if more liquor were wanted, more wine would supply the need. At a restaurant on 42nd street no service will be given strangers at any of the tables until wine has been ordered.

The dancing bug has extended to the waiters in these places, who, after the hour of closing arrives, go to a place in the Times Square section where they trot for the remainder of the night or most of it.

Miss Murray and Mr. Sebastian are reported engaged for a Chicago restaurant. Miss Sawyer, who left a \$300 weekly contract at the New York, is now dancing with Lew Quinn.

The Castles, with a place of their own, besides the "Castle House" (formerly Mrs. Osborne's dressmaking establishment), were engaged by Hammerstein's for \$1,000 weekly to commence Jan. 12 for a guaranteed run of six weeks at that theatre. Monday, after Charles B. Dillingham had visited Martin Beck, Beck sent out a story of a prior contract with the Castles to appear at the Palace, New York, the same date. The Hammerstein "slip"

and contract passed through the United Booking Offices in the regular channels. The Palace announcement is said to have "started something" in the booking office through a protest by William Hammerstein. The Castles were to receive \$1,750 or \$2,000 weekly under the Beck agreement, according to report.

One dancing restaurant in New York which does a larger refreshment trade than any of the others and always draws a big crowd has never had a professional dancer, which leads many to the belief that people go to these places to dance and are not particularly interested in the professionals, who, however, have a certain drawing power that is not disputed. Almost immediately after the engagement of LaPoukouwa at the Jardin de Danse (New York Roof) phone calls from the Fifth avenue district for reservations for many evenings following her first appearance are said to have been received.

BALLET AT OLYMPIA.

(Special Cable to VARIETY.)

Paris, Dec. 17.

Monday Jacques Charles presented a new program at the Olympia, awaiting another revue due in January. His present show includes a ballet "Faneluches de l'Amour," by Vova Berky, music by Jane Vieu, which went nicely. It forms the second portion of the program, following the curtailed revue.

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



WINTERGARTEN'S PROGRAM.

(Special Cable to VARIETY.)

Berlin, Dec. 17.

In the Wintergarten's new program Rita Sacchetto is weak; Pedersen Bros., Alvarettas, Serene Nord, Willie Bros., going fine. Fennel and Tyson, the Hartleys, Barnes and King, Lucile's Parrot, Rolf, Rafaely were well received. Robert Steidl with "The Christmas Song" is a hit; Oscar and Suzette failed to appear.

Pedersen Bros., Serene Nord, Fennel and Tyson and Barnes and King are American acts.

COCHRAN ASKS CORRECTION.

(Special Cable to VARIETY.)

London, Dec. 17.

May Wirth has been engaged to join Charles B. Cochran's big circus aggregation at the Olympia beginning Dec. 26 when the attraction will be Carl Hagenbeck's Wonder Zoo and arena display.

Impresario Charles B. Cochran asks VARIETY correct any impression in America that he was in any way connected with the ill starred circus enterprise at the London Opera House. Mr. Cochran is not associated with any circus enterprise other than at the Olympia.

ORDERED GOWN CHANGED.

Chicago, Dec. 17.

Rooney and Russell, at the Colonial last week were compelled by the police to change their costumes.

Miss Rooney's gown was of the x-ray order and the censor did not approve of it, although the public seemed to like it.

MANNERS SKETCH PROMISED.

J. Hartley Manners, author of "Peg O' My Heart," has written "Devil Montagu" for vaudeville production by Frank Kemble Cooper, of the John Drew company.

HELD SHOW WILL CLOSE.

The Anna Held Road Show will close its season Jan. 10, by order of John Cort. The contracts of 15 weeks given to members of the troupe, including Miss Held, will expire that day. The optional clause for an extension of engagement has not been taken advantage of by Mr. Cort. The show will play the Casino, New York, week Dec. 29. It was first dated for the Music Hall Dec. 22. The new English piece, "The Girl on the Film" is to appear there Dec. 29, to supersede the vaudeville policy.

The Harry Lauder show is going into the Casino Jan. 5, for a week, to be followed at that house by "The Midnight Girl."

The Tanguay program of last week is repeated at the Music Hall this week, without the Orlando Trio, Hilda Hollis and Co., Three Ernests and Brady and Mahoney. In their places are The Kremos, "Between Trains" and The Skatelles.

With the Music Hall closing, whatever vaudeville acts are under contract to the Shuberts will be taken care of by them, through assignment to various productions. There are not many of these.

It has been reported about that the U. B. O., now that the Music Hall is giving up vaudeville, intends to test the "Advanced Vaudeville, agreement, to which the Shuberts were a party. It prohibited the signers from engaging in vaudeville for ten years from the date of it, under a heavy penalty. With the decision given in the Metropolitan opera house-Oscar Hammerstein suit, the U. B. O. believes it has a precedent. The Court decided opera was not inter-state commerce and the agreement made by the Met restraining Hammerstein from again engaging in grand opera could not be construed as a violation of the Sherman anti-trust act.

It would become necessary in any action brought by the U. B. O. under the "agreement" to first prove a direct connection between the Shuberts and the vaudeville given at the Music Hall. That has been programed and announced as under the management of Lew Fields.

The Held show started off well, doing a strong business in the south, but is said to have commenced to fall away at the box office upon starting for the coast. The southern business has not been reached since leaving that territory, it is reported.

The Lillian Russell road show, another of Mr. Cort's ventures in vaudeville way for legitimate houses, comes to an end also on Jan. 10. Miss Russell has turned in no profit to Cort on the trip. She received \$2,500 weekly. Miss Held received \$2,200 a week, with Mr. Cort providing wardrobe and production of her act, also paying the members of it.

The Held show will jump into New York from Youngstown, O., where it will play Dec. 27.

The Eva Tanguay show will hold over next week at the Music Hall, leaving Dec. 28. It will be Miss Tanguay's third successive week in New York at the same theatre.

When "Oh, I Say" leaves the Casino, it goes into Brooklyn with the same cast of principals.

ANNA CHANDLER

Miss Chandler has established herself as a big favorite in England, having nearly completed her third tour of that country in which she has played all the principal music halls in all the important cities in England and Ireland.

Those who know Anna will see by the picture the comedienne has grown sylph-like in the past two months.

In strict confidence Miss Chandler has lost forty pounds (in weight) since Sept. 1st.

TWO NEW ENGLISH ACTS FAIL TO LAND OVER HERE

Lillie Long and Cruickshank, Appearing in America for First Time, Receive No Further Bookings. Miss Long Has Complaint. Cruickshank Gives But One Show.

Lillie Long is from England and she says she's going back there. Miss Long opened at Proctor's, Newark, last week for her American debut. When pay day arrived, she found \$125 in her envelope. Miss Long would not accept it. She claimed \$300 for the week, under an understanding alleged to have been reached in London between herself, Ernest Edelsten, an English agent, and Max Hart, the New York agent.

Miss Long is an eccentric comedienne. She was "discovered" in England by Mr. Hart. It was reported at the time Miss Long was receiving £10 (\$50) weekly over there. She claims to hold letters from the agents assuring her of 30 weeks on this side at \$300 weekly, but has no contracts from managers.

The Max Hart version is that Miss Long was to have opened on this side Oct. 6. Delayed in arrival, when reaching New York she could not immediately take up a route the United Booking Offices had laid out beginning a week before. Hart prevailed upon the Proctor booking office to give her the Newark week. Her Monday opening was disappointing, said Mr. Hart, but she improved, and when taking the booking men over Thursday they agreed she would either be a hit or a flop, with no half way to it. Frank O'Brien then engaged her for Norfolk for this week. Mr. Hart arranged with the Newark house she could miss the Sunday shows to make the jump. But when the \$125 came along on the salary list Miss Long declined any other engagement. No other was available just then, says Hart, as her name had been taken off the books for the big New York houses through the first reports from Newark.

Miss Long called on Hart Monday, saying she had been mistreated and misinformed, and that she had no idea of coming to America to "try out." She insisted upon the amount expected, \$300, for the Newark week being paid, and Hart says he gave her the amount, supplying the difference himself.

Hart also states Miss Long said she intended returning to England at once, and that he interposed no objection.

The girl laid her case before the White Rats, but not being a member of that organization or any affiliated foreign order the Rats could not take cognizance of it.

Ernest Edelsten was in New York for some weeks this season, leaving for London about a month ago. He and Hart interchange bookings.

Miss Long asked for a trial at Hammerstein's Monday, but could not be fitted into the bill. She is said to have left for London Tuesday night on the Mauretania.

The Palace Program Monday night did not have Cruickshank, the English

musical clown turn that opened in the afternoon.

Cruickshank came over here on speculation.

MUSIC PUBLISHER'S VACATION.

Mr. and Mrs. Louis Bernstein left New York Monday on the 20th Century to make a month's trip to the Pacific Coast and return. Harry Carroll, went with them.

Mr. Bernstein directs the Shapiro-Bernstein music publishing company. Mr. Carroll is a star writer for the concern.

SIMON'S ENGLISH PARTNER.

Louis Simon has formed a partnership with Will Collins, the English agent, and sails for England in the spring to produce there, in association with Collins, a series of American acts.

POLICE AFTER "SCHOOLS."

Boston, Dec. 17.

What is claimed to be a general clean-up of alleged fake schools of dramatic art and phony agencies in Boston, was started yesterday with the arrest on secret indictment warrants of Walter L. Brannigan, of 88 Boylston street, charged with larceny in 14 counts from five "pupils" who wanted to be taught how to dance and to be made into real actors and actresses.

It is claimed that he was paid various sums by "pupils" ranging from \$8 to \$115, for which they say they received no instruction, and are now no nearer the stage than when they started. James N. Richards of Chelsea, and Walter H. Green of Cambridge, were also arrested on a charge of conspiring to steal. It is claimed that they got \$500 from John Bazis of Lynn, who applied to Richards in answer to an ad in a newspaper calling for a "ticket taker" at a theatre.

TRENTON SALARIES UNPAID.

Trenton, N. J., Dec. 17.

The Loew-S-C agency in New York is no longer furnishing vaudeville bills to the Broad street theatre, recently taken over by a Mr. Chase, who formed a corporation to operate it.

The house failed to pay salaries Saturday night. The booking immediately stopped. It is said if the local management does not take care of the pay due the acts, the booking offices will.

21 ACTS IN CIRCUS.

Chicago, Dec. 17.

The Globe opened Sunday afternoon with a winter circus consisting of 21 acts. Both performances were well attended and the venture looks as though it would be a paying one.

Hard 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. S. Loeb, N. Y. & Bkn. Tel.

DIAMOND'S CAR STOLEN.

Jim Diamond lost his \$3,500 Oakland car while playing at the Alhambra last week. It was standing outside the stage door waiting for Diamond and Brennan to finish their night performance. When James looked for it, the machine was gone.

An insurance policy of \$2,500 stirred the company to action, and if not recovered within 30 days, Mr. Diamond will be reimbursed to that amount. He has had the car two seasons.

In the many thefts of machines reported about New York (it is said the average stolen is three daily) the Diamond car is almost an isolated instance where the thieves have taken one that was insured, they standing in awe of the tireless efforts of the insurance companies to convict them and their ability to secure information to this end. Two bands of auto crooks are working in New York. One strips the cars stolen, abandoning them on some country road, while the other gang either changes the bodies into taxi cabs or ships them away. There are some very elaborate taxi cabs now operating around New York at the legal rates of transportation.

LOCAL DRAWER DEBUTS.

New Orleans, Dec. 17.

Wood Cowan, local cartoonist, made his stage debut at the Orpheum Monday. He sings while sketching conventional characters in the conventional way. His act lacks coherency evidencing hasty production. It is hardly pretentious enough for the better grade of vaudeville. Cowan is of the staff of the New Orleans Item.

MUSIC CONCERN WOUND UP.

Cincinnati, Dec. 17.

The bankruptcy case of the Grene Music Publishing Co. was closed by U. S. District Judge Hollister to-day. The final record showed the debts of the concern were \$17,570.17 and the assets \$2,884.94. Secured creditors got \$724.91 on claims aggregating \$3,270.14 and unsecured creditors received \$907.60 on claims amounting to more than \$14,000.

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



MAYBELLE FISHER

The celebrated American lyric prima donna, who is accompanied by two soloists, BESS DICKOVER, pianist and RUTH GULLIFORD. MAYBELLE FISHER (Mrs. Fred Zobe-die) is under the direction of FRED ZOBE-DIE and will be seen in New York shortly.

"SQUARE" SAVING MONEY.

The Union Square theatre, playing B. F. Keith's big time vaudeville, did not carry the usual advertising in the New York Sunday papers this week.

It may have resulted in a considerable saving. Perhaps Arthur Klein, the new manager of the Square, figured the house could draw no business from the papers, patronage in the past being a sufficient evidence of that.

All Keith advertising was out of the dailies late last week, but was put back Sunday and were running up to yesterday.

The advertising bill at the Square had been running about \$550 weekly. This week it is \$56.

CAN'T AGREE ON SALARY.

The revived partnership of Bickel and Watson is having some difficulty in securing time in vaudeville owing to the salary the team has set upon its services. The act went into the Union Square for a showing for \$250 and were offered the Palace at \$700. They are "holding out" for \$1,000.

MORRIS CRONIN COMES OVER.

Morris Cronin, the club juggling turn, who carries nine people, appeared at the Winter Garden last Sunday night. He had been away from New York for some years.

Mr. Cronin is said to have returned on speculation, besides a desire to visit his native land.

ROGEE FOREIGN AGENT.

The Amalgamated Vaudeville Agency (Prudential-Moss & Brill) is now booking for the Armory, Binghamton; Hippodrome, Pottsville (making two houses in Pottsville); Majestic, Scranton. After Jan. 1 it will also supply shows to the Lyric, Allentown.

The Amalgamated has also made an arrangement with Leon Rogee to act as its European representative. Rogee sails in the spring, authorized to offer European artists 20 weeks on the circuit with "play or pay" contracts.

NANCE O'NEIL PLAYING.

Spokane, Dec. 17.

Nance O'Neil is still headlining on the Orpheum Circuit, she having replaced Nina Morris on the time at Winnipeg.

EMMA CARUS GETS DIVORCE.

Chicago, Dec. 17.

Emma Carus appeared Monday before Judge Charles M. Foell in the Superior court, where she was granted a divorce from Harry J. Everall. Miss Carus charged infidelity.

MURDERER REPRIEVED.

Chicago, Dec. 17.

Governor Dunne has granted Henry Spencer, known as the "Tango murderer," a reprieve of four weeks. Spencer killed Mrs. Mildred Allison-Rexroat, a tango teacher, last fall. He was to have been hanged Dec. 19.

FIGHTER MURPHY ACTING.

San Francisco, Dec. 17.

Tommy Murphy, the lightweight pugilist, matched to fight Willie Ritchie next month for the championship, will be at Pantages next week.

MUST PAY ROYALTIES TO USE NAME OF "KEITH VAUDEVILLE"

Garden Pier Theatre, Atlantic City, Which May Open Next Week, Will be First House to Pay Booking Fees Under New Plan.

Vaudeville theatres added to the United Booking Offices string hereafter and playing bills selected from the lists of that establishment, will pay royalties for the privilege of advertising their entertainment as "B. F. Keith Vaudeville." Keith figures the use of his name is an asset to a variety house and is understood to have instructed his lieutenants in the U. B. O. to exact payment for its use.

The Garden Pier theatre, Atlantic City, will probably be the first house to pay for use of the Keith name. The opening has been tentatively scheduled for next week and the first bill will be advertised as "Keith Vaudeville." Just what interest Keith himself holds in the establishment has not been definitely disclosed, if he is a direct investor at all, although the Keith sign has been hung in front of the building. Harry Davis and John Harris are said to be the sole promoters of it. A white slave film may be the first attraction.

This royalty rule will apply to the small time theatres as well as to the big time, and may be compulsory on those U. B. O. managers now using it.

As a matter of fact most of the theatres which now play U. B. O. programs pay for the use of the Keith name, although it may not always appear as a direct purchase of a privilege, through the booking fees to the big agency.

In bidding for new theatres, the United has always laid emphasis on two points—the "protection" assured by membership in the agency, and the right to use the Keith name, which has always been represented as a guarantee to the public of the quality of the shows offered.

MRS. THAW'S ONE-NIGHTERS.

Philadelphia, Dec. 17.

The Evelyn Nesbit Thaw show is here for the week, reaching Philadelphia after a week of Pa. one-nighters following the Pittsburgh stand.

The show made about \$4,000 profit on the short jumps through the state, and gave the management around \$6,000 net in Smoky Town, where the Thaw family lives.

HOW'D HE GET IN?

James Clancy was the only theatrical man at the Mitchel dinner Tuesday night at which the Hon. E. E. McCall was toastmaster.

MOVING ILL. SONGS.

The Kalem Company has been sending a representative to the music publishers to put before them a proposition for improving on the old fashioned booming of their ditties through the medium of illustrated slides.

The proposition is to visualize in moving picture form the stories contained in the sheet music while a singer

is warbling the words of the song. Their suggestion is that the publishers pay for the making of the films and the picture company give the songs general distribution.

FLETCHER MARRYING.

Atlantic City, Dec. 17.

Charles Leonard Fletcher while here last week said that he would be married to a non-professional in Chicago next week and sail with his bride for Bermuda Jan. 3.

POLI'S OPENING BILL.

Springfield, Mass., Dec. 17.

With the opening of the new Poli vaudeville theatre here Monday, the first day performances will be given without the house making an admission charge. A local charity is attempting to raise \$10,000 from the sale of seats and boxes.

The crowd expected at the two opening shows may induce Poli to add another feature to the first bill. That is at present headlined by the Mortons. Others are Will Oakland and Co., Alpine Troupe, Raymond and Bain, Frank Mullane, Vincent and Buster, Randall Trio.

TANGUAY'S THIRD WEEK.

Eva Tanguay remains for a third week at the 44th St. Music Hall, commencing Dec. 22, and then plays a week of one night stands, returning to New York for a week at the Royal in the Bronx, following it with a week at the DeKalb, Brooklyn.

From Brooklyn the Tanguay show plays a week of one nighters into Chicago, where she goes for a three weeks' run at the American Music Hall. Her tour is booked solid till next April.

Sam Coombs, the present manager, will continue in his present position when the show goes on tour again.

ROSE FOR S-C.

Julian Rose has accepted a Sullivan-Considine vaudeville engagement. He will start over the route about Feb. 1.

FINANCIAL TIP.

A certain New York actor whose name is very well known to those he has worked a "loan gag" on plays it this way: He rushes into a friend's room, says he has a moving picture job which depends on his ability to borrow a light suit, promises to return it on the morrow if the friend obliges. The suit never returns. One actor was almost relieved of his winter overcoat.

\$3,000 FOR BERNARD.

Chicago, Dec. 17.

The engagement in vaudeville of Sam Bernard for 10 weeks at \$3,000 weekly will commence here at the Palace, Dec. 29.

Mr. Bernard and six girls will present the act he did for a week at the 44th Street Music Hall, New York.

MANAGERS FIGHT.

Cincinnati, Dec. 17.

From a controversy that was considered a press agent scheme, the trouble between the Empress and Heuck Opera House Co. managements has progressed until it took Managers George F. Fish and James Day into Municipal Court to-day. Fish, who operates the Empress, had Day, manager of Heuck's, arrested on two charges—malicious destruction of property and assault and battery. Fish alleges Day went into a vacant store-room, tore down Empress bills and replaced them with Lyric paper. Day is also advertising manager for the Lyric.

Fish and his wife went to Day's office to remonstrate with him. In the midst of the argument, Fish charges, Day struck him in the face.

Municipal Judge Fricke fined Day \$25 and costs on the assault and battery charge and continued the other case. Fish claims he and Day were each entitled to half the store room space. Fish accuses Day of using "strong arm" tactics in various parts of the city.

Last week the Heuck Opera House Co. and Comstock & Gest sued Fish, the Bell Theatrical Co. and Sullivan-Considine, for \$20,000 damages, and an injunction, stating that the "Evelyn Nesbit Thaw Tango Dancers," at the Empress, would hurt the business of Evelyn Nesbit Thaw when she comes to Cincinnati. The matter was settled by the act using only the name "Thaw Tango Dancers."

DID IT GET OVER?

Reed Albee, Hugo Morris and Frank Bohm moved to Lakewood last Saturday to spend a week-end. The trio stopped at one of the principal hotels where Hebrews occasionally stop, but are not altogether welcome.

Bohm heard of this condition only after they had been seated for dinner and promptly insisted on introducing Reed to the manager of the hostelry as "Mr. Sam Rosenbaum."

VAUDEVILLIANS IN SHOW.

Toledo, Dec. 17.

Rehearsals were started this week at the Auditorium theatre here for "Oscar und Adolph," which is being produced by Joseph G. Weimer, manager of that theatre for the Shuberts. Rice and Cady, two German comedians of the slap-stick variety have the title roles.

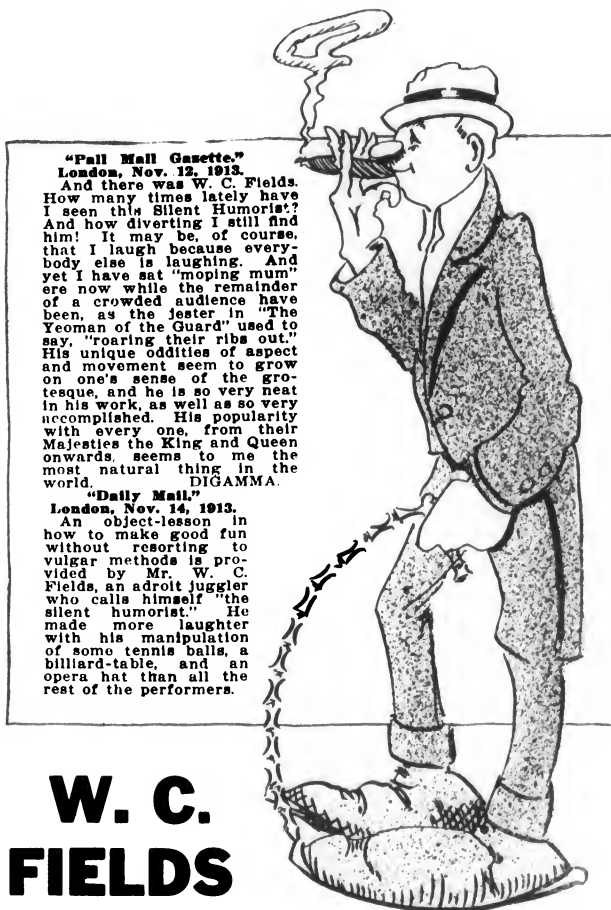
The show will open at Akron, O., Christmas day, and will play the Valentine theatre here in January. H. von Gottfried is staging the piece. The show has ten weeks guaranteed on the Stair & Havlin circuit.

LA SALLE'S RENT, \$22,000.

Chicago, Dec. 17.

The rental of the La Salle theatre, to Jones, Linick & Schaeffer is \$22,000 annually. The firm takes up the option for a renewal of the lease held by Harry Askin, who turned the theatre over to the three-act, retaining an interest of 25 per cent. in any profit the house may make under the new management.

The low rental of the La Salle has surprised the show people. Although the capacity is but 800, the location could not be excelled.



W. C. FIELDS

FIRST TYPE ADVERTISEMENT ON VARIETY'S FRONT PAGE

**Taken by Irene Franklin and Burt Green This Week.
First Suggested by Valeska Suratt, Who Believed Equal
Publicity Obtained in This Way Upon Billboards
Through Country Would Cost \$150,000.**

For the first time since VARIETY's initial appearance eight years ago, it is carrying a type advertisement on its front cover this week. The announcement is by Irene Franklin and Burt Green, who are with the Gaiety Theatre Musical Comedy Co., San Francisco.

The first suggestion of a type ad on VARIETY's front page was made by Valeska Suratt last spring, after she returned from a Coast to Coast trip as the star of a musical comedy. Miss Suratt said she had played everything from real towns to tanks, and everywhere she saw VARIETY hanging up, either at a news-store in a small town or at the railroad station, while in the larger cities it was displayed all over.

To secure an equal quantity of billboard space all over the country, claimed Miss Suratt, would cost her \$150,000 or more. It was a certainty she would reach in that way as many cities, towns and hamlets as VARIETY does every week. Miss Suratt wanted the space very much, and said to have the name of "Suratt" alone displayed with "Valeska" smaller, would give her a great deal of publicity not alone in the U. S. and Canada, but in the foreign capitals where VARIETY is also prominently placed in view on the news-stands.

Miss Suratt was told in reply to her question that the front page would be sold to her for \$1,000 for one issue. She asked that the space be reserved for her for a reasonable length of time, as she had suggested it. Shortly after Miss Suratt negotiated with the United Booking Offices for engagements which she has since been playing. It is possible that through the "blacklisting" of VARIETY by the U. B. O. Miss Suratt did not care to incur the possible enmity of the "big time" agency by advertising in VARIETY, and allowed her time limit for the front page reservation to lapse. Meanwhile other turns known as "U. B. O. acts" have infrequently advertised in VARIETY without being sent to prison for life or having their big time contracts canceled although they were threatened with direful results if they ever did it again. One did it again, Marie Lloyd, who is still playing on the "big time." Some of the smaller acts were "bawled out" by the U. B. O. people for advertising, for the moral effect it would have upon others inclined to use VARIETY's columns. Whether the "blacklist" or something else, Miss Suratt lost her pet publicity idea in favor of Franklin and Green.

PINCHED "TURK" MANAGER.

Kansas City, Dec. 17.

Three saucy soubrets and a stately soldier's uniform dragged Tom Dean, manager of a tank burlesque troupe, into a justice court here last week and he was bound over to the criminal

court on a charge of embezzlement with Theodore Liebers, a costumer, the accuser.

Liebers declares Dean rented the costumes for four days and then took them with him on a tour of the short grass towns. Liebers also declares Dean had paid for the rental of the costumes with a valueless check.

KATZES BOWS OUT.

Fitchburg, Mass., Dec. 17.

Howard Salisbury and Thomas D. Soriero of Providence, R. I., have taken over the lease of the Auditorium from Harry Katzes of Lynn. Katzes lease has eight years to run. Mr. Soriero will be the resident manager.

The William A. Grew Players will remain at the theatre. Commencing next week it will change the bill twice weekly. Melodrama the first three days and royalty plays the last three is the new policy.

PARTNER SELLS OUT.

Chicago, Dec. 17.

Charles S. Hatch has sold out his interest in the Englewood theatre to his partner, Ed T. Beatty. Hatch has another theatre in view.

STAR'S STOCK BURLESQUE.

Scranton, Pa., Dec. 17.

The Star, a recent link of the Progressive Burlesque Circuit, has been leased by Philip J. Fisher of New York, who installed stock burlesque here last Monday. Fisher plans to change the bill each week for three weeks when the first show will repeat. The opening bill was "The Nightingales," with Millie DeLeon as an "added attraction."

Fisher also says he has houses in Pittsburgh and Philadelphia which will play independent burlesque.

Millie DeLeon, known as "The Girl in Blue," now under Fisher's management, opens at Hammerstein's Dec. 22.

TANGO CONTEST MAY HELP.

Bayonne, N. J., Dec. 17.

The Feiber & Shea vaudeville theatre will hold a local Tango dancing contest for the first three days of next week, to help the before-Xmas business.

The winners of the elimination competition will be given a week's engagement at the theatre later on. Cash prizes will also be distributed.

SOUBRET MARRIES.

Toronto, Dec. 17.

Frankie Martin, soubret with the Ben Welch Burlesquers, at the Gayety this week, was married here last week to Charles Cropley known in local athletic circles as Jack Munroe.

PEOPLE'S FOR BURLESQUE.

Philadelphia, Dec. 17.

It is announced that the People's theatre in the Kensington suburb will play the Progressive Burlesque Wheel shows commencing Dec. 29.

NEW SHOW PRODUCED.

Chicago, Dec. 17.

The new Progressive Wheel show called "Trip To Paris" and produced by Lewis and Lake, is at the Englewood this week.

PROGRESSIVE IN TRENTON.

Trenton, N. J., Dec. 17.

Failure of Chase's Broad Street theatre to draw has led to the retirement of that house from three-day vaudeville competition. Manager Francis Chase has announced Progressive wheel burlesque will be booked for the playhouse, starting Dec. 29. Shows on the Progressive wheel will be billed and week stands will be tried.

ACTORS' UNION IN ACTION.

The Actors' International Union of America, Local No. 1, with temporary offices at 8 Union Square, New York, held a meeting Wednesday at Unity Hall, on West 47th street, following a notification sent out to charter members to complete their membership by payment of initiation fees, set at \$1 for 30 days from Dec. 3.

Harry De Veaux is temporary president of the union, William Bettke temporary treasurer.

Before the former Actors' Union in New York merged into the White Rats, Mr. De Veaux was the head of that also, and went into the Rats with his organization. Later upon differences developing between the Rats and De Veaux, the latter was expelled and has since then been working out his idea, with the assistance of others, of a separate union. The official name of the Rats is The White Rats Actors' Union.

TAKING SKETCH WITH PLAY.

When Henrietta Crosman resumes her tour in "The Tongues of Men" next Monday, she will present as a curtain raiser to it the sketch played by her at the Palace, New York, this week, called "Dolly Madison."



MOLLIE WILLIAMS

One of the best known of burlesque's drawing features.

BILLY WATSON'S SIDE OF IT.

Billy W. Watson, former principal comedian of "The Girls From Happyland" burlesque show, a Columbia Amusement Co. attraction, who retired from the organization Nov. 25, at the new Gayety, Cincinnati, feels he has a grievance and does not hesitate to express himself to that effect. He said: "I believe what came off in Cincinnati was a 'job' I opened there Monday afternoon and after the matinee was requested by manager Middleton to eliminate one 'hell' and one 'damn.' I agreed to do so for the night show was then told to cut out a burletta, and was then told to cut out a burletta, 10 o'clock."

Tuesday the papers were favorable in their reviews and then Middleton notified me another turn would be added to the show to fill up the 40 minutes of time. The new turn he informed me would run 15 minutes. I inquired who was going to pay for it—if the house would share—but was informed the attraction must stand the total expense. I even assented to this, but when on Wednesday I found the management had caused to be inserted in the papers a statement directed against me for my alleged offensive performance, I declined to continue and notified the manager of the show to get my understudy ready.

"My substitute gave me one performance, but the audience clamored around the box office claiming they had been cheated and then only did Mr. Middleton feel it necessary to close for the remainder of the week."

"I have been under the management of Hurtig & Seamon for the past 10 years and for several years now have played at the Columbia houses with no kicks. My suit for \$50,000 damages will demonstrate who was in the wrong. I have requested Hurtig & Seamon to provide me with employment or to grant me my release. The Progressive circuit has offered me a franchise, but I am anxious to demonstrate that I can please women and children without giving offense."

Billy Watson was offered this week for vaudeville, the asking price being \$1,000.

REMAKING HERK SHOW.

"The Girls from Starland," Izzy Herk's burlesque show, is to be made more burlesque. This is the former musical comedy in which Ralph Herz starred. The book is to be rewritten or a new one substituted for the present one and comedy along broader burlesque lines inserted.

LOEW'S TORONTO OPENS.

Toronto, Dec. 17.

Loew's Yonge street theatre opened Monday night with a remarkable entertainment. Weber and Fields, who occupied a box together with other New York friends of Mr. Loew, were called upon and did some of their old specialty. Irving Berlin also contributed to the program.

The bill included Ryan-Richfield Co., Sadie Ott, Frank Stafford and Co., Eldred and Carr, Frank Morrell, Levering Troupe and O'Boyle.

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VARIETY

Published Weekly by
VARIETY PUBLISHING CO.
Times Square, New York.

SIME SILVERMAN
Proprietor

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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 Stromstrasse
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. XXXIII. December 19, 1913. No. 3

The Gus Sun agency is now booking
the Grotto, Bay City, Mich.

Selma Walters and Co. have a sketch
entitled "Eve and a Man."

Hans S. Linne has been appointed
conductor of the Peoples' Orchestra,
Los Angeles.

Billy Davis, blackface comedian, is
seriously ill at his home, Audubon, N.
J., with a fever.

"Mirth, Maids and Melody" is a new
"girl act." Ruby Caldwell and Murray
Harris are featured.

Pat Conroy and Co. are "breaking
in" a new act entitled "Giving Madame
X the Axe."

James T. Powers says he is not go-
ing into vaudeville. He doesn't seem to
be able to find the proper vehicle.

Emma Dunn, who in private life is
Mrs. John Stokes, is said to be await-
ing a visitation of the stork.

The New Orpheum, Clinton, Ia., is
scheduled to open about Feb. 1, under
Harry Sodini's management.

Winna Rogers has been engaged for
Wee & Lambert's "Seven Hours in
New York."

When the United Booking Offices
removes to the Palace building shortly
after the first of the coming year two
special officers will be retained.

Hurtig and Seamon's new Eastern
Burlesque Wheel theatre on West 125th
street opened Monday with "The Beh-
man Show."

Brent Hayes, banjoist, has cancelled
all bookings. He left New York this
week on his way to Denver, where he
will undergo an operation.

Babette, from the Cabarets, sailed
last Saturday to open at the New Em-
pire, London, revue.

Dora Early (Mrs. Carl Byal) is in
Detroit convalescing. She underwent
an operation recently.

Carolyn Lawrence was operated upon
at the Woman's Hospital, New York,
Dec. 8. She is now believed to be out
of danger.

Sarah Padden, who closed recently
as star in "Kindling," has joined the
western company of "Lavender and
Old Lace," in Kansas City this week.

The Nighton House, a boarding es-
tablishment on West 38th street, fre-
quented by acrobatic turns, has closed.
The Rialto nearby continues.

K. C. Jaquith's "A Bachelor's Baby,"
which has been playing one and three
righters in the south, goes on the Stair
& Havlin time Jan. 6.

B. E. Franklin is a papa. A baby boy
arrived Dec. 12 at Dalton, Mass. Mrs.
Franklin is known on the stage as Mae
White.

Eva Williams, Jack Tucker and Rich-
ard Holden have in preparation a new
sketch called "One A Minute." Alf. T.
Wilton is seeking time for it.

Lillian Boulware, a chorus girl, was
granted a divorce in Los Angeles last
week, from Charles Boulware, a vaude-
ville actor.

William Collier comes into New
York with his new play after the first
of the year. He plays Atlantic City
New Year's week.

Inez Bauer, a dancer, formerly with
the Fritz Scheff and Kitty Gordon
shows, opens in a vaudeville act on
the Fisher Circuit in California Christ-
mas week.

"The Elixir of Youth," which John
Cort produced in Chicago, has been
leased to a Mr. Coddington who is
sending the show out on an eastern
tour, opening Christmas day.

Cyril Maude is anxious to secure the
English rights to "Potash & Perlmutter"
and does not believe, as many others,
that the comedy is too American to
be understood on "the other side."

TOMMY'S TATTLES

By THOMAS J. GRAY.

An English act opened at the Palace
Monday. The boat sailed Tuesday.

Experts claim the dance craze is
keeping the people out of the theatres.
They forgot to say that the shows
might have something to do with it.

'Twas the night before Christmas and
all through the house,
The audience all sat there as still as a
mouse;
They just thought of their presents,
they all seemed so grand,
So the actors got nothing, not even a
hand.

The White Slavers should be able to
earn enough money Posing for Films
on that subject to make them "give up
the old life."

A crowd of actors waited in the
outside room of an agent's office. No
one paid any attention to them. One of
the actors opened the door marked
"Private" and found some agents play-
ing checkers—and the actors kept on
waiting.

What the actors say about their au-
tos:

"A small car is good enough for me."
"I didn't have a break down all sum-
mer."
"It's great for me because my agent
likes to ride in it."
"Sure, the wife can run it too."
"I always put on my own tires."
"Anyone can have my machine for a
couple of good parodies."
"Say, when I drive up Broadway in
the new one I have —"
"Initials on it? No, none of that
stuff for me."
"It's cheap but it runs great."
"Sure, I have a boat too, that's what
you can do when you keep working."

The publishers of "Gunga Din" deny
they are paying acts to recite it.

People can rave about Shakespeare
but he never wrote anything for an act
in "one."

Ed Morton used to be a cop—John-
ny Hall of the Orpheum theatre,
Brooklyn, suggests that Ed Morton be
put back in uniform so he can arrest
people for stealing other people's stuff.

The Chorus Girls Union doesn't look
very promising. The chorus men say
they will never, never organize. They
can fight their own battles themselves,
so there, you hold managers—take
that!

Several shows that the critics said
were bad are doing a big business in
New York—which goes to prove even
when you're right you can be wrong.

If the American acts go as well in
England as they say they do, the audi-
ences must be too tired to applaud the
Englishmen.

What are those fellows doing who
need to make those slides with pictures
of Washington, Lincoln, McKinley,
etc., for those fire dancing acts?

CHRISTMAS and NEW YEAR'S ADVERTISING

Will be printed in

VARIETY

DEC. 26th

Forward copy with space reservation
by Dec. 24th

Advertising rates the same

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

Grace Barbour, formerly of "The
Yellow Jacket," has been engaged for
the Fulton show, "The Misleading
Lady."

Robert Wayne has been engaged by
the Lieblers for the role of Potiphar
in "Joseph And His Brethren," open-
ing Dec. 22, at the Forrest, Phila-
delphia.

The Orpheum, Topeka, reduced its
bills from five to three acts a show.
With the change comes a reduction to
a flat 10 cent admission, instead of 10-
20-30.

Information has been requested of
the whereabouts of Bill Mitchell (Mit-
chell and Lightner). Anyone who can
furnish it may address VARIETY, New
York.

A. M. Druckman and not A. C. Dor-
ner is the partner of Edward
Hamilton in the forthcoming stock in-
vasion of the Garden theatre Christ-
mas week. "A Woman's Secret" will
probably be the starter.

Mittenthal Brothers are organizing
a company to take to the road in an
English speaking version of "Mendel
Belies" which deals with the recent
"ritual murder case" in Russia.

Paul Gilmore is framing up a new
road company to produce "Captain Al-
varez" and expects to open around
Christmas for a tour of eastern terri-
tory.

Alice Burnham, of "The Gaiety
Girls," has instituted divorce proceed-
ings against William Burnham, of the
Symphony Orchestra, Calgary. The
action is in the Chicago courts.

Charles Allen, manager of Proctor's
125th Street for a long time, and Wil-
liam A. Matthews, manager of Pro-
ctor's 23d Street house, changed the-
atres Tuesday.

Bert Errol, the English female im-
personator, tried giving his act straight,
while at the Bronx this week. Mr.
Errol's wife and baby daughter are
accompanying him on his present tour
of this country.

SOUTH IS NO "DEATH TRAIL" FOR STANDARD ATTRACTIONS

"Little Women" Earns \$25,000 in 13 Weeks and Hoffmann Played to Capacity in New Orleans, But Mushroom Stars and Dull Plays Get Cold Reception.

New Orleans, Dec. 17.

The Southern "Little Women" company in thirteen weeks, has shown a net profit of \$25,000. Other shows that have done well in the south are James K. Hackett in "The Grain of Dust"; May Irwin in "Widow by Proxy"; Rose Stahl in "Maggie Pepper"; Al. G. Field's Minstrels, "Fine Feathers"; "Polly of the Circus," and others the public desired to see.

The Gertrude Hoffmann show is attracting real money below the Mason and Dixon line. It opened at the Greenwall to capacity recently.

The south is as good today as ever it was, reports to the contrary notwithstanding, but it will not pay two dollars to see mushroom stars. Nor will it give up fancy prices to see good plays with bad casts or good casts in bad plays.

CHORUS MEN ARRESTED.

Pittsburgh, Dec. 17.

The Saturday matinee of "All Aboard," which ran a successful week in the Alvin, barely missed being called off because eight of the chorus men were putting on a little act in the cell room of Central station until late in the afternoon.

They were arrested Friday night in a theatrical boarding house at 417 Penn avenue for what is popularly known as "shootin' craps," although the sergeant labelled it "suspicious person." They registered under the following names:

Robert Gilbert, John Hamilton, Abe Rush, James Ferguson, W. S. Wallace, Jacob Fisher, Arch Evans. All answered the questions the same way: Color? "White." Born? "Native." Occupation? "Artist." Residence? "New York City."

Hamilton told Magistrate Christ Saam he was innocent. He had come into the room for a cake of soap. The others admitted the charge. The court demanded \$2 from each or five days in jail.

There was not \$18 in the crowd, so the men went back to the cell room and sent a messenger to the Lew Fields company treasurer for help. It was found that the safe was locked, and the treasurer out. So the chorus men sang and amused the prisoners in Central until early afternoon, when the fines were paid.

How the police were "tipped off" is puzzling the chorus.

"RACHEL" IS TAKEN OFF.

Fred C. Whitney closed his production of "Rachel" at the Knickerbocker Saturday night. The company has been informed the piece will be sent out again after the holidays.

The new "Henrietta" reopens the house next Monday.

KOLB & DILL'S \$1 SHOWS.

Kolb and Dill the German comedians from the Pacific Coast, are still look-

ing for a New York theatre to place \$1 musical shows in. The two men would like to start the regime off with "Peck of Pickles." They have been negotiating for the Park, a house Messrs. Harris and McKee are asking \$44,000 by the year for, \$1,000 weekly with rent for ten weeks deposited in advance.

Kolb and Dill have the cost of operating a show and house at the dollar scale figured down to \$5,800 weekly, if they can secure the theatre at a rental they are willing to pay.

MARTIN HERMAN SAILS.

Martin Herman sailed Tuesday on the Mauretania for a brief visit to Berlin to look over the Cinema theatres in which A. H. Woods is interested.

On the boat with Mr. Herman is Henry J. Goldsmith, who will represent A. H. Woods legally on the other side. Mr. Goldsmith, it is said, will also look after the placement abroad for "The Inside of the White Slave Traffic," the feature film Werba and Luescher are showing in New York, the firm having secured the world's rights to it from the author and maker, Samuel H. London.

Harry Sylvester, of Jones and Sylvester, is ill in a hospital in Philadelphia.

NEW YEAR'S PLAY SHIFTS.

The new Year's shift will bring many changes of plays in the New York theatres. It is already settled "Sweethearts" will leave the Liberty Jan. 3, going to the National, Washington, for a week. In its place the house will have (opening Jan. 5,) the new Henry W. Savage production "Sari" with Mizzi Hajos.

About Jan. 12 the Thos. W. Ryley new show, "Queen of the Movies" will take the Globe theatre stage, to be vacated by "The Madcap Duchess" the Saturday before.

"We Are Seven," the Arthur Hopkins new piece that received a good send-off on its trial, will locate at the Maxine Elliott Dec. 24.

William A. Brady has a piece also designed for New York. It is "A Thousand Years Ago," which will be ready by Jan. 5 for the metropolis, first playing a split week after revision at Providence and Albany.

"Adele" is in its finale fortnight at the Longacre and will be succeeded at that house by the Robert W. Chambers-Ben Teal-William Frederick Peters musical comedy "Iole," with the original cast as produced for the first time at Atlantic City last week. The Bickerton production of "Adele" will go to the producer's own theatre in New York, the Harris, where it could probably run indefinitely at a profit. Last week was the first at the Longacre the receipts fell below \$7,000, the figure set in the contract for giving two weeks' notice to leave. "The Yellow Ticket" comes to the Eltinge Dec. 29, and "The Man Inside" departs from the Criterion soon to make way for "Young Wisdom."

BUSINESS CONDITIONS.

The New York Herald Monday, after an undoubtedly exhaustive investigation of trade and commerce conditions throughout the country, summarizes, based on reports from over one hundred cities, as follows:

The New England group of States—Maine, New Hampshire, Vermont, Massachusetts, Connecticut, and Rhode Island—report business "Fair."

The North Atlantic group—New York, New Jersey, Pennsylvania and Delaware—report business as "At a standstill."

The South Atlantic group—Maryland, Virginia, North Carolina, South Carolina and Georgia—report business "Booming."

The Gulf group—Florida, Alabama, Mississippi, Louisiana and Texas—report business "Booming."

The Middle West group—Ohio, Indiana, West Virginia, Illinois, Michigan, Wisconsin, Kentucky, Tennessee, and Missouri—report business "Below par."

The Northwest group—Nebraska, Iowa, North and South Dakota, Minnesota and Montana—report business "Fair."

The Western group—Kansas, Colorado, Idaho, Utah, Wyoming and Nevada—report business as "At a standstill."

The Southwest group—Oklahoma, New Mexico and Arizona—report business "Booming."

The Pacific group—California, Oregon and Washington—report business "Fair."

SAY MR. LIGHT LIGHTED OUT.

Boston, Dec. 17.

Alexander Light, the Shakespearean actor, is being held at the Charles street jail, pending the completion of extradition negotiations by the St. Louis authorities who want him as a fugitive from justice, on a charge of having swindled young women out of various sums and then defaulting \$800 bail after his arrest.

He was traced to New York where he married Ida M. Capps, of Nashville, who was his leading woman.

Since then Light has appeared in various Shakespearean productions under the names of Light and Chase. His father is the Rev. Ahan Gaidzikian, a graduate of the University of Vermont and it was in this manner that Light was traced by the Boston police, it is claimed, to his apartments at 54 St. Stephen street, in the exclusive Back Bay district.

\$1,500 GROSS AT WEST END.

"Excuse Me" played to \$1,500 gross at the West End theatre last week.

A white slave picture in the same house started off with a rush Monday.

"POLLY" PEOPLE MARRY.

New Orleans, Dec. 17.

Martin Elliot Heisey and Mrs. Millie Fowler Dalton, of the "Polly of the Circus" company were married in this city.

OTHER GARDEN SHOW PEOPLE.

Other players, besides those already reported, engaged for the new Winter Garden show, are Walter C. Kelly, Mack and Walker, Moon and Morris.

Monday Jack Mason commenced rehearsing two numbers for the new Garden production. They were the same Mr. Mason had put on for Emma Carus in the Joe Howard show, "A Broadway Honeymoon."

Trixie Friganza and Ralph Herz, announced for the new Winter Garden show are out of the cast.

Miss Friganza is understood to be in communication with the Gaiety Theatre management, San Francisco, for a stay of ten weeks out there at \$800 weekly.

"The Pleasure Seekers" will leave the Garden Jan. 3, going to Buffalo as the first stop on its road trip. The new Garden show will open in New York Jan. 5, or during that week.



DOROTHY JARDON
THE INTERNATIONAL STAR.

VOTER PLAYS NEWLYWED KID TO EVADE PENN CURFEW LAW

Girls Under 21 and Boys Under 16 Must Stop Work at 9 O'Clock Under New Statute Which Embarrasses Theatrical Folk. "Da-da" Has to Declare He is Beyond Age Limit.

Pittsburgh, Dec. 17.

The child labor provision of the women's employment act which was put into force recently in Pennsylvania has caused considerable disturbances in theatrical circles. It provides that all boys under 16 and girls under 21 must stop work at 9 o'clock in the evening, excepting telephone operators and glass house boys.

At the Lyceum, where "The Newlyweds and Their Baby" caused much laughter, the water boys and ushers left the theatre promptly on the hour Wednesday night at the command of Elizabeth R. Torrance, chief factory inspector of the Pittsburgh district, who threatened the arrest of house managers. Assurance also had to be given the inspector that Harold West, who is "Da-da" in the show, is over 21.

In the Duquesne the stock company had rehearsed for "St. Elmo." Little Kathryn McHugh was to play Edna Earl. Manager Harry Davis, however, complied with the law and Friday brought Janet Findley here for the role. Miss Findley admitted she was over 21 and had a birth certificate to prove it.

GABY ON COAST XMAS.

San Francisco, Dec. 17.

Gaby Deslys will give San Franciscans the first look at her near-royalty self during Christmas week. Her show will jump here from Salt Lake direct.

C. P. Greneker, in advance of the company, reached Frisco a week ago.

St. Louis, Dec. 17.

Gaby Deslys played here and Kansas City last week, splitting the time, and drew \$24,000 in round figures between the two stands.

SUNSHINE SHIFTING SHOWS.

Chicago, Dec. 17.

The Blanche Ring show has lost Sunshine, who will transfer herself to the Raymond Hitchcock troupe.

Miss Sunshine has not increased the amount of her salary, but with the change of companies, secures transportation for her mother.

Clara Inge will likely be placed to succeed Miss Sunshine with the Ring company.

PATCH STARRING MAY ROBSON.

Pittsburgh, Dec. 17.

William Moore Patch, director of the Pitt Players and the Pitt theatre, who recently added the management of a stock theatre in Detroit to his activities, will enter the national producing field Christmas day.

James Forbes, a friend of the producer, has written a comedy, "The Clever Woman," said to be a worthy successor to "The Traveling Salesman" and "The Chorus Lady," in which Mr. Patch will star May Robson. The play will open in Syracuse and go to either Boston or Chicago. It is intended to

bring "The Clever Woman" to New York next season if successful.

"The Leper," the eugenic play by George Seibel, secretary of the Morals Efficiency Commission, will also be sent on the road by Mr. Patch, following two successful weeks in Pittsburgh and two in Detroit. It will be presented in Cleveland in a stock house.

These are Mr. Patch's first attempts outside of stock. In Pittsburgh he plans a series of new plays which have not been too successful, such as "Hindle Wakes" and "The New Sin."

ADAMS IN "LEONORA."

Maud Adams will present the Barry piece, "The Adored One" on the road during the holidays. It's been renamed "The Legend of Leonora."

Ethel Barrymore and "Tante" will move from the Empire in January to the Lyceum, and be succeeded by Miss Adams in the Barry play and other pieces.

RICHARDSON WITH BRADY.

Leander Richardson has returned temporarily to the employ of William A. Brady and is attending to some special publicity for "The Things That Count," which moves from the Elliott to the Playhouse next week.

"CANDY SHOP" IN L. A.

Los Angeles, Dec. 17.

"The Candy Shop" company arrived late and opened Monday evening at 9 o'clock to a capacity audience. The advance sale is big and the show looks good for a run.

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

"GIRL AT THE GATE" OPENS.

San Francisco, Dec. 17.

Irene Franklin, whose presence with the revival of "The Girl at the Gate" has been widely heralded hereabouts, was greeted by a packed house the opening night. There wasn't a seat to be had when the curtain went up and the advance for the remainder of the week is big.

The honors of the first performance fell to Irene Franklin and Walter Catlett. Catherine Rowe Palmer also scored.

The principals as a whole are not up to the standard of "The Candy Shop" cast, and the play itself will have to be gone over, notably the first act, now draggy and meaningless.

In the production end the management has not left itself open to any criticism. The settings and costumes are gorgeous. The music and lyrics are likewise well spoken of, but the book is weak.

FIELDS WILL WAIT.

Lew Fields arrived in town Wednesday. His "All Aboard" show is laying off this week and plays Christmas and New Years weeks in Philadelphia.

Mr. Fields is undecided whether he will make any new productions this season and will hold off all negotiations until after the first of the year to watch conditions.

BUSINESS AWAY OFF.

Anyone who said that theatrical business in New York this week is healthy needs attention. With possibly three exceptions on Broadway, "it's terrible," was the way managers expressed it. Up to Xmas nothing better is looked for.

"STYLE" GOING ON.

Atlantic City, Dec. 17.

"Style," which is the "Yiddish" title for the piece "To-Day," will be produced here Dec. 18 under the direction of Thomashefsky. Max Rosenthal will be the principal player.

ERLANGER ON TROTTERING.

A. L. Erlanger in an interview in the New York Herald last Sunday spoke disparagingly of the theatrical manager who "Turkey Trots" after the show at night, and turns up for business the next day with haggard face.

There were other remarks made in the story. Several of the managers connected with Klaw & Erlanger in one way or another are wondering whom it referred to, although there seems to be a very definite idea.

There is more comment over the cause of the remarks than the subject of them.

"DON'T WEAKEN" BEFORE LONG.

William A. Brady will return to town Monday from his brief vacation at French Lick Springs and will immediately apply himself to the rehearsals of a new comedy by Walter Hackett, called "Don't Weaken," eleven people in the cast, which is to be produced in association with George Broadhurst shortly after the first of the new year.

SCARBOROUGH'S NEWEST.

Kansas City, Dec. 17.

George Scarborough, who is here with the road company producing "The Lure" will have a new play in New York shortly.

Within ten days Mr. Scarborough says a company will be rehearsing "The Court of Last Resort."

NEVER MENTIONED SHOW.

The opening date of the F. B. Whitney production of "Maria Rosa", in which Dorothy Donnelly and Lou Tellegen will be featured, has not been definitely settled.

Antoinette Rochte, another of the players, had a "masher" on Broadway haled into court this week. (None of the papers said a word about Miss Rochte being engaged for the Whitney show.)

JUDGE LINDSEY TALKS.

Chicago, Dec. 17.

Judge Ben B. Lindsey of the Juvenile Court of Denver addressed the Drama League of Evanston Monday night. The speaker urged that stage children be placed under regulation and advocated a law similar to Colorado's governing conditions surrounding stage children.

MISS GORDON IN NEW PLAY.

Los Angeles, Dec. 17.

Next week at the Burbank Oliver Morosco will have his stock company there produce "Pretty Miss Smith," a new piece. Kitty Gordon will have the principal role. If successful the play may be held longer than the usual week.

The same theatre Jan. 19 will put on "Reta's Romance," with music by Silvio Hein and book by Avery Hopgood. It will be a new production likewise by the stock company, to test the powers of the piece for a permanent engagement elsewhere.

NEW DIXIE ENTERPRISE.

Bert Leigh and his "Little Millionaire" Co., opened the new Callahan Theatre, a \$30,000 house, in Bainbridge, Ga. Dec. 3.



AL BRUCE

German, opposite to MATT KENNEDY, "LIBERTY GIRLS," COLUMBIA CIRCUIT. Season's greetings to all friends.

WITH THE PRESS AGENTS

John Barrymore, Emmett Corrigan, Julian L'Esperance, Florence Reed and Jeanette Lister have been engaged for A. H. Woods' "The Yellow Ticket," which will have its premiere at the Eltinge, Jan. 5.

Oscar Hammerstein threatens a suit to prevent the showing at his Republic theatre of "Traffic in Souls," the white slave film. The Republic is leased to David Belasco and Hammerstein proposed this week to bring an action against the producer.

Amelia Bingham has signed a contract to play under Joseph Brooks' management for five years, to star jointly with William H. Crane and Douglas Fairbanks.

A daughter was born to Mr. and Mrs. Walter Jones this week. It will be named Blanche Deyo, after Mrs. Jones.

At the Palace they are giving all visitors a printed blank form. By signing your name and giving your address, you may have next week's program delivered by mail in advance.

Under a new law the designation 756-776 Sixth avenue has been affixed to the New York Hippodrome. The management struggled to prevent this trifling moniker from being wished on the big playhouse.

Eddie Pidgeon is heralding "Sunday Nights in Bohemia" as a feature of the New York Roof Palais de Danse.

Wendell Phillips Dodge, for a time dramatic critic of the New York Press, has been appointed dramatic editor of The Strand.

The annual Christmas bazaar of the Woman's Professional League opens today at the Waldorf. The booths and popularity contest devices will be presided over by actresses. Belle Gold, the League press agent, will handle the popular actress competition.

Louis Stern has retired from the post of advance man of "The Honeymoon Express" and has been replaced by Joe "Babe" Dillon.

Fred Lorraine, who handled the advance for the Lew Morton Opera Co. on its recent tour of the W. I. theatres, returned to New York Wednesday.

Glenmore (Stuffy) Davis is a press agent again. Davis has been engaged as general press representative for the Henry B. Harris Enterprises. E. L. Sheldon, who succeeded Lee Kugel as publicist, leaves the job Saturday next and Stuffy will be on the job next Monday. Sheldon will engage in the show business on his own proposition.

Harry Rowe and Arthur McHugh are back on Broadway as the result of recent shows closing.

E. J. Burkley is going ahead of "The Conspiracy" over the Stair & Havlin circuit while Frank Perley will be the manager.

John W. Rankin is doing the advance for the eastern company of "The Chocolate Soldier" which will resume its road tour at Bennington, Vt., Christmas Day. Adolphe Mayer is back with the show.

Charles Salisbury took to the road this week with one of the "Traffic in Souls" shows which the Shuberts sent into Cleveland.

The Lieblers have switched the executive men with their "Joseph and His Brethren" show. J. Louis White is now back with the company and John F. Harley is doing the advance. Doc Haynes, who has been back with "The Garden of Allah" has been assigned the advance with Q. E. Gorman doing the managing.

Connie Roe, general business manager for the Nathan Appell stock enterprises, celebrated the "Rich and famous week" of his connections with Nate by coming into New York this week for a regular feed. He says business is great, notwithstanding the loud hurrah about business gone to the dogs on the road.

Clarence Burdick has been engaged to take the "Quo Vadis" pictures through New England for return dates. The show got under way again at Springfield, Mass., Monday. J. Calvert Ragland is ahead.

George Roberts, after a short layoff, left town this week to resume his advance work for "Way Down East," which is scheduled for a New York engagement at the Bronx O. H. Jan. 26. Ethel Huyler Gray is playing Anna. Frank Bell, who has been playing the countable for sixteen years, is still with the show. Frank J. Clausman is manager.

Matt Royster, ahead of the Elsie Meredith "Peg" show, hurried back to New York long enough last week to greet a new arrival at his home. The girl has been named Margaret Peg.

Harry Hancock has gone out ahead of "The Round Up" film which shows the big doings at Pendleton, Ore., this past summer. Leo Leavitt is back with the picture which opened last week in Erie, Pa.

W. J. Pierce has assumed the lease of the Metropolitan, Rochester, Minn., playing pictures during his open time.

Chester Rice has been assigned the advance for the David Wardfield Show.

F. C. Whitney has engaged Dorothy Donnelly to star in "Maria Rosa," a drama by Angel Guimera, author of "Martha of the Lowlands." Maude Odell is in the company due here in January.

William A. Brady returns from French Lick Springs late this week. "Sybil Runs Away" will be put in rehearsal soon, to be followed by "Don't Weaken."

Dr. Mary Walker, pioneer suffragette, comes into vaudeville, beginning at Hammerstein's Jan. 5. She will lecture and tell her reminiscences.

Annie Russell is back from her southern tour. She is rehearsing "The School for Scandal" for her repertoire.

Mme. Nazimova will figure in a revival of "Diplomacy" in April, using a new version from London.

"Under Cover," a new crook play, will open Christmas in Boston. Selwyn and Co. are its sponsors.

The newspapers featured the tale of Harry Lauder demanding 40 cents for his taxi fare when he sang at a London benefit a few days ago.

"Peg O My Heart" celebrates its first anniversary at the Cort, New York, today.

The Friars gave a dinner to David Wardfield Sunday night in the Hotel Astor. DeWolf Hopper, one of the speakers, voiced a protest against immoral and salacious plays. Mr. Wardfield denied that he was a millionaire. He was just \$12 short, he said.

An actor writing to a friend about a company he was with making one-nighters in the far middle-west, said: "You may think this is a theatrical troupe, but take it from me, we are only advance agents for the Rand & McNally Map Co."

For clean desks at almost any hour of the season Dick Lambert's work shelf tops all the others used by press agents hereabouts.

Daniel G. Slattery is handling the management and press work for "Help Wanted," the new Oliver Morosco production.

"The Natural Law" is the first of a series of new plays the newly organized National Producing Co. will produce this season. The second will be entitled "The Business Woman." Frank Crutchfield, road manager and advance man, is managing director of this company.

The "Needle-White Slave" story that broke out of Newark with some velocity a week or so ago, had its origin, according to a story that spread around, in a press agent's "plant." The "plant" was to aid an incoming piece to Newark through creating publicity for it, also diverting any adverse comment. But the "plant" ran beyond the planters, the show was not mentioned, and "needle" tales by the dozens commenced to spring up.

Oliver Morosco has extended the time of his play contest to March 1.

The Associated Press sent out a 150-word dispatch all over the country, detailing the story that Helen Ware had walked 17 miles into Detroit when her train was stalled at Wadsworth, Mich. John Magague, "praise agent" of the "Within the Law" Co., headed by Miss Ware, says he didn't have anything to do with the coup. Miss Ware was a professional swimmer and physical culture instructor before she went on the stage, and the Weston stunt was her own idea.

William Faversham has closed his tour and is back in New York rehearsing for productions of "Roméo and Juliet" and "Othello." The company resumes in Toronto in January.

Gordon Wrighter, who was formerly assistant manager of the Trent, Trenton, N. J., has been made manager of R. Z. Poff's new house in Springfield, Mass. The place will open Christmas day.

J. C. Raglan, who has been managing a house in Cohocton, O., has quit the job and is back in New York to go ahead of one of the "Quo Vadis" exhibits.

John C. Coutts, who owns "The Girl of My Dreams," is in the Arkansas Hills in the hope of improving his health. Coutts' physicians say he will be in shape by the first of the year.

George H. Atkinson has been assigned the advance for the "No. 4" company of "Peg O My Heart." John Wistach having resigned. Atkinson, by the way, is a playwright, the latest of his writings being played at the Toy theatre, Boston.

William J. Florence has assumed the secondary loads at the Broadway, Springfield, Mass., succeeding Wm. Randall.

CLOSINGS.

The Harrington Reynolds show, "The Last Appeal" has returned to New York after losing money on the road. Pete Rice managed the company which was backed by a quartet of managers and advance agents.

Hamilton, Ont., Dec. 17.

The operatic troupe headed by Joseph Sheehan and directed by the Sheehan & Beck Producing Co., Chicago, carrying 60 people and a dozen musicians closed here Saturday night, business did not warrant further traveling.

The Sheehan Co., was presenting a version of "Salome."

"The Call of the Heart," John Nicholson's show which has been playing the Stair & Havlin houses, has closed on account of poor business.

In the west, the Down In Dixie Minstrels and "The World and A Women" companies are reported as giving up the ghost on the one nighters.

Los Angeles, Dec. 17.

The western Metropolitan Grand Opera Co. closed here after its first week, although booked for four.

Louis Mann no sooner quits the Harris with his "Children of To-day" than the report spreads that he may try his hand at vaudeville with a new dramatic playlet.

New Orleans, Dec. 17.

The Frank Lamont Musical Comedy Co. expired at Pensacola.

AFTER THE HOLIDAYS.

"The Laughing Hushand," the new Charles Frohman musical show from the other side which is being rehearsed under Alfred Royce's direction will probably not have its New York showing until after the holidays.

Venita Fitzhugh, who retired from the Donald Brian show last week, has been added to the cast.



LEONARD HICKS

Proprietor and general manager of the Hotel Grant, Chicago, who in the past three years has made the corner where the Grant is located (Madison and Dearborn streets) the "Forty-Second and Broadway" of Chicago. "Leonard" (as he is known to everyone) is not a three-year-old in the hotel business, but has been catering to the tired and weary traveler for the past twelve years. He well appreciates what a comfortable room and courteous treatment mean and seems to know just the little things that make one feel like they are always welcome.

"HIGH JINKS" GETS OVER.

Before last week had ended Arthur Hammerstein knew his new musical production, "High Jinks" had "gotten over." The show did \$2,100 at the Saturday night performance, after opening the Wednesday evening before. That settled it as far as the manager was concerned.

The piece and especially Elizabeth Murray received unusually flattering notices from the New York reviewers. The metropolitan reception came as something of a surprise. Not much hope was expressed for "High Jinks" when it started off at Albany some weeks ago.

A short time later Frank Smithson, was called in to go over the play, which he must have done thoroughly, even going so far during the Chicago engagement as to repair the production end. His work became apparent at the New York premiere, and he is receiving corresponding credit.

MINISTER AS CRITIC.

Jersey City, Dec. 17.

Rev. Waldo Adams Amos, rector of St. Paul's Episcopal Church, Hoboken, doesn't think much of one musical comedy current at one of New York's biggest theatres on West 42d street.

Rev. Mr. Amos attended a performance recently with the choir of his church. He says the only enjoyable thing was that they had good seats. The costumes, he says, were garish, the comedy naughty and the whole thing stupid.

"CONSPIRACY" MAY QUIT.

The original "The Conspiracy" show, with John Emerson, has not yet quit the road, although there has been a temporary layoff. Christmas week has been booked for Washington and New Year's week for Baltimore. After that the present company may be withdrawn as Charles Frohman has sold the producing rights to George H. Nicolai, Robert Campbell and Frank Jordan. Campbell is now putting a company together for a tour of the Stair & Havlin circuit.

TREASURERS MOVE.

A couple of moves in trusteeship of New York houses were made this week. When Claude Robinson moved out of the Amsterdam box office, to engage in moving pictures. His place was taken by Leonard Bergman, from the Liberty, and the Bergman vacancy there was filled by the promotion of Frankie Meyers, his former assistant.

Messrs. Bergman and Meyers have been with the Liberty since it opened. The former Union Square treasurer now presides over the ticket rack at the Palace.

ANNOUNCING FOR GUS HILL.

Chicago, Dec. 17.

F. H. Tannhill, who produced "Mutt and Jeff" has been in town the past week. He announces Gus Hill will soon have a producing theatre in Chicago, and among the attractions that will be put on are: "The Girl From My Home Town" by Thomas Swift and "Bringing Up Father" a new cartoon play.

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

"GIRLS NEED LEVEL HEADS ON STAGE" --- CYRIL MAUDE

Englishman Tells Barnard College Students Temptations Are Many. Success and Overpraise Lead Many to Think Themselves Geniuses Women Rule Theatre, He Says.

Girls who seek success on the stage must have level heads. This was the advice given to the girl students of Barnard College by Cyril Maude in an address before the Wigs and Cues Club of that institution Tuesday afternoon. They need strong bodies as well, declared the Englishman, because the temptations of the girl on the stage are manifold.

"The stage as a profession for women is the most magnificent one in the world if a woman is successful," he declared, "and the most unhappy, miserable one if she fails, or even if she is only what most women are, very moderately successful.

"The greatest power in the theatre world on every continent is held by women. And off the stage the limelight of public scrutiny and public opinion makes her private life become of unusual power for good or evil.

"The temptations of a girl on the stage are great, and no girl who is not level-headed should go on the stage. It is a strong little mind that is able to stand the flattery that will be showered upon her. Poor little soul—perhaps she suddenly, with an average amount of talent, has the luck to be given some very strong part in which she can hardly fail to do well. She is thereupon hailed as if she were a genius, and if she doesn't take care she will soon begin to think she is one. The proud, haughty, exclusive sort of girl, too, should not go upon the stage. We are a democracy of the democracy. The daughter of a peer and the daughter of a bishop are often dressing in the same room, as the daughter of a servant or of the man who works in the field. Everybody is as good as everybody else among us. The only grades are those of talent."

"MODERN GIRL" COMING HERE.

Chicago, Dec. 17.

"A Modern Girl" which ends its Chicago run at the Cort, Dec. 20, will play Detroit and several large eastern cities and will then be taken into New York, probably to the comedy, or perhaps to the 39th Street theatre.

John J. Garrity, locally representing the Shuberts announces the piece has played to more money than anything at the Cort this season, and he considers the play a decided success.

SHOWS IN FRISCO.

San Francisco, Dec. 17.

Interest centers on the coming of Gaby Deslys to the Cort, although "Blindness of Virtue," which opened Monday night to a big house, got considerable space in the newspapers. The critics opined that the Cosmo Hamilton play had an appealing story excellently interpreted.

Business is very light at the Savoy. There's no boom at the Alzar and the receipts are off at the Columbia, where

Mrs. Fiske is appearing in "The High Road." May Irwin follows the Fiske show.

The Orpheum (vaudeville) chiefs are worried. With Irene Franklin being boomed at the Gaiety and Gaby Deslys due next week the local Orpheum bill is being "strengthened." Announcement is made that "an extra feature" will be Mr. and Mrs. Douglas Crane, local society tango dancers.

HOBART-BUCK-STAMPER SHOW.

The new Midwinter Revue Flo Ziegfeld intends producing around Jan. 15 will have its book written by George V. Hobart. Gene Buck is to furnish the lyrics and Dave Stamper the music.

The scene purchased by Ziegfeld from "The Darktown Follies" will be in the show, as well as the musical numbers secured from that entertainment.

There is a report Ziegfeld is interested in seeing "The Darktown" all-colored show move from the Lafayette in Harlem into a Broadway theatre, where he would agree to give the company an adequate production.

"The Darktown" show may go on the road, to be followed at the Lafayette by a new company and piece headed by Harrison Stewart.

WM. P. CULLEN BANKRUPT.

Chicago, Dec. 17.

William P. Cullen, well known in Chicago as a theatrical manager, has filed a petition in bankruptcy in the United States District Court here scheduling his liabilities at \$95,651.22 and assets, \$108. Among the creditors named are: Richard Carle and the estate of the late Richard Mansfield.



LILLIAN BRADLEY

The beautiful blonde soprano of the Jardin De Danse, who apparently is the most popular Cabaret entertainer in New York.

TICKET SCALPING BILL.

Boston, Dec. 17.

The bill to end theatre ticket scalping, exclusively predicted for Massachusetts in VARIETY three weeks ago, was filed at the State House this week by Representative-elect William F. Doyle of East Boston.

It provides that no theatre ticket shall be sold for an amount higher than the price printed on the face of the ticket and that violations shall be punishable by a fine of from \$50 to \$100, and imprisonment for thirty days. The move was started after the Colonial and Shubert were sold out bodily to the Herrick Ticket Agency on the night of the Harvard-Yale football celebration in Boston, prices being jumped from \$2 to \$3 by the theatre and then an additional half dollar being tacked on by the Herrick people.

BILLIE BURKE'S NEW COMEDY.

Atlantic City, Dec. 17.

Friday and Saturday nights of this week (Miss) Billie Burke will appear in W. Somerset Maugham new comedy "The Land of Promise," at the Apollo. The play is a drama of life in Western Canada, the first act being set in England and the last three in Manitoba. Miss Burke's role will be that of Norah Marsh, a spirited English lass. In the cast are Shelly Hull, Lunsden Hare, Norman Tharp, Thomas Reynolds, Barnett Parker, Lillian Kingsbury, Marion Abbott, Winifred Harris, Mildred Orme.

BOUND FOR COVENT GARDEN.

Chicago, Dec. 17.

Cleofonte Campanini, director of the Chicago Grand Opera, will go to London next June, where he will conduct the Mozart festival.

Henry Vincent Higgins, manager of the Covent Garden theatre, has been in the city on a special errand to induce Campanini to make the trip abroad.

SETTLING SALARIES.

D. S. Samuels is compromising claims of players who were out under his management in a specialty show headed by William Hawtrej. The outfit closed in Springfield last week.

Among claims against Samuels is one of Julius Fuhs, orchestra leader of the organization. He demands the payment of alleged cash loans. Fuhs had 25 per cent. of the enterprise.

In the company were the Russian Balalaika orchestra, Moore and Francis and two women singers.

GUESSING ON GEST.

Saturday night the Hammerstein lobby was decorated by Morris Gest in a complete new set of scenery, from shiny shoes to white scarf. In between was a full evening dress suit, being broken in by Mr. Gest before taking it over to the Saturday night dance at Sherry's.

Pemberton, of the World, walked past Gest in the lobby, looked him over, and said: "I suppose you will buy it if you like it?"

Matt Grau is still ailing despite his Mt. Clemens visit and has arranged a Bermuda trip next week in the hope of getting back into normal condition.

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

XMAS IN BOSTON.

Boston, Dec. 17.

Christmas week brings a number of openings to Boston which is about the only thing that would save some of the houses where business fell off this week to an alarming extent.

The Hollis, dark this week, reopens Monday with "The Marriage Market" for a run. The Plymouth will be dark until Christmas matinee, following the close of the very "blue" engagement of two months of the Henry Jewitt Players. It will then open with "Under Cover."

The Tremont will get "The Red Canary" Monday with Lina Abarbanel, the new musical comedy with a cast including T. Roy Barnes, John Hendricks, Phil Ryley, David Reese, Carrie Reynolds, Julia Ralph, Nita Allen, Eugene Redding.

John Craig on Tuesday night will offer his annual musical comedy production in stock at the Castle Square, having selected "Miss Pocahontas," originally played here as an amateur production.

"Little Women" will come into the Majestic Dec. 30, and Jan. 5 "Oh! Oh! Delphine" succeeds "The Lady of the Slipper" at the Colonial.

Immediately after the holidays, Forbes-Robertson is billed to appear in repertory. Although nothing definite has been made public, there seems to be no question but that the Shubert will be the lucky house.

CLOSING SCHULTZ' O. R.

Zanesville, O., Dec. 17.

The Reis Circuit, operating the Shultz opera house in this city, will close the theatre with the performance of "Everywoman" Dec. 20.

Report has it that Nixon & Zimmerman will reopen the house the first of the year.

W. S. Canning, resident manager, has leased the Hippodrome, a motion picture house.



ANITA

Most Original Dancer in the World. Just over from Europe, where she appeared before Royalty. Entirely new to this country.

STOCK

RIFE PAID PACKARD'S OO.

Baltimore, Dec. 17.

When Jay Packard, manager of the Holliday Street Theatre stock, failed to show at the house Dec. 10, there was a wild scurry by the players to find out where their pay was coming from.

George Rife, the theatre owner, opened his safe at midnight and paid the actors in full. Packard had been splitting "fifty-fifty" with Rife on the stock business.

ACTRESS WANTS DIVORCE.

San Francisco, Dec. 17.

Florence Stone has confided to friends here she will start divorce proceedings shortly against Dick Harris, who won notoriety when he proposed to start a republic in southern California and who became involved thereby with the Federal Government. Her determination resulted, she said, from "recent dramatic domestic disturbances."

Miss Stone has been playing in stock here.

RECORD IN POTTSVILLE.

Pottsville, Pa., Dec. 17.

The Grayce Scott stock, under Nathan Apell's direction hung up a new record here when it played to \$2,109 on its week's engagement. The previous mark was \$1,900.

DeDEYN STRICKEN.

Severin DeDeyn, stock lead and manager, who has been operating the Gaiety Theatre stock, Hoboken, N. J., lies at his home 408 Dean Street, Brooklyn, in a critical condition. DeDeyn suffered a stroke of paralysis and is unable to talk or move.

Milwaukee, Dec. 17.

Percy Melden, despite two broken ribs and a severely bruised body as the result of a recent fall, conducts the stock rehearsals at the Shubert theatre, propped up in a rolling chair.

PAYTON IN PATERSON.

Paterson, N. J., Dec. 17.

The Opera house, after trying legitimate shows, will venture stock again.

It is understood John Goetchus, who formerly managed the theatre, will again be in charge. Corse Payton's house has been mentioned by several in connection with the stock try.

RECLAIMS FAILURE.

B. F. Keith's stock lieutenants couldn't make the Gotham, Brooklyn, pay, but James Kyrle McCurdy, character comedian, a former member of the company turns right around and puts it over with a melodramatic policy, installed last week over there.

McCurdy took a four weeks or so lease but may keep going longer than that. They turned people away last week.

MINNA PHILLIPS LEADING.

New Orleans, Dec. 17.

Minna Phillips has been engaged as leading woman of the Louis Dean Players, opening at the Dauphine Sun-

day. Others in the cast are Helen Gillingwater, Charles Day, Henry Travers, George McManus, Edythe Bryant, Leonora Phelps.

ORPHEUM PLAYERS GOING BACK.

Philadelphia, Dec. 17.

The Chestnut Street opera house will open early in January with the old Orpheum Players, under the direction of B. F. Keith. George B. Regard will be manager when it reopens.

TRYING TEXAS.

New Orleans, Dec. 17.

The Gagnon-Pollock Stock Co. leaves New Orleans this week. It goes to San Antonio. The company has been at the Lyric. Business of late not up to expectations.

LONG LEASE ON AUDITORIUM.

Fitchburg, Mass., Dec. 17.

A long lease has been taken on the Auditorium by Howard F. Salisbury and Thomas D. Soriero. It will be conducted as a stock house.

DOWN IN ALABAMA.

Birmingham, Ala., Dec. 17.

Low Wiswell is planting a permanent stock here around the holidays, having organized a full company in New York.

SUCCEEDS FLORENCE MALONE.

Kansas City, Dec. 17.

Frances McHenry has replaced Florence Malone as leading woman of the Meta Miller Stock Co., at the Auditorium.

RETURNS TO FALL RIVER.

Fall River, Mass., Dec. 17.

Gus Forbes, late leading man of the Gotham stock, Brooklyn, has been re-engaged to play leads here, succeeding Hollister Pratt at the Savoy.

STOCK BACK AT MET.

The Metropolis in the Bronx will once more try stock, this time starting Dec. 22, with a company headed by Rowden Hall and May Desmond, who were there before.

Frank A. Keeney is trying the stock thing again, under reduced expenses. Mr. Hall will play his company on percentage, securing a somewhat cheaper (in salary, organization than he had previously. Keeney who runs the house will replace the usual orchestra with a \$4,500 Moller organ. In any other way that may suggest itself the two managers will try to make the venture show a profit.

NEWARK OO. REORGANIZED.

Newark, N. J., Dec. 17.

The reorganized and rejuvenated Corse Payton-Stork-Brownell Stock Co., now labeled the Mabel Brownell-Clifford Stock Co., and holding forth at the Orpheum, has the following managing and acting roster: M. S. Schlesinger, general manager; C. J. Vion, company manager; Fred W. Gregory, treasurer; James R. Garey, stage director; Russell Webster, stage manager; Mabel Brownell and Clifford Stork, leads.

The supporting company includes Mabel Estelle, Charlotte Wade Daniel, Gilberta Faust, Bonnetta Sora, Jean Marcet, Fred Frear, Royal Tracy, Joseph Sweeney, Joseph W. Girard, Edward Soraghan, Edward Van Sloan, Harry Hammill, Morey Drisko and Master Frank I. Frayne, Jr. There is a local rumor that Lee Sterrett, Arthur Jarrett and William A. Mortimer, late stage director of the Payton Co., will be added.

"REVOLT" MAY BE LATE.

Edward Locke, author of "The Climax" and other metropolitan successes, has written a drama on the current craze for sex problem plays, called "The Revolt."

It has been submitted to several managers, who fear it is a little late.

FERRARI'S OPERA, SUCCESS.

(Special Cable to VARIETY.)

Berlin, Dec. 17.

Wolf Ferrari's comique "Liebhaber als Arzt," at the Royal Opera House, Dresden, is a big success. Battka's book is well suited to the music.

It was put on last week.

MOVES IN CHICAGO.

Chicago, Dec. 17.

Jan. 4, "The Honeymoon Express" with Al Jolson will reach the Garrick. William Hodge in "The Road to Happiness" will leave there Jan. 3 to open at the Princess the same day, thereby continuing his successful Chicago run.

Charlotte Walker in "The Trail of the Lonesome Pine" is scheduled for the Olympic after "Bought and Paid For" finishes there. "Nearly Married" will arrive at Cohan's Grand opera house shortly after New Year's. "Help Wanted" is due to open this Sunday at the Cort.

NATHAN'S PLAY PLAYED.

When you speak about "The Eternal Mystery," you are stepping on George Jean Nathan's pet corn. Mr. Nathan grew sensitive when the Princess theatre management, in New York said Mr. Nathan's playlet could not enter into the repertoire there.

It has been played before and will be again, says Mr. Nathan at the Washington theatre, Detroit, where William Moore Patch will produce it for the Michiganders (he having put it on at the Pitt, Pittsburgh), at the Fine Arts, Chicago, Berlin and Vienna, not overlooking the Grand Guignol, Paris, where William A. Brady intends placing it.

Mr. Brady argued for the retention of the piece at the Princess, but Morris Gest did not—and the extremes of the two opinions mark the relative difference in Mr. Nathan's estimation of the two managers.

NOT ENOUGH SHOWS.

Atlanta, Dec. 17.

The management of the Lyric has announced that owing to the dearth of satisfactory popular-priced road shows it will inaugurate Jan. 1 a season of stock.

Norman Hackett, who has just closed a tour of the south, will head the company. The majority of his road troupe will be engaged.

RING SHOW IN JANUARY.

The Blanche Ring show, "When Claudia Smiles," expects to land on Broadway some time in January, at what house is not yet known.

The show has been playing west, opening last season in the east. It has not tried for New York up to the present, but Freddie McKay is now preparing for the real test.

PHILIPP LANDS ANOTHER.

By a contract with Oliver Morosco calling for the production of "Two Lots in the Bronx," Adolf Philipp puts over another Broadway show. The new piece is the current attraction at Philipp's theatre on East 57th street. The contract between Morosco and Philipp was brought about through George Mooser.



Eddie Emmerman and Jerry Baldwin

A Merry Xmas and Happy New Year and continued success is what the boys wish their many friends on both sides of the water.

ALL FOR THE LADIES

About Women—Mostly

By FLAIN MARY



After seeing "High Jinks" at the Lyric, one leaves the theatre thinking mostly of Elizabeth Murray and the "High Jinks" melody used as an opening number for the first act and repeated often through the show. Miss Murray handles the three liveliest numbers, "Jim and I Am Through," "Roaming Romeos," and "All Aboard for Dixie." It is not the songs that are so good—it's the way Miss Murray sings them. Mana Zucca has a pretty waltz song, "Is This Love at Last?" Miss Zucca sings well and is attractive, but appears rather self-satisfied. No special reason for that, as far as I could see. There are plenty of other pretty girls and good singers in the company. Emilie Lea does some clever acrobatic dancing and also sings well (a rather unusual combination). Besides she has a pleasing manner and bright smile that attracts favorable attention. All the principal women are well dressed. Miss Murray looks well in the first act in a gown of pink satin with draperies of black and white lace. In the second act Miss Murray makes two changes. One gown is lovely. The skirt is of white satin covered with lace, with a waist and overskirt of white chiffon embroidered with gold flowers and trimmed with fur. The costume has a black lace hat. The second change is a bathing suit of black and white check. In this Miss Murray showed up some of the chorus girls with her shapely curves. Her last act gown is black silk and jet. Miss Zucca is lovely in the first act, in a white charmeuse gown, over which is a short coat of white brocade silk trimmed with fox fur. In the final act she wears a Poiret gown of white chiffon. Miss Lea wears a becoming gown of blue charmeuse and brown fur, and later a yellow pantaloon dancing frock of chiffon and lace. Ada Meade is neat in a blue taffeta pannier gown (first act). The chorus and show girls wear many pretty and extremely fashionable clothes.

Teaching "society dances" is a pretty graceful way of adding to a man's bank account, but it also brings other things from what I was told concerning one good-looking fellow who taught some smart set society women in one of the New York suburbs. Among his pupils were misses and matrons. The husband of one of the latter, growing suspicious, had a private detective agency report to him on the young man's movements. As a result, four actions for divorce were commenced in the community, with the dancing teacher named as correspondent in each.

Fritzi Scheff is at the Fifth Avenue theatre this week, programed as the former "Little Devil of Grand Opera." I waited to see Miss Scheff do some-

thing devilish but she only sang three "straight" songs, one in French and the other two in English (that could hardly be termed devilish). However Miss Scheff was well dressed. She had a gown of white and purple brocade chiffon and a purple velvet hat adorned with a bird of paradise of the same color. Jessie Keller, assisted by Tommy Weir, is trying to get away from ordinary bicycle riding (I don't blame them), so they open in "one" and sing a couple of songs all dressed up in evening clothes. The first two songs are all right, but when Mr. Weir attempts a ballad it is time someone entered a protest. I guess you had better stick to your wheels, Tommy. Miss Keller looks well in an evening gown of "Tango red" brocade velvet with corsage and ruffles of black and white lace. She afterwards strips to a white silk union suit, cut extremely low in front (much too much so to be modest). Mary Elizabeth wears a becoming gown of pink. The skirt is gracefully draped and the corsage is of cream lace, made kimono style. Claire Vincent in "The Fool" sketch is attractive in an evening gown of shimmering green material. The orange wrap is rather "noisy," but it seems to fit the character as well as the wearer.

Well, Tommy, you see I'm still here. I got everything you said in last week's VARIETY, your "Tommy's Tattles" and your "American Beauties" review. So you wrote that show, eh? You did, Tommy Gray, honest? I didn't see the show, but will believe your criticism which said your show was good, you were good, and in fact, Tommy, after reading it, I became more convinced that you are not, never was and never will be an actor. But you did try very hard I'll admit that. After seeing you do that funny fall at the Casino I could believe anything of you, and then you said your foot slipped! Yes, it did. I'll bet you wore out three pads rehearsing that fall. Oh, Tommy, they tell me you are engaged to be married. Is it true? Just between us, I won't tell. Yes? Well I wish you luck. You'll find out. (A little "Hearts and Flowers," please.)

Lois Josephine (Cross and Josephine) (Colonial) has dainty clothes. The most striking is a gown of white taffeta with a girdle of black velvet. The skirt is slashed almost to the waistline in front. Underneath is a flowered chiffon petticoat. A white poke bonnet with streamers of black velvet is worn. The Six American Dancers are wearing new costumes (at last). The three girls look well in the dancing dresses for the opening number. They are draped skirts, one yellow, one pink and one blue, all over chiffon underskirts and the corsages seemed like lace from out front. Later the girls wear character costumes, Dutch, Indian and the third a hoop skirt of pink satin, to represent England. All the costumes worn by the other women on the Colonial bill this week have been mentioned before.

A scandal that will interest and sadden is imminent along Broadway, from a story told me by an eye-witness. There is supposed to be a happy dove cote below 59th street, containing a family of two. Three people though frequent the apartment the third usually making his presence known after the husband leaves at night. This came out quite simply. The other evening as a couple of men were walking down the street (I almost mentioned the street, which might bring it a little too close to home), they noticed a fellow they knew to be a friend of the family secreting himself in a nearby doorway. Knowing there could be no good reason for the hiding away, they hung around to get the results. In a few moments the husband left. The man in waiting crossed the street, watching the apartment. A few minutes after that the curtain on one window suddenly shot up. The waiter then crossed the street, entering the apartment house. I know the wife is going to read this and that is why it is made too vague to be identified, excepting by those aware of it, but Mrs. Wife had better use more judgment in the future than she has in the past and seems to in the present. To put anything like this over on the man she married should be made a criminal offense. If this liaison is continued and I will be advised if it does, I will print something more about it that will clearly indicate the parties to the husband. He is really entitled to know it now.

Nana, whirlwind and acrobatic dancer (American), is from Europe. The billing says she is from Paris, but I think it is London, that is, judging by her accent (she speaks a few words in French, a la "cockney"). Nana wears European costumes too, wide skirts and plenty of spangles. She is assisted by a male partner who wears a purple satin "Pierrot" suit. They are good dancers. Ward and West are two nice looking girls who sing published songs. Besides that there isn't much to say except they dress neatly, wearing peg top dresses of charmeuse, one old rose and the other blue. Estelle Rose sings songs, one English, the others Jewish and Wopish (Excuse me but I had to laugh at that one myself.) She wears a couple of nice dresses. The first is a sort of shawl arrangement of purple and blue; another is pink and crystal.

Excellent stock company at the Harlem opera house. Last week they played "Kiss Me Quick," the farce in three acts, written by Philip Bartholomae. Louis Sylvester and Ramsey Wallace had the most important roles. The scene is on an estate at Lands End. A moving picture company arrives to take pictures on the estate. Joe Randall, a "hick" actor, and his sweetheart, Ola Primrose, scheme to get in the good graces of the estate's owner, Gladiola Huntley, a rich eccentric old maid. They pose as opera singers, meet the old lady, and are invited to stay a week at her mansion. They only last two days. The piece is full of amusing situations. Mr. Randall and Miss Huntley kept the audience convulsed with laughter. Florence Malone did well as Sally Swift, a "wise" New York show girl. Saxone

Morland as Marie Huntley was pretty in the second act in a simple white gown. In the last act she wore an evening dress of peach-colored satin with a tunic of blue chiffon. Lola Lee as Ola Primrose had a becoming gown of pink satin with ruffles of white chiffon (second act). Miss Sylvester as Gladiola Huntley, a comedy character, wears some funny-looking clothes. Her dress in the second act was an old fashioned long-trained affair of white satin embroidered with black flowers. The company gave such a good performance I remained until the final curtain, as did every one else in the crowded house.

The chorus girls in B. A. Rolfe's "Purple Lady" (Hammerstein's) are in need of new wardrobe. The present costumes are untidy looking. They had to follow Anna Held's Daughter on the bill, and that made matters worse, as the show girls in the Held act are beautifully gowned. Helen Juliette ("The Purple Lady") is a pretty little girl and looks well in her first dress, blue chiffon over pink silk. Her second gown can stand fixing. It hangs in points at the bottom. Mariq Kresky with the Sam Mann Player is a pleasing picture in a dark red cloth suit and black velvet hat. Lillian Lorraine is singing two new songs. One may have been especially written for the Hammerstein engagement. Some of the lines in the song are way off color, but they like that stuff on "The Corner." "The Lure of Paris" picture is repulsive. Who wants to see that sort of thing on a picture sheet when you may see it any night on Broadway in real life.

A play now on Broadway demands that one of the actors in it slap another a supposedly very hard blow. Casted as the slapper is a youth who either will not strike a hard blow or can not. It isn't yet settled what the reason is, but somehow that bit in the piece always flops. They say his slap is more like a girl's love tap.

Henrietta Crosman (Palace) is charming as Dolly Madison (in the sketch of that name). Miss Crossman looked well in an old fashioned gown of lavender satin. Miss Miller (Marvelous Millers) should glance around and secure some ideas of dressing. The costume worn Monday will never do for the "Big Time." The shoes make the feet appear fearfully clumsy. Adelaide (Adelaide and Hughes) was attractive in her latest costume, a sort of Oriental dress of blue and silver. The Four Sylphiden (unmistakably German) are four shapely girls who do an aerial act. The girls first appear in evening gowns, then strip to lace combinations while holding by their teeth, and again down to tights. You know the one about, "I hope she makes another change." Well that really was sprung by an old A. K. who sat next to me (and all through the show he was munching Smith Brothers cough drops). Cruickshank, an English turn who does fairly well when appearing in a minor London Hall, did not go at the Palace Monday, upon his first American appearance. He is called a "Musical Talkative Clown."

FILM FLASHES

G. D. Briggs has been appointed manager of the Warner's Features' Philadelphia office. That concern has established offices in Montreal and Toronto.

The Gaumont brand is introducing an innovation in its efforts to establish intimate relations between the public and its featured players. The manufacturer has had 500 hand-painted pictures of its actors made to be used as hangers in moving picture theatre lobbies. Alce. Lorimer is handling the arrangement.

The manager of the Park theatre was summoned to court this week to answer charges that Samuel London's white slave picture on exhibition there was immoral. The court appointed a committee of women and several members of District Attorney Whitman's staff to witness a performance. They satisfied the court that the film was all right and its exhibition violated no law.

The important New York Sunday newspapers carried quarter-page advertisements for Mutual pictures, calling attention to the quality of that brand under the now familiar caption "Mutual Movies Make the Time Fly."

Lubin has completed "The Golden God," a symbolic five-reel, produced in New Mexico. It contains an aeroplane battle, cavalry charges led by armored war-autos and it cost \$50,000, according to the Philadelphia firm's advance notices.

The two bandits who robbed the Palo Verde Valley Bank, California, of \$5,000 and killed W. A. Bowles, the cashier, were captured in El Centro. They gave their names as J. P. Chase and Tom Darling and said they were moving picture actors and had been employed by the Universal company here.

The California theatre, a movie house on Spring street, Los Angeles, reduced the price of admission to two and a half cents in an effort to increase business. The California is located opposite the Lyceum, which recently opened with a seating capacity of 1,800 at five cents. The California soon went back to the five cent scale.

Mollie McConnell, widow of the late William A. McConnell, character actress, has been added to the Balboa Amusement Producing Co. players in Los Angeles. Mrs. McConnell has played opposite many of the stars of this generation.

Adjutant-General Chase, U. S. A., has requisitioned a portion of a Pathe Weekly film. A camera man caught the scene of a battle between strikers and mine guards at Trinidad, Colo., recently. The government will use the film as evidence in the prosecution of the persons who are responsible for the clash.

The Edison company, with Miriam Meeblitt, are back in New York, after seven months' work in Europe.

Another near drowning film accident—Herbert Brenon and William Shay this time. It happened off Execution Lighthouse rock. They were doing "The Watchdog of the Deep."

King Baggot plays a double in a new U feature now rehearsing.

An elephant busted through a mounted cowboy sextette in the U's Pacific Coast studios last week. They were rehearsing "The Unsigned," a new Francis Ford Rex drama.

The Coast Co. U held a barbecue Nov. 30; 2,500 persons attended.

Eddie Fay and her "equine marvel" have been secured by the U.

"The House of Bondage" is to be filmed.

Joe Weber is also after Red Light renown. He will film "A Soul in Peril" and "Any Night" idyll.

"Wallflower" is to be shown in movie version by the Colonial M. P. Corporation.

Billy Quirk, Carroll Johnson, Billy McKenna and Sam Ryan play the ends in the Webb Talkies' musical series. DeWolf Hopper is credited with cashing \$1,000 for posing and spelling "Casey at the Bat" for the Webb folks.

Alfred Saunders is in charge of the educational department of the Colonial Moving Picture Co.

Augustus Carney, who originated Alkali Ike, the comedy cowboy, has signed with the Universal. He was formerly with the Essanay Co. Carney is now in Europe. He will return to take up his work with the independent concern in a short time.

Margaret Snow is back with the Thannhouer forces after an absence of six months. She and James Cruse will appear together in "Joseph, Son of Jacob," a four-reeler released in January.

Warner's Features announces two multiple reels, Helen Gardner, in "Oiga Treskoff," in three reels, and Yvonne Faast in "The Whirlpool of Dispair," a three-part dramatic.

Ithaca, N. Y., is stirred up over a report that it is to be made the scene of a moving picture enterprise. Theodore Wharton, who

directed an Essanay company in the college town last summer, is reported as the college of a promised studio on Cornell Heights. The concern, it is said, will make a specialty of pictures of college life, using sure-enough Cornell campus for background and as many students as need the change to pose.

R. J. Ormond, moving picture operator in Spokane, may be blind for life, the doctors say, the result of exposure to the direct light of the projecting machine.

The Spokane movie operators are still out of the vaudeville theatres, but those in the straight picture establishments are back at work. The movie managers met the men's demands for an increase of \$2.50 for six days work. Acted in the vaudeville theatres and working without spotlights and at the Orpheum 1.00 foot of Pathe weekly was not shown last week.

TALKIES DATED AHEAD.

The Webb Talkies announce their N. Y. debut at Daly's, Xmas.

Jules Murry, Shubert booking agent, says they must mean Xmas 1919; that the theatre will be tied up in the courts about that long.

WELL, KNOW IT NOW.

It may not be generally known that it is not permissible to admit through the United States customs any moving picture films that depict boxing contests, other than burlesque or comedy.

FEATURES RAISED PRICE.

Paterson, N. J., Dec. 17.

The Lyric, formerly a five-cent picture house, after trying feature films twice a week at 10 cents, is now charging that price altogether.

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

RELEASED NEXT WEEK (Dec. 22 to Dec. 28, 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 B161	Reliance Rel
Lubin L	Solax Sol	Charlton C	Majestic Maj
Pathe Pthe	Eclectic Ec	Norton N	Thanhouser T
Selig Sel	F.R.A. F	Powers P	Key-See K.S.
Edison E	Lewis Pennant. L.P.	Edislar Edir	Broncho Br
Edisway S-A	Ol. Northern. G.N.	Rex Rx	Domino Dom
Kleine K	Dragon D	Frontier Frnt	Mutual M
Melies Mel	Italia I	Victor Vi	
	G.N.X.X. G.N.X.X.	Blache Features. B1	

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

DEC. 22—MONDAY

MUTUAL—The Shriner's Daughter, 2-reel dr. A; A Bad Game, com., Key; Title not announced, Rel.
GENERAL F.O.—For Her Government, dr. B; Gilt Edge, dr. K; Through Flaming Paths, dr. L; Pathe's Weekly No. 78 (east), No. 77 (west); The Open Door, 2-reel, dr. S; A Christmas Story, dr. V; Products of the Palm, the Banana and Coconut Industries, Jamaica, West India, Industrial, E.
UNIVERSAL—Rory of the Bogs, 2-reel dr. Vic; The Actor's Christmas, dr. I; What Happened to Freckles, com., P.

DEC. 23—TUESDAY

MUTUAL—Title not announced, Maj.; Title not announced, T; Title not announced, K.
GENERAL F.O.—The Upward Way, dr. E; The Vagabond Cupid, dr. S-A; at Cross Purposes, 2-reel dr. K; An Indian Don Juan, dr. Pthe; Mother Love vs. Gold, dr. S; Her Faith in the Flag, dr. V; Between Dances, com., and A College Cupid, com., split reel, L.
UNIVERSAL—Bloodhounds of the North, 2-reel dr. Gold Seal; My Brudder Sylvest, com., and The Baby Question, com., split reel, C.

DEC. 24—WEDNESDAY

MUTUAL—Her Father's Story, 2-reel dr. Br; Mutual Weekly, No. 53; Title not announced, Rel.
GENERAL F.O.—Mary's New Hat, com., E; The Janitor's Quiet Life, com., split, E; The Big Horn Massacre, 2-reel dr. K; At the Old Maid's Call, com., S-A; Glimpes of Rio de Janeiro, scenic, S-A; Two Up a Tree, com., Pthe; The Honorable Algermon, com., V; A Dip in the Briny, com., R.
UNIVERSAL—The Lightning Bolt, dr. N; Mike and Jake as Pugilists, com., Joker; The Highwayman's Shoes, 2-reel dr., Ecir; Animated Weekly, No. 94.

MOLLER ORGAN FEATURED.

Boston, Dec. 17.

Gordon & Lord's Scollay Square Olympia has been in operation several weeks. In spite of the pre-holiday dullness, the total amount of paid admissions has reached 68,000.

The house is featuring a big organ, played by Richard Henry Warren of New York, said to be the highest paid organist in the world. Periods of 20 minutes are set aside during each show, in which a recital is given. This is made a feature of the house's advertising campaign. Six acts and pictures make up the show, and the recital is given as another "act," but is not used incidentally to the other turns. That is the business of the eight-piece orchestra.

The Olympia instrument was built by M. P. Moller, of Hagerstown, Md. It cost \$50,000 and has nearly 1,000,000 parts, containing 50 miles of electric wires. The organ does all that an ordinary pipe organ can do and in addition has attachments by which innumerable other instrumental effects, such as xylophone, traps, concert harp and chimes can be hooked in.

MAKING KELLERMANN FILM.

The Imp will make a water picture with Annette Kellermann featured. Herbert Brenon will direct the production to be partially made in Bermuda. The director left for that place last Saturday. He will be away about a month.

Carl Hooper formerly producing for the legitimate and vaudeville, is now Mr. Brenon's assistant in picture making.

WILD ANIMALS LOOSE

Here's a wild animal frolic of the Vitagraph staged by Fred Thompson in the best gay manner of the gifted director. "When the Menagerie Broke Loose" is the title of the two-part feature, and the wildest imaginings of comic possibilities of such an accident are realized, and then some.

The feature was one of the subjects of the withdrawn General Film Exclusive service. The cost of its production was necessarily high. Exhibitors who saw it at Terrace Garden Monday night, when it was made a part of the ball's entertainment program laughed uproariously at its situations and applauded its amusing climaxes. After escaping their keepers, the animals take refuge in a house tenanted by several families. The family occupying one of the floors, a middle-aged householder and his spouse, hear a commotion in the hall, the man opens the door guardedly, gets a peep of the queer visitors in the hall, and instantly slams and bolts the entrance. But as the couple flee two tigers of the invader of the house. The animal's attack, apparently as much delight in pawing things about and mauling each other as Monday evening's audience found in their antics. A butcher shop that later proves the haven of a rampaging lion shows a fat butcher terrified into flight by his guest, leaving his girl cashier pop-eyed and transfixed behind her wired cage. The lion attacks the cage futilely and there is a moment of real thrill in the girl's apparent danger. But the visitor ravages the butcher's meats, and moves on.

A colony of monkeys from the menagerie are meanwhile holding high jinks on the peaked roof of a shed nearby where a large number of bananas are piled. The animals attack on their native fruit is a study in natural history and mirth. And then the barber shop! One of the tigers gains access here, while a customer, his face covered with lather, is in the chair, with the barber attending over him. There is a quick scot, leaving the tiger with the shaving mugs. Then the snakes get into a crowded barroom. More roars. It's low comedy of the rarest and sure-fire sort all the way. The feature is bound to be in demand everywhere.

Corb.

ENGLISHMAN WITH FEATURES.

Edward Laurillard, who controls 16 moving picture houses in London, is in New York to place two feature films. They are "Sixty Years a Queen," produced by William Barker (9 reels) and "The Three Musketeers" (7 reels) by The Film D'Art Co. of Paris.

Speaking of conditions here in the moving picture business, Mr. Laurillard said to a VARIETY representative: "I think we present the pictures very much better in Europe. For instance my London houses have 24 men in the orchestra, in itself a permanent attraction. Still you are constantly improving and I think that before long you will equal us in the proper presentation of films.

Mr. Laurillard is accompanied on his American trip by Mr. Barker, who produced "Sixty Years a Queen."

FINEST IN PARIS.

(Special Cable to VARIETY.)

Paris, Dec. 17.

Charles Urban inaugurated his new picture house in Paris, the Theatre Edward VII Dec. 13. A private view was given for the press the previous evening. All pronounce it to be the finest cinema salle in the city, from a decorative point of view.

This will be the headquarters for Kinemacolor in France. There was some delay in opening due to decorators.

SCENARIO AMATEURS FLOP.

According to figures compiled by Frank E. Woods, the new Mutual scenario editor, the amateur creator of movie ideas, hits it off only once in 700 tries.

Mr. Woods has been in charge of the Mutual scenario department six weeks. In that time he has examined 7,000 scripts submitted by outsiders. Out of this enormous total but 10 were selected as usable, and nearly all of these had to be rewritten before they reached the players.

"WHITE SLAVERS" PASSED O. K. IN NEW YORK'S POLICE COURT

**Show Business Occupied by Attention to the Lurid Film.
Two Features Now Exhibiting Quickly Spreading Over
Country. Will Run Side by Side on Broadway.
Big Receipts by Both Last Week.**

The dismissal by Justice Ten Eyck in the West Side Court last Wednesday of the complaint of Inspector Dwyer that the Samuel London (Werba & Luescher) white slave films being shown at the Park theatre were immoral, and the recent passage of the N. J. Censors' Board of the white slave play has put all the managers of the regular movie houses, as well as many managers of regular theatres up in the air. The Weber (Universal) film got \$4,500 gross last week at 25c. top price, and the Park film piece \$4,900 at the same scale.

Nineteen Universal "Traffic in Souls" films are now "uplifting" outside cities, and plans are under way to have 40 of the Universal films on tour before the present week closes. The London film at the Park which popped up as a rival to the Universal slaver is being manifolded by night and day work for outside presentation through states' right sales and direct booking.

Walter and Jerome Rosenberg put the London film into the Bijou, beginning next week. The Universal's slaver at Weber's was to have been transferred to the Republic commencing next Sunday, but the Weber combination threatened suit. So the Weber slave piece and the London red lighter will next week bid for trade side by side within the shadows of the old Haymarket. Another U outfit will be shot into the Republic instead of the Weber reels.

Meanwhile at least a dozen feature film firms are casting long and short "Haymarket" film studies. Meanwhile also, the regular movie house exhibitor of New York's three boroughs is yelling his head off. The slavers are cutting into his receipts. Meanwhile, also, the film producers, who wouldn't think of producing a redlight film are writing to the police and the Mayor calling for a suspension of the "indecent" exhibitions. The Rockefeller disclaimer that any of the films shown were made from his body's investigations, accompanied by the vigorous declaration that in his judgment, the films exercised evil influence, was met in the case against the Park theatre film last Tuesday by the film's endorsement in court by Mrs. O. H. P. Belmont and her suffragette cohorts.

Endorsed by New York means approved by the country say the film red-lighters, and they're hard at it to quickly gather in all the waiting easy money.

The "white slave pictures" have again this week occupied the whole attention of the show business. There has been no end to the talk, comment and arguments over them.

Oscar Hammerstein threatens suit against David Belasco for subleasing the Republic to the Universal Film Co. for the presentation of "The Traffic in Souls" film, to open next week. \$40,-

000 and 15 per cent. of the profits is what the U is paying, the lease to continue during the remaining three years of the Belasco contract. Hammerstein avers his contract calls for the presentation in the Republic of first class productions. He contends the Universal film not only is not first class, but is "indecent." And he hasn't forgotten his own Victoria theatre next door plays vaudeville, with a "bad boy" picture as an extra attraction now and then. There is one at the Victoria now.

SCREEN CLUB BALL.

Tickets are on sale at the Screen Club, 165 W. 47th street, for the Screen Club Ball at Grand Central Palace, Jan. 31, next.

Arthur Leslie is among the promoters of sales. He may be addressed at the club or at the Syndicate Publishing Company, 10 East 38th street.

FILMING "HOUSE OF BONDAGE."

Plans are on foot to make a production of "The House Of Bondage" in one of the down town theatres, now that Cecil Spooner has things started through much publicity resulting from her arrest on the grounds that the piece is wholly immoral and unfit for theatrical presentation.

It's understood that Miss Spooner, through her attorneys, will try to secure an injunction restraining the police from interfering with her production until it is found whether the play deserves total elimination from public production.

A number of players have been placed under contract and are holding themselves in readiness to open in the downtown production.

It is also reported Mr. Blaney intends reproducing the play upon the picture sheet, as a feature film in the White Slave class.

With the piece toned down as requested by the police it will be presented downtown under the auspices of the Sociological Fund of the Medical Reviews of Reviews which also gave "Damaged Goods" its start in life. The show is controlled by Lee Morrison, who arranged for the Cecil Spooner stock production so that a line could be gotten on the piece for legitimate presentation.

"BEILIS" FILM IN COURT.

Chicago, Dec. 17.

The Trans-Oceanic Film Company has filed suit in the Federal court to restrain the City of Chicago from interfering with the display of moving pictures of the Mendel Beilis "ritual murder" trial. The films were seized by the police when an attempt was made to exhibit them at the Kedzie theatre.

EXHIBITORS' BALL A HIT.

Madison Square Garden has already been dated up for the next ball of the Motion Picture Exhibitors' Association of Greater New York. Terrace Garden was so jammed at 9 o'clock Monday evening when the exhibitors celebrated their third annual dance that Fire Chief Howe was compelled to order the further cessation of all admissions. Fully a thousand people were turned away.

The receipts from program advertising and ticket sales netted about \$5,000. Everybody in filmdom was present, including Sidney Ascher, the moving spirit in the rival association. William Brandt was the whipper-in for the program moneys.

The floor gossip of the evening was directed mainly at Pat Powers and Carl Laemmle, each of whom was present, holding adjoining boxes. Powers' presence was regarded as a declaration that he had already won the fight against Laemmle for the control of the Universal, in the suit now pending. Talk that G. Swanson, whose stock can settle the question, for one side or the other, had occupied or would occupy the Powers' box during the evening was accepted by the wise ones as proof that Powers was practically in, and Laemmle out. Laemmle's somewhat forlorn mien amid the gayety was corroboration of the deduction for many.

But the film dopesters, now thicker than touts at the old Brighton Beach track, were wrong. Powers didn't reserve his box until late Monday afternoon. He bought in specifying that Sam Trigger should get Swanson into the Powers' box. Trigger tried, but Swanson didn't quite fall for the personal exhibition. The rumor that Swanson would show which way his stock was going by sitting with Powers got abroad, coupled with another wheeze 'nat he had been offered \$600,000 for his "paper" by Laemmle and had refused. The Powers "victory" was based on these reports.

VIS B'WAY DEBUT POSTPONED.

The K. & E. plans to present at the Criterion theatre, Jan. 5, the new Rachel Crothers play, "Young Wisdom," with the two Taliaferro girls, by arrangement with Joseph Brooks, is said by the Vitagraph people to be an amicable arrangement in no wise affecting their arrangements to take the theatre for the presentation of feature films, beginning with "The Christian." The Vi expects to move in when the new Crothers' piece moves out.

The picture men are paying \$55,000 rent for the Criterion.

"QUO VADIS" IN.

Cohan & Harris have cancelled all bookings of the "Quo Vadis" film feature which they have been booking for George Kleine.

PUBLIC OPINION WINS.

Jersey City, Dec. 17.

The Hoboken picture theatres ran again Sunday after having been closed for several Sundays by the County Prosecutor's order. Recently there has been agitation for the repeal of the old "Blue Laws" and this encouraged the picture house proprietors to reopen. The police did not interfere.

NO FILM DIRECTORS TO ORDER.

If Film Director "Bob" Dailey isn't doing stunts for the Biograph before the close of this week instead of for the Imp and Universal, it'll be because Julius Stern or his relative, Carl Laemmle, has soothed the actor-author-director.

Last Monday afternoon, Stern, who, in combination with the Exchange Building's agent for film supers, E. Fealey, introduced the \$3 per day scale in filmdom, plumped a stranger under Dailey's wing while the latter was posing some people.

"Bob, I want you to teach my friend all about the directing business," said Stern. Dailey, preoccupied, and tense with his own troubles, didn't "get" the Stern suggestion readily. The Laemmle relative repeated it. Still Dailey was obtuse. Stern then forced his request across. Dailey at last understood, stopped the posing, grabbed his hat, and made for an exit. Stern interrupted him. "I only want you to show my friend how everything is done. I just wish him to stand beside you for a week." "Not for a minute," said Dailey, torridly. "I had to learn this business by hanging on to the game with both hands and feet and all my bicus-pids, getting up at 6 in the A. M., to get to a studio that maybe sent me home in the snow unengaged for the day at \$3 or \$5 per. Before that I went through a long apprenticeship on the stage. I'll stay up all night to teach any friend of mine anything I know, but I'm blanked if I'm going to be any correspondence school for turning out directors by the week for any boss or near boss of mine!" And Dailey was off.

The Biograph folk heard of the mix-up and sent for Dailey hotfoot. The Universal people sent out conciliating emissaries. Wednesday Dailey had two jobs open, with other offers on their way.

TOLEDO LYCEUM IN MOVIES.

Toledo, Dec. 17.

The Lyceum theatre which has been dark all season was reopened this week as a high class motion picture house, with "The Last Days of Pompeii" as the attraction. The house according to the agreement entered into by the management of that theatre and the Valentine cannot reopen as a legitimate stand.

MOVIE STRIKE COMPROMISED.

Spokane, Dec. 17.

After being out a week, all the moving picture operators returned to work Monday. The basis of their settlement with the managers did not become known, but it is believed that the managers granted part of their demands. The walkout followed the demands of the men for an increase from \$25 to \$27.50 for six days or \$30 for seven days.

Operators are still out in the vaudeville houses, where the movies have been temporarily eliminated. It is believed that they will return to their posts in a few days. In the Orpheum several acts had to work without their accustomed spotlights and 1,000 feet of the Pathe weekly laid in idleness.

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

PROCRASTINATING PLAYERS LOSING WHITE RATS BENEFITS

No Red-Tape Necessary to Become Member Actors' Protective Organization. Procedure very Simple. Rats Welcome Men and Women of Profession.

Not infrequently, in the discussion of the affairs of the White Rats Actors' Union of America as regards the benefits which it offers to its members and what the organization has accomplished for the actor, there is encountered the player who says something like this: "Oh, yes, I know that the Rats are a good thing and for a long time I have had in mind to join; when I get around to it I am going to make application for membership."

The player who expresses such a sentiment is without membership in the organization largely for the reason that he is unacquainted with the procedure of joining the organization and has in mind the thought that, in order to share in the benefits offered, he must unwind as large a ball of red tape as it is necessary to unwind in securing initiation into a number of the other lodges or organizations which are protective and beneficial in their nature.

For the information, then, of the man who is procrastinating, it may be said that the procedure is quite simple. And incidentally it may be mentioned that simplicity is the foundation upon which everything that has to do with the organization has been erected.

The constitution of the White Rats Actors' Union of America is made up of but six articles and in a meagre three of them is expressed just what the organization stands for.

Article III is: "The motto of the Order shall be 'equity.'"

Article IV is: "The objects of this Order shall be to unite its members fraternally, for the improvement, protection, and promotion of the welfare of the players and entertainers of the amusement world, their calling and its conditions, dramatic, artistic, economic, financial and social, to render succor to its needy, sick and distressed, and to bury its destitute dead."

Article V is: "No member of this Order shall in any manner whatsoever use the Order for partisan, religious or political purposes, and no discussion on any of these subjects shall be permitted at any meetings of the Order."

The by-laws of the organization, Article V., set forth the simple requirements for membership in the W. R. A. U. and will instruct the "man who is waiting" as to just what to do to put himself in line for the benefits of the organization. Pertinent sections of this article read as follows:

"(1) Every white actor, performer or entertainer in the amusement world, male or female, of good moral character, and in mental and physical condition satisfactory to the lodge, irrespective of religion or nationality, who is now, and has been, a bona-fide actor and performer or entertainer in the amusement world for at least one year and pursues such as his principal means of livelihood, is eligible to membership,

provided such person does not act in the capacity of partner or manager, sub-manager or agent, clerk or assistant to manager or agent or be not financially interested with any person who is engaged in such business and provided such persons accept contracts for engagements over their own signature, or take part in the entertainment provided by virtue of said engagements, but if, at any time after election to membership they shall become exclusively engaged in any other business outside of the theatrical profession they shall be known as non-active members having no right to legislate, discuss, or vote on any question affecting the business of the actor.

"(3) Male applicants for membership in the Order must set forth the necessary qualifications in writing, signed

clared rejected and he cannot be proposed for membership again until six months have elapsed. Following a candidate's election to membership the candidate is required to pay the remainder of his initiation fee and the dues of the organization, which are \$10 per annum, payable semi-annually in advance, within three months of the date of his election and must present himself for initiation within the same period of time, except as provided in Section 7 of the by-laws which has to do with bonded members of the order.

Bonded members are such successful candidates for elections who find themselves unable to present themselves for initiation within the required time. Such members, upon application to the secretary of the organization, upon payment of the remainder of his initiation fee and one year's dues, may receive a bonded membership which will entitle him to all the privileges of the order for a year. There is also a provision that this bonded membership may be extended for another year upon satisfactory representation to the Board of Directors.

Section 9 of Article V. of the by-laws of the order provides for the election of Junior members of the orga-

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 that organization. VARIETY, in its editorial policy, is not responsible for it.)

by the applicant and endorsed by eleven male members of the Order in full benefit, and who must know that the applicant possesses the necessary qualifications for membership.

"Female applicants for membership in that portion of the Order known as the Associated Actresses of America must set forth the necessary qualifications in writing signed by the applicant and endorsed by two members of the Order in full benefit and who must know the applicant possesses the necessary qualifications for membership. Such application must be addressed to the Board of Directors who shall act upon the same in accordance with the rules and regulations prepared by the Board of Directors for admission of female applicants to membership."

The initiation fee for both male and female applicants is \$25, \$10 of this amount must be sent to the Board of Directors with the formal application for membership prepared as above.

Sections 5 and 6 provide that nominations for male membership shall be read at two consecutive regular meetings of the Lodge and that thereafter it shall be in order at any regular meeting to call up such nominations for balloting. It is also provided that any time after nomination has been presented to the lodge a resolution of the lodge may result in the appointment of a committee of three members to investigate the application and report within thirty days. In the balloting if a candidate receives no more than two black balls he shall be declared duly elected. If he receives more than two black balls, his application is de-

nizations, Junior members being white performers sixteen years of age or over who have not been bonafide performers for at least one year and, for that reason, are not eligible to full membership. Junior membership cards are issues upon application accompanied by a fee of \$10 and the yearly dues on such cards are \$5. At the expiration of a year, a Junior member may become a regular member of the organization, as per the regulations already cited, the \$10 fee for his Junior membership card applying upon the initiation fee for full membership. Junior members are not permitted to attend any of the closed meetings of the order nor do they have any right to vote at the election of the order.

To the player who has not yet availed himself of the privileges of membership in the White Rats Actors' Union of America it need only be said that every man and woman whom he sees wearing a White Rat emblem or showing a White Rat membership card will be only too pleased to give him all possible information as to how to proceed in order to become a member of the White Rats. It may be that every member of the order does not make a White Rat speech to all the other people on the bill each time he plays an engagement but it certainly true that every member of the order realizes that a greater good for the actor must result from a greater number of actors earnestly striving for that greater good. This insures your welcome if you are still without membership in the organization, and are the right kind of a man or woman.

AGENT FOSTER'S LETTER.

George Foster, writing for Foster's Agency, Ltd., an English booking concern located at 8 New Coventry street, Piccadilly, London, W., has submitted to the White Rats Actors' Union of America a complaint which is of interest to American performers generally. The letter, self-explanatory, in which Mr. Foster's complaint is made, follows:

London, W., Dec. 2.

The President,
White Rats Actors Union of America,
New York, U. S. A.

Dear Sir: I am writing to you as the recognised chief of the Actors' Union of America, to protest against the conduct of a great many American artists and members of your union.

It is a growing custom amongst American artists to instruct English agents to secure engagements for them in Europe.

The agent, to do this, has to use all his persuasive powers to get managers to book artists who are unknown to them; in many cases has to entail considerable expense in traveling great distances to see Provincial managers and also has to risk his judgment and reputation in agents recommending these artists unknown to him except by reports and press notices.

He then obtains contracts and sends them to America for the artist's signature, often by cable repeatedly requesting the return of the contracts, and at length forwards the manager's confirmation to the artist.

The agent has therefore completed his part of the work, but unfortunately, in many cases never receives payment for it, for among American artists it appears to be a common practice to violate a signature to an agreement and to hold lightly anything in the nature of a contract. It seems that they have not yet been made aware of the fact that a contract in this country is a binding agreement between two parties, each of whom, by affixing his signature to an agreement, is on his honor bound to carry out what he has therein stipulated to do.

What usually occurs is this: a few days before the artist is due to open, the agent receives a cable containing an excuse and asking for the time to be postponed or cancelled. The feeblest of excuses are given, and if the matter were not serious, they would sound ludicrous. Some have been that of illness, and on reference to the American papers we have seen that while they were supposed to be ill they were performing in America. Others have been that a member of a troupe or company had disappeared, etc., etc., but in all cases no notification is received until within a few days before the engagement is to commence, thereby putting manager and agent to great difficulty in securing a suitable act in their place, for it must be understood that booking in this country is not done week by week, but often years ahead. Indeed, in a number of cases no notification is received at all; they have not the common courtesy to even notify the agent that they do not intend coming over.

Now that I have explained the nature of my complaint, I should like to warn these people, not only of the legal proceedings which many English agents and managers are instituting, but that their conduct affects the whole of the American variety profession, for English managers have had their fill of this kind of treatment and now are exceedingly chary of issuing contracts to American artists, for the reasons stated above, and in my opinion they are perfectly justified.

I trust that this letter will be treated lightly and that you will give what publicity you can to it, so that the misconduct of what I trust is the few, will not affect those members of the American vaudeville profession who have not yet visited Europe.

Yours faithfully,

George Foster.

Replying to Mr. Foster, Will J. Cooke, in behalf of the White Rats Actors' Union, assured the English agent of the White Rats' regard for the sanctity of a contract and, merely for information, asked if contracts issued through the Foster offices, and other offices in America, were what is known in this country as "play-or-pay contracts." He suggested the treatment accorded a number of American performers in England might be the cause of other acts "getting cold feet" and cited specific instances in which recognized American acts who had been employed under English contracts were treated shabbily and were compelled to go to law in order to collect their salaries.

The Amphion, Brooklyn, which recently tried stock and later tackled pop vaudeville with bookings from the Family Department of the U. B. O., is now being booked by Walter Plimmer.

RATS' BONDS FOR CHRISTMAS SUBSTANTIAL AND POPULAR

Mortgage Certificates Used by Actors and Actresses as Investment Presents for Relatives and Friends. Bonds Issued on Clubhouse Property and Guaranteed. May be Bought in Any Amount.

Actors and actresses have found a substantial and popular Christmas gift for their relatives or friends. It is a White Rat bond, that means something and will last, returning an income on the investment each year.

The sudden impetus in the demand for the bonds during the past few days at the clubhouse revealed that the astute purchasers were investing their savings in part, to make a Christmas present that would be worth while and retained, to finally return the recipient the face value at maturity.

The bonds are guaranteed and issued under the authority of a first mortgage on the Rats' clubhouse property. The desirability of these certificates in preference to tawdry tokens or baubles that might be lost seem to have suggested itself to several at about the same time.

The bonds may be purchased in any amount, and can be recorded in the name of the person they are intended for, whether son, daughter, wife, sweetheart, husband, relative or friend.

As a present there could be nothing better than a "White Rat Bond" that, while it serves the holder as a money maker through the guaranteed annual interest return, also advertises the White Rats, for whoever holds a bond feels a personal interest in the organization.

With savings bank and trust companies paying a very low rate comparatively upon deposits, the bond issue of the Rats looks like the best thing in the investment line that has been offered the professional in years.

Applications for the bonds in any amount, large or small, will be received at the White Rats, West 46th street, New York.

DOING THINGS IN CHICAGO.

Chicago, Dec. 17.

An examination of the records in the offices of S. L. & Fred Lowenthal, local legal representatives of the W. R. A. U., show that the following official business has been transacted for the organization within the past few weeks, or since Will P. Conley replaced Abner Ali as the Chicago representative of the White Rats:

\$57.50 collected for the Alferetta Sisters from Stinnett & Brown, of Houston, Tex.

\$12.50 collected for Willis Hall from the Rock Island Railroad Co.

\$50 collected for James & Sterling from the Chicago & Northwestern Railroad Co.

\$15 for Vale, and compensating time.

\$25 for Washer Bros. from Webster.

For De Monio, judgment for \$500 against the Frisco system.

For Pearl Brothers and Burns, judgment for \$85 against a theatre manager in Columbia, Mo.

Through the influence of the W. R.

A. U., applied through the Lowenthal offices in behalf of members who had claims, five weeks' work were secured for McClure and Dolly, three weeks' work for Warner and Media, a week and a half for Nichols and Croy, four weeks for Cromwell, time for McCray and La Porte, and for Fox and Foxie, employment under a satisfactory agreement.

Time was also secured for Perell in satisfaction of his claim, but he afterwards released the time and made other arrangements. Davis and Scott were secured a release from a contract which they had signed.

Suits against Adams and Guhl and

CIVIC FEDERATION DINNER.

The White Rats Actors' Union of America was represented at the dinner of the National Civic Federation held at the Hotel Astor Friday evening, Will J. Cooke attending in behalf of the organization, of which he is the business manager.

The Civic Federation is a movement for the betterment of general living conditions and has the support of men of prominence in all walks of life. Seth Low, an ex-mayor of New York City, is president and made one of the addresses of the evening. John Purroy Mitchel, mayor-elect of New York City, also addressed the meeting, as did Samuel Gompers, president of the American Federation of Labor, who is a vice-president of the Civic Federation.

The W. R. A. U. is seeking a closer alliance with the general movement which the Civic Federation represents. The Civic Federation has already accomplished a great deal through legislation and supported the Workmen's Compensation Act, which has just been made a law in the state of New York.

HOLDING RHEINSTROM LIABLE.

The following letter was received, r. Canadian Provincial Circuit, from a prominent firm of attorneys in Winnipeg:

"Mr. _____,
"Dear Sir:

"Re Canadian Provincial
Theatre,
"W. R. Morrison.

"We beg to acknowledge your letter of the 15th inst. We would not advise your clients to start any litigation to recover the money owing them by either Morrison or the above company. We do not think that Morrison has a dollar. He runs a very flashy office here, but we presume that in the course of a month or so he will be compelled to give this up.

"Yours truly,
((Signed) _____."

Attorneys for the W. R. A. U. intend bringing the different cases they have against this circuit to the attention of the New York district attorney in the hope that they may be able to hold F. Rheinstrom liable. Mr. Rheinstrom, being in New York and connected with a prominent popular-priced vaudeville circuit, may be in a position to make restitution.

SIG. HART TALKS SHOP.

Spokane, Dec. 17.

Sig. Hart, famous as a fight promoter and manager of Jack Johnson at Reno, mixed it with George Hollinger, a theatre decorator, in the lobby of the American recently.

Hart is manager of the American. With the first punch Hart broke Hollinger's nose. Both men were arrested and fined, although two of the girl ushers from the theatre testified that Hart was not at fault.

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

WARNING

The profession is warned against an impostor calling himself Charles Brooks, and representing he is connected with VARIETY.

Do not accept an ordinary business card of any person as positive proof of connection with VARIETY. When any doubt exists, request positive identification, which can be furnished by any properly accredited VARIETY representative.

There have been several complaints of late that unauthorized persons are receiving courtesies in front and back stage on the strength of a misrepresented VARIETY connection.

Do not under any circumstances accept a printed form of receipt. Be convinced of the genuineness of any one's representations of connection with VARIETY.

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 that organization. VARIETY, in its editorial policy, is not responsible for it.)

Lorraine and Dudley were settled and a number of matters pertaining to the copyright laws were adjusted.

COOKE TO VISIT WEST.

Will J. Cooke, business manager of the White Rats Actors' Union of America, plans to leave New York City about Jan. 15 on a trip to the middle west in the interests of the organization.

Mr. Cooke will visit the W. R. A. U. offices in Chicago, and while in the Windy City, will probably hold a White Rats mass meeting.

Tentative arrangements, which have already been made for this gathering of theatrical performers, call for the appearance among the speakers of some particularly well-known men, not only from the ranks of artists but from commercial life.

SHOULD HAVE JOINED RATS.

Recognition of the natural functions of the White Rats Actors' Union of America and evidence of the power which performers in general concede the organization to have is shown in a cablegram recently received in the New York offices of the W. R. A. U. from Joe Jackson, the comedy cyclist.

Mr. Jackson is playing abroad. It came to his attention that another performer, at present playing American time, is presenting a specialty very much similar to the one which he has been using for years. Mr. Jackson feels he is being injured by the presentation of the other specialty.

Had Mr. Jackson, during his extended period of engagement in this country, affiliated himself with the White Rats Actors' Union of America, thereby putting himself in line for its protective offices, the complaint which he has made would receive prompt attention. Mr. Jackson is not a member of the W. R. A. U., and in the W. R. A. U. offices there is no record of his membership in any of the several organizations in foreign countries with which the White Rats are allied.

PROF. HOHENADL, ATTENTION.

Prof. Hohenadl is requested to communicate with Will J. Cooke, of the W. R. A. U., at once on a matter of importance which has to do with his case.

HOFFMANN'S LONG ROUTE.

Kansas City, Dec. 17.

The Gertrude Hoffmann show will play Convention Hall here Christmas. The show is routed until May 15.

ALL ACTS

Booked by

Harry Spingold
of Chicago

Will kindly communicate with

WILL J. COOKE
White Rats Building
West 46th Street
New York

It will be of interest for
them to do so.

IF YOU DON'T ADVERTISE IN VARIETY AT ALL

BILLS NEXT WEEK (December 22)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empire") 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—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Mahoney (Chicago)—"Pr." Proctor's Circuit (New York)—"P-N." Nixon-Nordling—Prudential Consolidated Agency (New York)—"J-I-A." Jones, Linick & Schaeffer (Chicago)—"bi." Bert Lovey (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)—"a." J. H. Alos (Montreal).

New York.
HAMMERSTEIN'S (ubo)
Dainty Marie
Belle Baker
Avon Comedy 4
Ray Cox
Robert Dalley Co.
"The Girl in Blue"
Will H. Fox
Arab Troupe
Sherman Van & H.
Kaufman Troupe
Joe & Leo Cooper
Nina Payne
Walter Van Brunt
Tom Penfold
(Others to fill)
5TH AVE (ubo)
Adele Ritchie
Clark & Hamilton
The Rays
Ralph Hers
Edward Clark
Grace DeMar
Jed & Ethel Dooley
Ashbel Troupe
Luce Bruce & May
Hugston & Brunner
PALACE (ubo)
Bert Williams
Odiva
Grapewine & Chance
Florence Tempest
Vanderbilt & Moore
"Three Types"
Lal Mon Kim
Ray Cox
Herbert's Dogs
(Others to fill)
COLONIAL (ubo)
Anna Held's Daughters
Gillingwater Co.
Avon Comedy 4
Doris Wilson 3
Nat Nazario 3
Heath & Millership
Charles Weber
Chadwick 3
Frawley & Hunt
ALHAMBRA (ubo)
Stones & Kallies
Robt Haines Co.
Mario Lo Co.
Van & Schenck
Jack Devereaux Co.
Henry Lewis
Wood & Wyde
The Grazers
Clark & Verdi
BRONX (ubo)
The Vessemes
"Trained Nurses"
Motoring
Diamond & Brennan
Percy Warren Co.
Rita Gould
Ray Conlin
Delmore & Lee
Polly Prim
Belle Onri
PROCTOR'S 125TH
George Marks
Mr. & Mrs. Allison
Bert Lennon
Cameron & Gould
Mile Emma
2d half
Dare Devil Frank
Imperial Comedy 4
Morrissey & Lee
Edith Raymond Co.
James Combs
Carmine Minnick
Brooks & Mack
Beyer & Marks
Ower & Ower
John Donohue
PROCTOR'S 58TH
Howard & Wilson
Will Kenn
Clark & Florence
Honey & Jean Favor
The Benedellos
2d half
Julia Leny Family
Vedder & Morgan
Keeley Bros.
Dancing Marks
Mr. & Mrs. Allison
The Marshalls
PROCTOR'S 23RD
2d half
"Sunshine Girls"
Sullivan Attorneys' Wife
Curry & Riley
Raphael Gualano
Honey & Jean Favor
The Benedellos
Mundane Phillips
AMERICAN (loew)
Cliff Bailey
Leonard & Whitney
Jones & Brown
Aveling & Lloyd
"Stool Pigeon"
Tony & Norman
Daring Darts
(Two to fill)
2d half
Juggling Nelson
Marcello
Ash & Shaw
"Stool Pigeon"
Tony & Norman
(Four to fill)
NATIONAL (loew)
Caita Bros.
Archer & Belford
Jarvis & Harrison
Francisco Redding Co.
Carol & Herbert
(Two to fill)
2d half
Delaney & Lee
Roy & Arthur
Simmons & Deane
"As It May Be"
The Bellmontes
(Two to fill)
LINCOLN (loew)
Margo's Manikins
Gilmore & Moyer
Herbert & Dennis
Inez McCauley Co.
Frank Morrell
Juggling Nelson
Charles Weber
Billie Seaton
Onalp
Frank Rae Co.
Hibbert & Kennedy
Cliff Bailey
(One to fill)
ORPHEUM (loew)
Rose Marguerite
McCauley & Conwell
Marnelle
Henry Horton Co.
Roy Arthur
(Two to fill)
2d half
Eddie Rowley
Dixon & Dixon
Lawrence Johnson
Walter Law Co.
Fay & Minn
(Two to fill)
GRAND (loew)
Hibbert & Kennedy
4 Punchinello
Frank Rae Co.
Moore & Moore
Eldora Co.
(Two to fill)
Paul Florin
Joe Grady Co.
Aveling & Lloyd
Daring Darts
(Three to fill)
7TH AVE (loew)
Paul Florin
Lawrence Johnson
"As It May Be"
Morrissey & Hackett
The Bellmontes
(One to fill)
2d half
Jones & Brown
Beatrice Morgan Co.
The Kemps
Caron & Herberts
(Two to fill)
GREELY (loew)
Wm Morrow Co.
Billie Seaton
Joe Grady Co.
Kenny & Hollis
Sadakichi 3
(Three to fill)
2d half
Klinzo
Inez McCauley Co.
Dancing Marks
4 Comrades
(Four to fill)

BOULEVARD (loew)
DeAlma Perry & H.
Godfrey & Henderson
Beatrice Morgan Co.
Estelle Rose
4 Comrades
(Two to fill)
2d half
Knowles & White
Frances Clare Co.
McCauley & Conwell
The Lavalles
(Two to fill)
DELANEY (loew)
Klinzo
Dancing Kennedys
Ryan Richmond Co.
Robbin's Bros.
(Four to fill)
2d half
Sadakichi 3
Hilda Glyder
Ryan Richmond Co.
Creighton & Belmont
(Four to fill)
BROOKLYN
ORPHEUM
"Green Beetle"
Purple Lady
Girl from Milwaukee
Marquet & Seelye
Harris Boland & H.
Clark & Verdi
4 Harveys
3 Hedders
Cooper Robinson
BUSHWICK (ubo)
Le Roy Talmo & Bosu
Valerie Berbere Co.
Carol & Herbert
Watson & Santos
Jack Gardner
Bison City 4
Lancton Lucier Co.
Love & Wilbur
Lies Jonkers
BIJOU (ubo)
Delaney & Lee
"Kid Hamlet"
Fay & Minn
Walter Law Co.
Aerial Lavalles
(Two to fill)
2d half
Beale's Cockatoos
DeAlma Perry & H.
Archer & Belford
Caita Bros.
"Winning Widows"
Frank Morrell
Edwards Bros.
FULTON (loew)
2 Georges
The Kemps
"Thro' Skylight"
Howard Arden
(Two to fill)
2d half
Margo's Manikins
Demarest & Doll
Two Kerna
Geo Randall Co.
Kenny & Hollis
Robbin's Bros.
COLUMBIA (loew)
Raiton & LaTour
Stewart & Desmond
White Models
Eddie Rowley
Creighton & Belmont
Espe & Paul
2d half
Godfrey & Henderson
Estelle Rose
Rose Marguerite
Irwin & Herzog
Harry Truda
(One to fill)
SHERBERT (loew)
Beale's Cockatoos
"Winning Widows"
Ash & Shaw
Edwards Bros.
(Three to fill)
2d half
Gilmore & Moyer
"Kid Hamlet"
"Thro' Skylight"
Eldora Co.
Ben Smith
(Two to fill)
LIBERTY (loew)
Knowles & White
Harry Truda
(Three to fill)
2d half
4 Punchinello

Karl 2d half
Dow
Harry English Co
The Iremenas
(Two to fill)
ORPHEUM (loew)
Dow & Dow
Karl
Arthur & Mae
Harry English Co
Iremenas
(Three to fill)
2d half
The Bramsons
Sam Ash
Housely & Nichols
J. White Co
Bennett & Kooper
Hamilton Bros
(Three to fill)
Brockton, Mass.
CITY (loew)
Ray Snow
Baker Lynn Co
4 Solis
2d half
The Bramsons
Wilson & Washington
Australian Crackers
Buffalo
SHEA'S (ubo)
"Beauty Skin Deep"
Empire Comedy 4
6 American Dancers
Ray & Hillard
Mosher Hayes & M.
(Others to fill)
LYRIC (loew)
LaTour & Zaza
Fred Werner
Moscor Sisters
Lizzie Wilson
Frank Stafford Co.
Knowles & White
Hullings Seals
NEW ACADEMY
(loew)
El Mino
Ellsworth & Leyton
Noodles Pagan
Zoyarras
Fosatti
Cecile Eldrid & C
May Walsh
Hayden
Butte.
EMPRESS (sc)
Barton & Lovers
Katherine Kiere
Richard Miller Co.
Joe Whitehead
Banjotheads
Calgary, Can.
EMPIRE (m)
Hip & Napoleon
Leroy & Lynn
The Syphonor
Rice & Franklin
3 Jahns
Chicago.
MAJESTIC (ubo)
Ed Joy & Family
"Arcade"
McDevitt Kelly & L
Robbie Gordone
Halligan & Sykes
Harley & Noble
Joe City
Winlow & Stryker
Kartell
PALACE (ubo)
Mayhew & Taylor
Red Heads
Plange & Edwards
Hartley's Wonders
Franzeco & Schoulen
Brice & Gonne
Charlotte Ravenscroft
Lane & O'Donnell
EMPRESS (sc)
Halsted St.
(Open Sun Mat)
Dennis Bros
Vard & Clark
Tracy Dancers
"Stick Up Man"
Murray Bennett
Rosenow Midlets
LIBERTY (web)
Dancing Golds
Toledo & Burton
Garry O'Reilly
The Taygers
Elmer Grabb
Wright Albright
Clare & Felix Sis
Marguerite Calvert
7 Daffodils
TRICOLORIA (web)
Joe Rolfe
Wright & Albright
Webb's Seals
ALBANY (web)
Hale & O'Reilly
"Spirit Painters"
Belmont & Harl
Pollard
In 1908"
Wm Cahill
Mr. & Mrs. J. R. McCant
"Waltz Dream"
Rose & Williams
2d half
Berneville Bros
Pink's Seals
The Nauffs
Melvin O'Neil 3
The Doherty
COLONIAL (jls)
DeBourg Sis
Pink's Mules
Granville & Mack
Augustus Neville Co
Andoe & Sherry
Curtis Sisters
(Two to fill)
2d half
Royal's Horses
Elizabeth DeOrsey
Rents Circus
Nan Halperin
Andre Sherry
Allen & Norton
Markee Bros
(One to fill)
MCVICKERS (jls)
Collier & DeWalde
Okura Japs
Allen & Lewis
Windecker's Band
S. Cavalliers
W. J. Dyer Co
Ferris Wheel Girls
Billy Van
Manne & Bell
(One to fill)
WILLARD (jls)
Nan Halperin
The Dorothys
Bernivici Bros
Jack Gardner
Lottie Mayer Nymphs
2d half
Rice Bell & Baldwin
Lottie Mayer Nymphs
Stevenson & Nugent
Baldwins
"Waltz Dream"
CROWN (jls)
Stevenson & Nugent
Alva York
Ladjo Troupe
Royal's Horses
The Aerial Budds
Paddock & Paddock
Chisholm, Minn.
DORIC (web)
2d half
Raymond & Temple
Harris & Randall
Cincinnati.
KEITH'S (ubo)
Consul
Mme Besson Co
Williams & Wolfus
The Stanleys
Kramer & Morton
(Others to fill)
EMPRESS (sc)
(Open Sun Mat)
Fred & Jack Smith
Leon & Wadelle
Gwynn & Gossett
Johnny Lorens
"I've Got It"
Chicago.
KEITH'S (ubo)
C. H. O'Donnell Co
Laddie Cliff
Raymond & Caverly
Clare Inge
"Jasper"
Herbert Germaine 3
(Others to fill)
MILES (tbc)
Stanley & Conover
Sullivan & Mason
Burt Melburn
Willy Zimmerman
Vera DeBassini
"Girls Aboard"
Columbus
KEITH'S (ubo)
Bernard Rhlenold Co
Mr. & Mrs. McGreevey
Stan Stanley
liboniti
Kathleen Clifford
Islandic Troupe
Appale's Circus
Creston, Minn.
LYRIC (web)
Wood & Fox
2d half
Robinson & White
Dallas
MAJESTIC (inter)
(Open Sun Mat)
Lockhardt & Leddy
Melnotto Twins
Lloyd & Whitehouse
7 Daffodils
TRICOLORIA (web)
Rooney & Bent
5 Martells
Denver
EMPRESS (sc)
(Open Sun Mat)
"Spirit Painters"
Belmont & Harl
Pollard
In 1908"
Wm Cahill
Derkis's Circus
Des Moines
TEMPLE (ubo)
Chas E Evans Co
Ed F. Reynard
Murray Sisters
Kimberly & Mohr
The Keatons
Jimmie Lucas
Jos De Kos Tr
Borden & Shannon
MILES (tbc)
The Nelsons
Jack Polk
Wood Nymphs
The Tawsonens
Jesse Van Studdford
Juggling Bannans
Devils Lake, N. D.
GRAND (web)
Alice Mae Webster
Unholts Bros
(One to fill)
La Belle Clark
(One to fill)
Dickinson, N. D.
LYRIC (web)
(22-23)
Juggling Mathieu
Agnes Burr
Austin & Keene
Woodley & Patterson
Duluth
SAVOY (web)
Cooper & Hartman
Elmer Grabb
2d half
Link Bros
Alcaser 3
Edmonton, Can.
PANTAGES (m)
"Night in Chinatown"
Urezo Japs
Lillian Watson
Kennedy & Christie
Monahan
Dreyer & Dreyer
Elizabeth, N. J.
PROCTOR'S
The Glockers
Mlinic 4
Jack Donohue
Finn & Finn
4 Starling Girls
Florence Wilson
Le Roy & Cahill
Francis Norstrom Co
Edna White
Lazano Troupe
2d half
Flynn Henry
Geo Smidley
Morgan Chester Co
Fern & Kelly
"Come to Folie"
Nellie Burr
O'Brien & Brooks
Langdon & Lazella
Daley & Kramer
Elles & Carroll
Elbert, Ind.
ORPHEUM (ubo)
Clara Ballewin
Chas Bennington
Knight & Sawtelle
Cervo
Brown Harris & B
2d half
"Sunnyside of Bway"
Eric, Pa.
COLONIAL (ubo)
Gene Baron
Hunting & Francis
Lydia McMillan Co
Finlayson & Barker
St Vincent's Girls
(One to fill)
Fall River, Mass.
ACADEMY (loew)
Holmes & Hollister
Ben Smith
Hamilton Bros
(One to fill)
2d half
Arthur & Mae
Anderson & Evans
Manetti & Sidello
(One to fill)
Fergus Falls, Minn.
BIJOU (web)
Merle's Cockatoos
2d half
Mack & Phillips
Flint, Mich.
BIJOU (ubo)
Emmet's Novelty
Finlay & Cheesling St
Princeton & Yale
Baron & Lichter
Juggling Cromwell
2d half
"Seminary Girls"
Ft. Snodgrass, Can.
ROYAL (web)
2d half
Kesterson Bros
Ft. Wayne, Ind.
EMPRESS (sc)
(Open Sun Mat)
Moffat Clare 3
Hong Fong
Fierce & Roslyn
Jas Sullivan Co
Olivetti Troubadours
"Top World Dancers"
Ft. Worth
MAJESTIC (inter)
Yamamoto Bros
Sidney & Towney
Edward Edmond Co
Kelly & Galvin
Richard F Staley Co
Frank Bush
Robbie Gordone
Hamilton, Can.
TEMPLE (ubo)
Imhoff Con & Cor
Britt Wood
Newins & Erwood
Welch Menley & B
Myrtle & Daisy
Cole & Denary
Rolandow Bros
(Others to fill)
LYRIC (loew)
Castlane
Frances Liltau
Red Raven 3
Crawford & Montrose
Mme Hermann
Dare Austin Co
The Tanakas
Harrisburg, Pa.
ORPHEUM
Hubert Dyer Co
Edwin Ford Co
Mabel Fitzgerald
The Hennings
Herman Bros
(Others to fill)
Hartford, Conn.
POLIS (ubo)
Chas & Fan Van
Le Roy & Harvey
Richards & Brant
Cleo Gasparne
Juggling Mowatts
(One to fill)
Hoboken, N. J.
LYRIC (loew)
Dancing Marks
Koster & Winsome
(One to fill)
2d half
Moore & Moore
Herbert & Denis
(Three to fill)
Hope, N. D.
BIJOU (web)
Ada 2d half
Unholts Bros
Hot Springs, Ark.
PRINCESS (inter)
Morgan & Rice
Baby Zella
Richards & Kyle
Bartram Dean & R
Norris's Baboons
2d half
Newport & Stirk
Robert Simms
Rerry
Hayes & Johnson
(One to fill)
Houston
MAJESTIC (inter)
(Open Sun Mat)
Zeno Jordan
Zeno
Porter & Sullivan
Dorothy Rogers Co
Ireland & Catto
Lord Roberts
Ethel Hickey
Child's Hawaiians
Harley, Wyo.
TEMPLE (ubo)
Marrian Rogers
Frank Rogers
2d half
Cooper & Hartman
Harry La Salle
Indianapolis
KEITH'S (ubo)
Olga Petrova
Burton Churchill Co
Fleming Man Barker
Gordon & Rice
3 Indianas
Tusciano Bros
Howard & Ratcliff
(Others to fill)
LYRIC (sc)
Kara
Mack & Atkinson
Campbell & McDonald
"The Pink Polk It"
Ethel Clifford
Meyer Shank
International Falls, Minn.
EMPRESS (web)
Raymond & Temple
2d half
Abrams & Budnick
Jaspemier, Mich.
SHIPPING (ubo)
Galliarini 4
2d half
Iola Dora
Jackman, Mich.
BIJOU (ubo)
"Passing Parade"
2d half
Clara Ballewin
Thompson & Herr
David & Duvall
Webb's Seals
(One to fill)
Jacksonville
ORPHEUM (inter)
(Open Sun Mat)
Dale's Monkeys
William Bond
Armstrong & Ford
Wheeler & Wilson
Norman

SHOWS NEXT WEEK.

NEW YORK.

"ADELE"—Longacre (18th week).
 "AT BAY"—14th Street (12th week).
 "GEN. JOHN REGAN"—Hudson (7th week).
 "GRAND OPERA"—Century (15th week).
 "44TH STREET MUSIC HALL"—(Eva Tan-
 nery).
 "HIGH JINKS"—Lyric (3d week).
 "HIPPODROME"—America (17th week).
 "HOP O' MY THUMB"—Manhattan (6th
 week).
 "JADAM PRESIDENT (Fanny Ward)—
 Grick (10th week).
 "CYRIL MAUDE (Repertoire)—Wallack's (8th
 week).
 "OH, I SAY"—Casino (9th week).
 "PEO O' MY HEART"—Cort (34th week).
 "POTASH AND PERLMUTTER"—Cohan (20th
 week).
 "PRINELLA"—Booth (9th week).
 "REPERTOIRE OF SKETCHES"—Princess (12th
 week).
 "FORBES ROBERTSON (Repertoire)—Shubert
 (13th week).
 "SEVEN KEYS TO BALDPAPE"—Astor (14th
 week).
 "SWEETHEARTS" (Christie McDonald)—Lib-
 erty (10th week).
 "TANTE" (Ethel Barrymore)—Empire (9th
 week).
 "THE HENRIETTA"—Kalkreuthbocker (Dec.
 week).
 "THE LAND OF PROMISE" (Billie Burke)—
 Lyceum (Dec. 25).
 "THE LITTLE CAFE"—New Amsterdam (7th
 week).
 "THE MADCAP DUCHESS"—Globe (6th
 week).
 "THE MAN INSIDE"—Criterion (7th week).
 "THE MARRIAGE GAME"—Comedy (7th
 week).
 "THE MISLEADING LADY"—Fulton (5th
 week).
 "THE PLEASURE SEEKERS"—Winter Gar-
 den (8th week).
 "THE SECRET"—(Frances Starr)—Belasco
 (Dec. 25).
 "THE STRANGE WOMAN" (Elsie Ferguson)—
 Gaiety (9th week).
 "THE THINGS THAT COUNT"—Playhouse
 (3d week).
 "TO-DAY"—44th Street (12th week).
 "WE ARE HERE"—Edwin (Dec. 25).
 "WITHIN THE LAW"—Eltine (68th week).

Chicago.

"HELP WANTED"—Cort (1st week).
 "THE ROAD TO HAPPINESS"—Garrick (18th
 week).
 "REMEMBER MORN"—La Salle (1st week).
 "BOUGHT AND PAID FOR"—Olympic (2d
 week).
 "POOR LITTLE RICH GIRL"—Powers (4th
 week).
 "ROMANCE"—Princess (13th week).
 "THE FIGHT"—Blackstone (3d week).
 "THE TRAFFIC"—Howard's (5th week).
 "POLARIS"—Hilltop (3d week).
 "REPERTOIRE"—Finn Arts (4th week).
 "WINTER CIRCUS"—Globe (2d week).
 "THE BEAUTY SHOP"—Cohan's (11th week).
 "WHEN DREAMS COME TRUE"—American
 (1st week).

Paria.

"DEUX CANARDS"—Palais Royal.
 "FRANCESCA DA RIMINI"—Opera Comique.
 "CONTES DE PERRAULT"—Caire.
 "LE BALCON"—Athens.
 "JEANNE D'ORLEANS"—Sarah Bernhardt.
 "LE CADUCEE"—Odcon.
 "BABY MINE"—Bonfies.
 "BELLE AVENTURE"—Vauville.
 "CHEVREUILLE"—Porte St-Martin.
 "MADAME SAUVAGE"—Rejane.
 "SAMSON"—Gymnase.
 "COCORICO"—Apollo.
 "INSTITUT DE BEAUTE"—Varietes.
 "MARCHÉ NUPITAL"—Comedie-Francaise.
 "COCORICO HALLERS"—Antone.
 "VEAU D'OR"—Th. Leon Poirier.
 "OCCIDENT"—Renaissance.
 "ANGES GARDIENS"—Marigny.
 "RAPLES"—Ambigu.
 "ENFANT PRODIGE"—Arts.
 "INSAISSABLE STANLEY COLLINS"—
 Chatelet.
 "LES PASSIONNES"—Folies Dramatiques.
 "CHARLES AUNT"—Gravin.
 "PETIT SACS"—Comedie Royale.
 "L'INGENU"—Michel.
 "PRAPRIE 1"—Femina.
 "COUNT OF LUXEMBOURG"—Chateau d'Eau

SECOND INSTALLMENT DUE.

It is almost a certainty the second in-
 stallment, amounting to \$112,500, due
 Jan. 1 to Oscar and William Ham-
 merstein by the Palace Theatre Co. of New
 York, if the Palace continues with vaue-
 ville until that date, will have to be
 paid through engagements entered for
 the Palace of acts until some time af-
 ter New Year's.

The total amount given by the Keith-
 Beck crowd to the Hammersteins in the
 adjustment of the "franchise" difference
 was \$250,000, one-half paid at the time
 of the adjustment with the remainder
 payable as described.

Kalamazoo, Mich.
 MAJESTIC (ubo)
 "Bright Eyes"
 2d half
 Eugene
 Becker & Adams
 Joe Bannister Co
 Tom Kerr
 Walker's Girls
 Kansas City,
 EMPRESS (ac)
 (Open Sun Mat)
 Snyder & Hall
 Gruet & Gruet
 O'Brien & Lear
 Clayton Opera Players
 Clarence Oliver
 "Cupid's Syndicate"
 Lafayette, Ind.
 FAMILY (ubo)
 Gedulne
 De Michele Bros
 Graham & Randall
 Ed Howard Co
 Lalla Selbini Co
 2d half
 "The Tenderfoot"
 Lansing, Mich.
 BLYTHE (ubo)
 Lalla Selbini Co
 2d half
 Emmet's Novelty
 Finlay & Chesleigh Sis
 Princeton & Yale
 Baron & Lichter
 Juggling Cromwells
 Little Rock, Ark.
 MAJESTIC (inter)
 Ollie Carew
 Hayes & Johnson
 Hunter & Rose
 Devere's Menikins
 (One to fill)
 2d half
 Morgan & Rice
 Baby Zeida
 Richardson & Kyle
 Bartram Dean & R
 Norris's Baboons
 (Los Angeles,
 EMPRESS (ac)
 (Open Sun Mat)
 Adeline Lowe Co
 Lee Reers
 Roughton Morris & H
 Bina Aug
 "Louis Xmas"
 Dandies & Mar
 PANTAGORS (m)
 "Night in Mexico"
 Alex Kaminsky
 Archer & Ingersoll
 Sam Hood
 Hall & Sweeney
 4 Charles
 Louisville
 KEITH'S (ubo)
 Orford's Elephants
 Cantwell & Walker
 Geo B Reno Co
 Imed
 Yankee & Dixie
 (Others to fill)
 Mandan, N. D.
 TOPIC (web)
 (24-25)
 Austin & Keene
 Woodley & Patterson
 Juggling Mathieu
 Agnes Burr
 Manatee, Mich.
 NEW OVAL (ubo)
 Salbini & Grovini
 Carita Day
 Frankel
 2d half
 Radcliff & Ward
 Rome & Mayo
 (One to fill)
 Marquette, Mich.
 ORPHEUM (ubo)
 Iola Dora
 2d half
 Roman & Isolato
 Morrell Sisters
 Delo Delph Co
 Memphis
 ORPHEUM
 Olga Netherole
 Ruby Dickinson
 Ruth Roy
 H M Zabelle Co
 Du For 8
 Sid Baxter
 Milwaukee
 MAJESTIC (orb)
 William Burruss Co
 Bell Family
 Kelly & Pollock
 Redford & Wheeler
 Kennedy N & Platt
 Helen Schofield
 Sidney & Townley
 (One to fill)
 ORPHEUM (the)
 Carmen & Roberts
 Wally & Lucas
 Tracey Getta & T
 Norwood & Hall
 Hohmann
 EMPRESS (ac)
 (Open Sun Mat)
 Patrick Frano & W
 Berke & Korae
 Wernan Walters & K
 Warren & Blanchard
 Maxwell's Girls
 CRYSTAL (the)
 Miznah Selbini
 Mark & Lawrence
 Edwin Keous Co
 Marsh & Santella
 Dollie's Dolls
 Minneapolis,
 UNIQUE (ac)
 (Open Sun Mat)
 Spissell Bros

Oakland, Cal.
 PANTAGES (m)
 (Open Sun Mat)
 "Rondinella"
 Juggling Normans
 Jugglers Milroy
 Romero Family
 Vincent & Raymond
 La Tell Bros
 DOMINION (ubo)
 Florentine Slingers
 Ben Deely Co
 Claude Golden
 Dorothy De Schelle Co
 Samson & Hamilton
 (Others to fill)
 Paterson, N. J.
 EMPIRE (low)
 3 Falcona
 James Reynolds
 3 Dixons
 Sampson & Douglas
 King Gresham Co
 Louis Granat
 Hayes & Aldrich
 9 Krasy Kids
 Perth Amboy, N. J.
 PROCTOR'S
 Flying Henry
 Conroy & Wilson
 Gertrude McMill Co
 The Boyds
 Langford & Lasella
 LYCEUM (web)
 Cooper & Hartman
 Alice Mae Webster
 (One to fill)
 Mt. Vernon, N. Y.
 PROCTOR'S
 Helene & Jane
 Kealey Bros Co
 Teddy Burns
 Minnie Palmer Co
 Moley & Woods
 Florence Oppos Co
 2d half
 Marimba Duo
 George Wichman
 Louise De Fogel
 McLinn Trio
 "House Jack Built"
 Muskegon, Mich.
 EMPRESS (ubo)
 John Miller
 Radcliff & Ward
 5 Rosemalls
 Rome & Mayo
 Henry Hardgrave Co
 2d half
 Frankel
 Carita Day
 Norwood & Norwood
 Salbini & Grovini
 (One to fill)
 Newark, N. J.
 PROCTOR'S (ubo)
 "Mermald & Man"
 Hopkins
 Barry Wolford
 Hall & Francis
 Nellie Ellings Co
 Millars
 Smith & Vancroft
 Rich'd Edna Crofeld
 Van Bros
 Eleanor Fish
 White's Circus
 LYRIC (pr)
 Morrissey & Lee
 Geo. Bradley
 "The Wolf"
 "Coney to Pole"
 Helnes & Fenton
 Edith Raymond Co
 (One to fill)
 2d half
 Seltzer Waters
 Jennings Jewell & B
 Newton & Nymphs
 4 Sterling Girls
 Helnes & Fenton
 Blime Runtion Co
 Newburgh, N. Y.
 COHEN O H (low)
 Hilda Glyder
 Tom Kerna
 Toomer & Hawkins
 Simpson & Deane
 Dixon & Dixon
 2d half
 Henry Horton Co
 2 George
 (Three to fill)
 New Haven, Conn.
 POLI'S (ubo)
 Sam Mann Co
 Elida Morris
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 McRae & Clegg
 Beaumont & Arnold
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 (One to fill)
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 2d half
 Wormwood's Monkey
 (Two to fill)
 Norfolk, Va.
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NEW ACTS NEXT WEEK

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

Bert Williams, Palace.
Huguston and Brunner, Fifth Ave.
Luce, Bruce and May, Fifth Ave.
Heath and Millership, Colonial.
Charles Weber, Colonial.
Frawley and Hunt, Colonial.
Jack Deveraux and Co., Alhambra.
Polly Prim, Bronx.

Jessie Keller and Tommy Weir.
Songs and Cycling.
16 Mins.; One (8); Three (8); (Three);
Plush Curtain.)
Fifth Avenue.

Jessie Keller, who has acquired the vaudeville appellation of "Venus On Wheels," works up cycling along new lines in her new act with Tommy Weir, who is carried solely for his vocal accomplishments. Miss Keller has always been some pumpkins on a bicycle and has arranged to show her supple, well curved figure in full-length tights. She's still cycling in a fancy, tricky manner and displaying her form in spotless white raiment. Incidentally Miss Keller also springs a voice in her appearance in "one" with Weir. After two popular numbers with Tommy and a little walk back and forth she exits for the cycling bit while Tommy "tenors" a topical song number. Tommy is not a worldbeater, but he got over at the Fifth Avenue. Some "sight finish" is devised, with Miss Keller working in the spotlight and executing her routine of tricks without a slip. The act will get over with Miss Keller and her tights. *Mark.*

Van Brothers.
"Can Jimmy Come In?" (Comedy.)
Talk and Music.
13 Mins.; One (Special Drop).
Fifth Avenue.

The Van Bros.—Joe and Ernie—are said to be a "western act," having played the Coast time more than any other territory. They offer a nonsensical hodge-podge of talk and music which was relished at the Fifth Avenue on a bill that was almost barren of comedy. There's a "Can Jimmy Come In?" catch line, the comedian having a little inflated dog which he brings into view during the middle of the act as Jimmy. One Van affects a silly boy makeup with the accompanying grin and foolish facial expressions. The other works straight, both playing string instruments. The zither solos of the comedian went over. Their forte, however, is saxophone music. There is also "confused dialog" about a quarter the comedian tries to collect. The Van Brothers are mildly entertaining and can please with their music whenever their familiar style of comedy fails to turn the trick. *Mark.*

Adabato.
Comedy Acrobats.
6 Mins.; Full Stage.
New York.

Medium sized man in semi-clown make-up, doing Arab ground tumbling, handstands, contortion and cartwheels. Comedy very feeble. Small time opening act. *Jolo.*

"The Mermaid and the Man" (12).
Musical Comedy.
31 Mins.; Full Stage (Special Setting).
125th Street.

This new offering, sponsored by John B. Hymer, is entirely too long for vaudeville comfort. As it has songs of its own the "Mermaid" skit was either newly written for Hymer or he's giving a condensed version of some musical show that has been relegated to repose. The scenery looks as though it had seen service, the moon in particular showing wear and tear. At that it's quite pretentious for the pop houses and the company is also a big one. The eight chorus girls have one change, wearing bridesmaid outfits throughout the greater part of the act. Clark Ross plays the German fisherman who goes to sleep and dreams he catches a mermaid (May Haight) and marries her to have Old Neptune in a Santa Claus makeup rise from the sea and recall her. Ross pokes out a lot of fun. Miss Haight sings and acts well. The chorus sing shrilly and harshly at times, but most of the girls look young and may improve. It's a big act and has a dash of novelty which the pop houses can use very conveniently. A little rearrangement and omitting the work of one of those men who does a "bit" wholly out of the picture would help. Tuesday night one or two of those white gowns appeared almost ready to slip off several of the listless girls if they moved too briskly about. As the "briskness" was not there, the slip didn't slip. If the small time can afford to play this act it should get returns sufficiently big in the end to justify the expenditure. *Mark.*

Les Jonley.
Equilibrists.
11 Mins.; Four (Palace).
Fifth Avenue.

The Les Jonley, two men of foreign appearance, start out as do some others doing the arm-in-arm and slow walk at the close of each trick, but before they have exhausted their bag of tricks they pull a few balancing feats that have not been seen in the New York houses. On these tricks alone they should get the big time bookings. The understander has a neck of iron. He balances a youth on frames and poles placed upright on the former's forehead. In each trick the topmounter is either standing on his hands or using a straight head balance without support. In upside down position they mount nine rungs of a ladder. For the finish a six-foot upright supports the topmounter, standing on his head and the understander carrying him, using only his forehead to support the weight. The act should have closed the Fifth Avenue show. *Mark.*

Savoy and Brennan.
Crossfire, Singing, Dancing.
14 Mins.; One.
New York.

Two men, one straight, the other burlesquing and travestyng a show girl. The only thing to interfere with it being classified as a riotous big small time turn is the monotony of the pair walking away from each other after perpetrating each gag. *Jolo.*

Henrietta Crosman and Co. (6).
"Dolly Madison," Comedy (Playlet).
20 Mins.; Full Stage (Special Interior).
Palace.

Taking a full breath and getting it over quickly, the much blazoned headliner at the Palace this week, Henrietta Crosman, flopped. Just that. Flopped, as Bert Williams used to say, ab-so-blut-um-ly. Miss Crosman at the final curtain leaned from the window of the White House East Room hysterically waving the stars and stripes, the orchestra played martial music as from a distance, Dolly Madison shouted that she had the Declaration of Independence in her stocking, George Washington's portrait under her arm, and the British could go hang (they were marching on the Capitol, you know, that time in the War of 1812), and the audience declined stubbornly to be stirred, thrilled, excited or moved from stunned apathy. That sort of stuff in vaudeville has always been considered redeemable-in-gold, cumulative, non-assessable, guaranteed, 6 per cent. first mortgage bond material. At the Palace Monday evening, it evoked a scattered pit-a-pat of applause. The whole sketch was forced and false. The humor was wooden to the last degree and the appeal to spread-eagle patriotism was obvious and counterfeit. The story of the sketch halted for a minute while Dolly Madison picked out with one finger on the piano a current popular number entitled "The Star Spangled Banner," which hadn't anything to do with the proceedings. Casual applause greeted this incident. All the "sure fire stuff" went wrong. Perhaps—amazing thought—the audience expected something better of the fine artist who made one of the most delightful Rosalinds the American stage has seen, than the patriotic bunk that has served to cover the shortcomings of bad acting in vaudeville since vaudeville was. *Rush.*

Jack Marshall.
Imitations.
15 Mins.; One.
125th Street.

Jack Marshall isn't much of a showman but he's not a bad little entertainer for the "three-a-day" at that. He's a versatile man with a German aspect. His stock in trade is his ability to imitate beasts, birds and different things with which most people are familiar in home life. He handed out some talk that went over their heads, but pulled up strong with the imitations, his chicken bit going particularly big. *Mark.*

Tom Kuna.
Jap Ring Acrobat.
6 Mins.; Two.
125th Street.

Kuna is one of those supple Japanese twisting boys whose long suit is to "pass" his body through small rings held loosely in his hands after the fashion of a contortionist but along a more difficult line. He gave the 125th Street audience enough satisfaction Tuesday night to prove that he's worth looking in other pop houses. The showing of the rings in the audience is scarcely worth while and only consumes time. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"The New Henrietta"—Knickerbocker
(Dec. 22).
"The Secret" (Frances Starr)—Belasco
(Dec. 23).
"The Land of Promise" (Billie Burke)
—Lyceum (Dec. 25).
"We Are Seven"—Elliott (Dec. 25).

The Hartley Wonders.
Jumping Novelty.
14; Full Stage.
Palace.

Man and woman are the team. The man dresses in loose knickerbockers and does remarkable standing leaps featuring the hurdling of a circle of chairs while blindfolded. The woman wears short-skirted "kid" outfit and does the busiest quarter hour of "nut" clowning ever. She uses an eccentric arrangement of her masses of blonde hair for a lot of effective buffoonery. The act opened the show before a decidedly undemonstrative audience, but the activities of the woman, varied by the really striking feats of her partner, put them over in first rate style. An opener on a pretentious bill, the pair could hold down a more important position on programs less "Supreme." They do an entertaining typical specialty. *Rush.*

Cooker and Echell.
Songs and Dance.
15 Mins.; One.
125th Street.

Of the raft of "acts in one" which deluged the 125th Street show the first half of this week Cooker and Echell romped home on the class thing and also gave evidence of doing better as time progresses. The man is the stronger half of the team and has pronounced ability. The team sings pleasingly and makes several changes. The boy gives "Whoops, My Dear," announcing it an imitation of Dick Richards. No one knew who Dick Richards was Tuesday night, but they appreciated the way the song was put over. *Mark.*

Juggling Fiends.
Club Juggling.
8 Mins.; One.
New York.

Two men, with good club juggling routine, some stepping while juggling. Some good "passing" of the clubs. Fast work of its kind. *Jolo.*

Helen Hessler.
Balancing.
7 Mins.; Full Stage.
Hammerstein's.

A pretty, slender, German looking girl, hair down her back, in full brown tights, doing some rather extraordinary balancing, which includes sitting on a chair the rear legs of which are stuck into the necks of two bottles, balancing similarly on a broomstick laid across two chairs, one chair leg in a single bottle, chairs four high on a table legs to legs. Not enough is made of the act due to poor showmanship. On too early (No. 3) to get much. *Jolo.*

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

The Four Sylphidens.
Aerial Novelty.
12 Mins.; Full Stage.
Palace.

Four Amazonian women appear in evening gowns. They concert their fans into grips for tooth-holds. These devices are attached to a rigging suspended over the centre of the stage. When the four girls have taken the grips between their teeth the whole device is raised about ten feet. First they strip to full tights, and then go through a series of evolutions while suspended in the air. They are lowered to the stage for a moment between each feat. The apparatus has a mechanical device which makes the suspended figures whirl round in various formations and some pretty effects are obtained, especially when the girls don China silk "wings." The quartet make an attractive "sight" number, the beauty of the girls contributing considerably to this result. The Palace audience remained interested by the act at the end of an interesting show. *Rush*

The Benedettos.
Revolving Ladder.
9 Mins.; Full Stage.
125th Street.

A straight and a comedy man work a routine of revolving ladder tricks much along the line of that seen before. The "straight" does several balances on a chair attached to the ladder end. Play for comedy with a "fright wig" when the men are speeding around on the ladder. Act will fit in on "three-a-day" programs. *Mark.*

Hubert Dyer.
Comedy Acrobatic.
10 Mins.; Full Stage.
Union Square.

Hubert Dyer has nothing to justify his heavy billing, but one new bit of comedy business which forms the finish of the turn. The early part consists of the knockabout and table-and-chair wrestling which is associated with the Jimmie Rice specialty. Dyer wears the wide trousers and white face, and has an assistant working straight. For the finish the assistant (Peter Alvin) goes into a high swing on the flying rings, while the comedian clowns about, apparently in momentary danger of having his "block knocked off" by the flying acrobat. This bit was remarkably well done, and the audience first gasped and then laughed at the narrow escapes of the clumsy clown. *Rush.*

O'Brien, Dennet and O'Brien.
Singing and Dancing.
16 Mins.; One.
Union Square.

A silent young man at the piano, a strenuous singer and a ravishingly beautiful woman make up the trio. The strenuous man is the real worker. He puts a good deal of force into the rendering of current published songs and manages to get them over fairly well. The woman wears a marvelous evening gown and at the finish displays a shapely figure in diaphanous trouserettes while she goes through a turkey trot. It's the conventional cabaret turn. The trio belong in a restaurant entertainment. The Square audience liked the number, especially the trotting finish. *Rush.*

Howard and Wilson.
Music.
12 Mins.; One.
125th Street.

Two men. One plays the violin and plays it well. Other thumps a "banjoish" instrument and also rings in a solo on a mandolin. It sounded off tune Tuesday night. Act speeds best when the men are playing popular numbers together. Music will please the pop houses. *Mark.*

Merrill and Kay.
Songs and Talk.
13 Mins.; One.
125th Street.

Merrill and Kay are sidewalk comedians who act as though they had been teaming together for a long time. Not very forte on the voice thing but hammered out a lot of comedy on their exchange of talk. One does a "straight," the other Irish. Some old matter and some new were relished as a whole by the 125th Streeters. Act of pop house classification as it stands. *Mark.*

125TH STREET

"Bench acts" ran rampant through the bill at the 125th Street theatre Tuesday night. They came so fast the boys back stage almost wore the old bench out.

This Proctor house is still playing the "12-act show" bill with one reel of pictures. The show was run through without any movie interruption with "acts in one" following each other in rapid succession.

The 12-act "feature" is on the wane judging from the size of the house Tuesday night, although the Christmas season may have kept the people away. As they are strong for the pictures at this theatre it's hard to conjecture where the advantage comes in running a long pop show without a reel or two sandwiched in.

The show had nothing out of the ordinary, although "The Mermaid and the Man" (New Acts) put on an elaborate setting that helped the bill more ways than one. It was a pop program all the way, with the audience apparently satisfied.

Welton and Marshall opened. The act is not strong vocally but managed to get something on its hard shoe dancing finish. The woman could improve her appearance, her outfit for the dance causing a titter in several sections of the house. The girl works hard and isn't a bad dancer for the small time. Ascott and Eddie have an act that is of crazy quilt construction. The woman made a heroic attempt to put over a dance that may have been the act's big bit in days gone by. The woman should let the man do all the dancing as it's his roughhouse tumbles that cause laughter.

Cecil Dunham appeared to have a severe cold, but managed to do well nevertheless. Several of her songs have outlived their usefulness. Merrill and Kay, Tom Kuna, Jack Marshall, "The Mermaid and the Man," Cooper and Echell, Howard and Wilson, and The Benedettos (who closed) are all under New Acts. The Conroy-LeMaire Players in "A Knight for a Night" caused some laughter through the blackfaced man's individual work. *Mark.*

"STAG" PROGRAM

Tommy Gray has composed the program for the "stag night" at the Vaudeville Comedy Club Saturday night. Here's the tale of the night:

Another One "For Men Only." V. V. C. Clow Theatre 107 West 44th street, N. Y. Sat. Dec. 20, midnight.

We're Laughing Now, You'll Laugh Then—All "First Run" Funnies—Don't Fail to Attend.

See the Acts—See the Crimes Committed in Full View of the Customers.

Ah—A Burlesque Show, "The Girls from the Morgue." Hear the Funny Line, "So This is Paris."

Hear the New Joke "Bet You Haven't a Whole Shirt on Your Back." "See the Stage Money! See the Sassy Sou-brettes! and Jew-Irish-Dutch-Swede and 'Nance' Comedians. 20—Near Beauties—20.

Those Two Fast Boys, Yum Kipper and Rasha Shona in "Food is Food—Has is Not."

A Striking Act, The Match Sisters, in "A Blaze of Glory."

The Only Freak that Loney Haskell Hasn't LECTURED ABOUT, Limp, the Swimmies Fish. Goes, Cop and Steel, Doing Everybody's Stuff, Never Played an Opposition Ocean.

The Act That is Always Going but Never But They Do It Different. Goes, Cop and Steel, Doing Everybody's Stuff.

World's Greatest Kid Act, The Grandchildren of the Original English Pony Ballet. See the Great Accent Dance.

Prof. Coke's Wild Farnships, The Beasts of the Jungle Tame at Last. See the Tango Finish—A New Idea.

The Musical Soup, Veggy and Conale, in "Harmony at the Table."

First Appearance Outside of Child's, Fish Cake and Company, in a Boiled Over Version of "Cape Cod Folks."

A Drammer—With a Thrill Entitled Nothing. See the Real Tears. See the Awful Plot. See "Nothing." See the Leadingman—He Shaves Himself. See the Black Slavers at Work.

Those Two Strong Men from Italy, The Garlic Brothers, the Only Acrobatic Act That Uses Individual Handkerchiefs.

This is Is—Ah—Yes, Bo—This is It! :Ishe? What? What? Wait!

Don't Throw Any Oats on the Stage. Carpenter's Horses. Hay—Hay—See This Act.

An Act That Stands Out, The 4 Mysterious Wars 4, the Act That Won't Rub Off.

Hebrew Clothes Act, Guttenberg, All Second Hand Jokes.

The Big Roman Travesty, with Jewish, Irish and German Actors, Jew Elus Caesar. "I Came Not to Praise Small Time but to Bury Him." It's So Funny the Authors Are Laughing. Watch for the Tights, Washed Every Week.

The Greatest Chop Suey Mystery, The Green Bliscuit, Without the Kind Permission of Joseph Heartless. A Man Gets a Green Bliscuit at Child's—Fifteen Years Later His Son Gets the Same Bliscuit—The Bliscuit Used in This Act Has Been Passed Up by the National Bliscuit Co.

Keep Their Names Off This—Who? The Authors. Felix Adler and Tommy Gray. These Guys Are Clever—You Don't Have to Give Them Credit—They Take It Anyhow.

See the Burlesques, Seven Pleas on His Baldpate Hop in My Pie.

And the New Song Hits, "It's Best to Flop on Second for You Have a Good Excuse." "Never Hit Your Agent with a Contract," "So Long Fox Time—Hello U. B. O." "A Star Dressing Room Don't Make a Star," and "When They Changed Your Spot Upon the Bill, My Love Went Away."

Prices, One Buck—One Bone—One Hardman.

FRAGSON WANTS TO TRY.

(Special Cable to VARIETY.)

Paris, Dec. 17.

The changes in the Paris Alhambra program yesterday include Norman French, "comedian danseur," who made good. He is the only notable addition.

Fragson and W. C. Fields remain in the show until the end of the month. The former wants to try "You Made Me Love You" in French. It is hoped it will go better than some of the new songs which he has been experimenting with this season.

Business remains excellent and 1913 receipts are far higher than those of last year.

OBITUARY

Al Gallagher, at one time with the Al Sutherland Agency, died in Brooklyn, Dec. 10, after returning from San Antonio, where the deceased had gone for his health. He was about 30 years old.

Stradford Corbett, at one time manager of Niblo's Gardens, died Sunday at his home 336 Alexander avenue (Bronx), New York. He was 75 years old.

Mrs. Augusta Hegeman, former companion of Lily Langtry, died at her Long Island home, Sunday, 48 years old.

Lieutenant Gerald A. Denny, son of W. H. Denny, of "The Bluebird" company, was killed in Africa recently. His father was notified this week. Lieutenant Denny was in the field with his regiment, the Connaught Rangers, against the natives in British territory on the west coast.

Florence Kimber, known on the stage as Flo Kimball, died Nov. 27, at the home of her mother in Brooklyn.

Mme. Andre Antoine, wife of the manager of the Odeon theatre, Paris, died in that city Nov. 28. Mme. Fernande Duc, of the Theatre Sarah Bernhardt (Paris), died Nov. 26. She was wife of Mercanton, stage manager of the same house, and toured with Bernhardt in America.

Lottie Gertrude Bombard, five years old, widely known as a child actress, died several weeks ago in Saranac Lake, N. Y. She was featured in several of the Pathe photoplays.

Walter B. Donovan, 54 years old, for many years a treasurer of Keith enterprises, died last week at his home in Dorchester, Mass., after a long illness.

Charles Wolfe, a scenic artist, died in Brooklyn last week, 50 years old.

Mrs. Margaret Kearney, wife of Pat Kearney, died Dec. 10, at the Detroit Sanatorium, Detroit, Mich., from a complication of diseases. In private life Mrs. Kearney was Margaret Hayes, sister of Edmond Hayes. The deceased was in her 25th year and is survived by her husband and two children, James and Edward, aged 5 and 3 years.

J. L. & S's NEW AMERICAN.

Chicago, Dec. 17.

Jones, Linick & Schaefer have taken the new American theatre, now in course of construction at Madison street and Ashland avenue, and will open it next August.

The house will cost more than \$200,000, seating 1,600. Pop vaudeville, the policy.

PLAYING BIJOU. MINN.

Chicago, Dec. 17.

The Bijou, Minneapolis, will play the Pantages shows intact, commencing December 28. It will be a Sunday opening. The show can go to Winnipeg from there without trouble and train service, has been arranged from the latter place to Edmonton.

GAY WHITE WAY

Two remembrances are carried away from the Columbia this week, where "The Girls of the Gay White Way" hold forth. Those are Helen N. Eley and Harry D. Ward. One is the prima-donna soubret and the other the principal comedian.

Miss Eley is a redhead, good looking, perfectly conscious of it and she comports herself like a professional stage beauty. She leads most of the numbers and does that very well. In fact Helen is a good deal of a "find" for this particular show. Her work and her looks cover up a lot of defects. She seems to be the only real principal woman. Hattie Raymond is programmed and gets in the picture once or twice, as does Estelle Barry; also there is a girl who whistles with her fingers. She did it while Dan Healy ("straight man") was leading a number. You remember that as well when leaving and you will hear the whistle for weeks after. It would be ever so much better to mention on the program there is a girl in the show who can whistle with her fingers and let it go at that.

Mr. Ward is a "Dutch" comedian, one of the kind that is growing more familiar in burlesque, that is to say, a comedian who does little and gets away with it. Ward has a trick of speech that pulls laughs and he wins the favor of the house early, holding it until the finish. Sam Hearn is his principal assistant, as another "Dutchman," but barely passes along, perhaps through his co-comedy-worker having much the best of everything. Hearn, though, reaches the front with "Come and Kiss Your Baby," singing this in the second act with Miss Eley. They did some kidding during the choruses, of the familiar "This is the life, boys" sort, but not using that line of Harry Fox's. Hearn also told of the hotel where he sat up until 3 in the morning to watch an undressing process across the way. Al Jolson revived that particular old boy at the Garden, but it may be public property just the same.

The strongest comedy bit is the "fishing-for-women" scene, taken from the musical comedy show at the Academy a year or so ago, and done here in exactly the same way. As Jack Mason staged both shows, he probably suggested the use of the bit. It helps the performance immensely, although principal women should not be used for it.

Mr. Mason has done some effective staging, which is easily seen in the numbers. These are of the pop class, with "On My Chicken Farm" the best song, but not the most successful. A number later on worked out into innumerable encores with the assistance of the comedians and the orchestra. This orchestra leader has the most acute ear for applause that ever happened along.

Billy Evans does much leading. He sings "Coupons" to an old refrain. Evans sings it all alone too, down in front almost of the footlights. He wants to get it over. The only way to get that song over is to carry it right into the audience. Mr. Evans had the "Chicken" number also. He did much better with that, but there's not a great deal of spirit in his work, which is keyed in the character of the poorly

made up elderly man played by him.

Miss Raymond was prominent in a baseball number, in uniform. She is more distinct in song than Miss Eley, although the latter improved as she went along. It seemed as though the practice helped, for in "Million Dollar Doll," Helen delivered the lyrics as though they were a secret.

Among the 20 or more chorus girls is a blonde, brought forward for minor parts, such as waiter, etc. She seems to be either featured in this way for her hair or her "figger," which may be seen all the way all the time. Other girls were good looking and a few may have been when they were younger. But they were lively and one little end girl had enough ginger to fill in all deficiencies. The dressing is of the accepted Gordon & North standard for the girls. The principals make no clothes display.

Ed. Jerome played three characters during the performance. As Prof. Ignatz Goulash he was the butt of the best comedy Mr. Ward did during the evening. Ward and Hearn were programmed for a specialty, the only one.

There is a rather good dancing finale to the first act, wherein is displayed how many buck and wingers can be carried in one troupe.

"The Gay White Way" is an average burlesque show, but not as good as advance reports said it would be.

Sima.

GIRLS FROM THE FOLLIES

Strous & Franklyn sponsor "The Girls from the Follies," another unpretentious burlesque outfit, built along the crude lines of the wheel show of 10 years ago. The organization has a good list of principal players, but the investment in stage costumes has been inconsiderable and the funmaking is of the roughest. At times the bits are dangerously close to the offensive.

It must be admitted that in spite of these defects the entertainment satisfied the audience at the Gotham last Thursday evening, when the downstairs portion held nearly capacity. The crowd laughed uproariously. The speed of the two-act piece with an olio of three turns, moves swiftly from number to comedy bit and on again. Six numbers and four costume changes occurred between 8.30 and 9 o'clock. There was no brilliant staging, but the costumes were bright if not costly and the 20 choristers displayed fair spirit.

Margie Catlin was the busiest soubret ever. Besides leading most of the numbers she and George (Red) Martin figured in an olio specialty. Miss Catlin cheats a little in her dressing. She appeared for two numbers in the same outfit and for a third wore a rig of overalls and jumper. A simple little white frock of small cost served for her olio turn.

Anna Suits had an olio number all to herself, singing four songs with a touch of spice, but did not figure prominently otherwise. Ruth Everett likewise was rather incidental, but gave her doll specialty during the second act. Her imitations filled an interesting ten minutes. The comedians seized the opportunity for rather nasty business, which, however, kept the audience laughing.

Harry Steppe is principal comedian,

playing a Hebrew according to burlesque traditions. He wrote the "book," also, a matter of no great labor. William Harris makes a "straight man" of the usual sort while George L. Wagner twists his speech into tangled German and submits himself to some pretty rough handling at the hands of the others. George Martin has a semi-straight role. He sings agreeably and dances uncommonly well.

Grace Whitman is sort of assistant soubret. She is a sprightly young person, but handles her two numbers in rather a listless manner. Miss Catlin did the same thing. In her finale number, "Raggydore," Miss Catlin leaned against the proscenium arch and let the chorus girls do the work. She didn't even appear to take part in the three encores the audience demanded.

Kush.

HAMMERSTEIN'S

(Estimated Cost of Show, \$4,900.)

Ever since he has occupied the position of assistant manager at Hammerstein's Loney Haskell has been called upon to appear before the audience and make some sort of announcement. This week he is lecturing on "The Lure of Paris," a French moving picture that runs about 20 minutes and is billed sensationally to attract the morbid-minded public bent on seeing anything in the way of movies bordering on underworld scenes. "The Lure" is a sort of screened Camille. Later Loney appeared and apologized for the non-appearance of Maggie Cline, who reported ill.

An attempt was made to rush the show, which began shortly after 8 o'clock and despite the absentee it was well on the way to midnight before the last act finished. The Great Ringling opened with hand balancing, flying rings and teeth holds, separated only by an ill-song from Helen Healer (New Acts), who did another balancing turn. Charles Falke Semon worked altogether in "one" and this, in addition to being on early, also the cutting out of all talk, did not help him any.

"Slivers" Oakley offered his familiar pantomimic turn and did nicely. The Farber Girls were moved from sixth to thirteenth to fill in the spot laid out for Miss Cline. The littlest Farber is constantly elaborating on her "nut" stuff. Then came the movie, followed by Anna Held's daughter, now in her third and "positively last" week. Ralph Herz offered a different and shorter routine from last week and finished well with a comedy speech.

Lillian Lorraine got little until her last number, which was a riot. It is very "blue" but has a corking trick lyric mixing up a girl and a boat, patterned after the "Girl and the Ship" song of Rock and Fulton's, only much more suggestive. "Suggestive" is hardly the word. "Coarse" would probably better describe it. She will probably not be permitted to sing it anywhere else in vaudeville.

Sam Mann and Co. in "The New Leader" closed the first part and Raffayette's Dogs reopened. The canines are well-trained, fast workers and several of their stunts are not being shown by any other dog act. After the Farber Girls came "The Purple Lady" one-act musical comedy; then Allan Shaw

with his clever coin manipulations, with Savo, juggler, closing.

A good, though familiar, program.

Jolo.

COLONIAL

Good show this week, and Cross and Josephine were the hit of it. They were on right after intermission, a hard position for such a quiet, refined act, but the audience settled down immediately their card was displayed. Cross and Josephine deserve credit for advancing as they have in such a short time. They continually improve. The present turn is better than anything they have done. The burlesque finish has been left out and they are doing "straight work" only.

Belle Blanche was warmly received and gave some clever imitations of popular stars. The imitation of four well-known comedians playing pinochle is extremely well done, and besides that, Miss Blanche has a voice, but still there is something lacking. It must be "Personality."

Chas. J. Ross and Mabel Fenton in their travesty on "Cleopatra" were a big laughing success. An elaborate setting is used and the costumes worn by the company are perfect in every detail. Vaudeville audiences prefer travesty to tragedy. Ross and Fenton had the right idea years ago. Give them plenty of laughs and you are certain to be a success. The Six American Dancers are back with almost the same routine of dancing, but new costumes. It's about time they changed those Colonial costumes at least. The opening number by the three girls is a change from the hard shoe dancing. Why not more of it? The rest remains about the same. Rube Marquard and Blossom Seeley changed places with Joseph Jefferson and Co. Marquard-Seeley were shifted from fifth to third position. Miss Seeley is still working hard to make an actor out of her husband (it doesn't look as though he is a fast worker though) but they say Patience is a Virtue, so don't weaken, Mrs. Marquard.

The Jefferson Co. in "Poor Jim" did very well. The idea of making a man believe he is dead is highly improbable, but still this playlet is full of bright things and you laugh despite knowing it is sheer foolishness. Mr. Jefferson is Jim, the "souse" husband who prefers the club and the other things that go with it to his wife's society, so wife and the family Doctor scheme to cure Jim forever. One morning he is carried home unconscious. The wife phones for the Doctor and they make "Poor Jim" think he is dead. However, he comes back to life at the finish with "Never again!" Blanche Bender plays the wife and Geo. A. Wright the Doctor.

Eunice Burnham and Charles Irwin have a nice quiet, neat act that will lend class to any vaudeville bill. Miss Burnham (formerly Burnham and Greenwood) is a comely girl and knows how to sing a song with good result. Mr. Irwin seems to be imitating a Scotch comedian, without announcing it. Bird Millman is as fast as ever on the wire. She must be a nervy girl to work the way she does after her last fall. The Millman act closed the show. Roser's Aerial Dogs opened. Plain Mary.

FIFTH AVENUE.

Another 11-act bill and a Pathe weekly at the Fifth Avenue this week, with the show half over before the audience is fully seated. People were still walking in when the fifth act was on view.

The proceedings began at 7.45 with McRea and Byrnes, sharpshooters, before empty seats. Hallen and Burt, second, have too tough a spot with Bert Howard and Effie Lawrence starting little as "No. 3." Miss Lawrence's makeup was conspicuous. She was too much "made up."

It was a long time between comedy spots and what was offered bordered on the stereotyped. But songs! Oh, yes, they were there in plenitude, with "woman singles" handling much of this part. The show Monday night never seemed to get started. Les Jonley (New Acts) showed something new. Mary Elizabeth, with a skirt very much panner and pink tinting and an engaging smile, did nicely with her talk and songs. She closed with "A Little Bunch of Spinach."

Claire Vincent and Co. held attention with a sketch that showed more strength than the players. Miss Vincent and her players appeared to be nervous, due probably to the fact that this was the first time the skit was offered in the bigger houses. "The Fool" is all dramatics with two men and a woman. One of the men makes much protest about the woman's apparent infatuation for a youth with money. There's much dialog before the action is reached, but once under way the story works up to an effective finale. Miss Vincent works hard but the vehicle needs speed. The speeches, on which the act depends for its returns, must have impetus.

The Van Brothers (New Acts) got the comedy buzzin' a bit with their music. Fritz Scheff is the headliner, but her act is more "concert-y" than anything else. Her pianist puts a big gap in the program with a classical number and an imitation of a music box. (Music box imitations long ago had the "finger cross" wish.) Miss Scheff sang entertainingly and wore one bright outfit effectively. The star does not take kindly to vaudeville judging from the indifference she shows when standing rigidly in the centre of the stage and singing as though she didn't care whether school kept or not. She kept all personality bottled up Monday night.

The Empire Comedy Four, which heretofore has been playing pop houses, got by solely through Joe Jenny's monkeyshines as the burlesque German comedian with the chin whiskers, cap, cane and inflated vest accompanied by that chirrupy, highranged laugh of his. More practice on the harmony thing would not go amiss. Jenny's comedy should keep the act working.

"The Dance of Fortune," which has worn out its metropolitan welcome, got as much as could be expected for a return engagement. The closing turn was a combination of cycling and singing by Jessie Keller and Tommy Wier (New Acts).

Mark.

UNION SQUARE

This week's offering at the Union Square isn't regular vaudeville at all. Just for one phase of it it is notable that there are five men single acts on the bill of nine numbers, at least that many were practically singles. The totals were 15 men and three women. There were two comedy acrobatic turns in the running and from first to last only one interval of real dancing. But there was plenty of comedy of a sort. The whole bill was dead and flat. The audience came to life only once, and that was for an immense demonstration over Jack Norworth's trick telephone song. Prevost and Brown, the closing turn, accomplished the unusual feat of holding the audience in to applaud their comedy acrobatics. Norworth was the only real "class" the bill had. Most of the rest was "small time." To make it more difficult they put Wallace Galvin, a youthful talking-magician, on next to closing. He occupied 18 minutes with simple card tricks and one capital comedy trick in which a boy assistant dropped sure enough eggs (at 70 cents a dozen) and smashed them on the floor.

Chalk Saunders was present in his old standby, the opening spot. His specialty tickled the 14th street crowd. But there was nothing to keep it going. Meredith and "Snoozer," "the intellectual bulldog," made a rather flat item. The trainer talks too much and his colorless monotone emphasizes the slowness. The dog, however, does some striking things and the audience was interested at moments.

W. H. St. James and Co. are doing "The Come On" which is a little forced. Mr. St. James scarcely realized the romantic young American he attempts to portray and his fellow players are stagey. The best thing about the sketch is the surprise climax. Hubert Dyer, O'Brien, Dennet and O'Brien (New Acts).

Max and Mabel Ford came into the proceedings to find the audience rather listless, but they woke 'em up somewhat with their bright and lively specialty.

Norworth enlivened the proceedings in the next place, second from closing, and the two turns made this the most interesting part of the evening.

Rush.

NEW YORK.

The New York theatre is now charging 35 cents for the evening performances, giving nine acts and some very good feature pictures. For the first half of the current week they exhibited a Gaumont "Hop o' My Thumb" travesty feature that was very laughable, as was also another feature in several reels posed for in Germany by an American company.

The New Acts, reviewed in detail, "Juggling Fiends," Savoy and Brennan, Adabato.

A big flash was made by Willard's Temple of Music, which also did a bally-hoo in the lobby. The house Tuesday evening was almost filled. Jeanie Fletcher, a powerful, full-throated vocalist, with a soprano voice, fared well with a medley of

classical ballads. "I Died," good farcical small time sketch.

Miss Gabriel, the half-woman, was announced, or introduced, by Manager Anderson. Hattie Timberg sang sweetly, danced neatly while playing the violin, and scored a tremendous hit. Ryan Bros., fast workers on the rings and trapeze, closed the vaudeville end of the bill.

Jolo.

PALACE

(Estimated Cost of Show, \$4,800.)

It's a good entertainment at the Palace, well put together in its slightly rearranged order and with a first rate range of varied specialty. Its one defect was the lamentable flop of its much advertised headline feature, Henrietta Crosman and Co. (New Acts). This suggests a highly interesting situation—Miss Crosman depends for interest upon patriotic sentiment in her audience. Her sketch "Dolly Madison" comes to a finale, with Dolly (Miss Crosman) leaning from the White House East Room window, and waving a big American flag in the face of the hereditary foe, the Britains, who are marching on the Capitol. You wouldn't believe that such red fire could fall down, but the curtain descended in almost perfect silence. The Palace audience absolutely declined to "bite."

On the other hand the undoubted hit of the show, judging by the applause, went to Foster Ball and Ford West, who make their bid upon the self-same patriotic sentiment. The only difference is that Miss Crosman makes hers with a crude melodramatic trick, dragged into the proceedings by the heels, and the others have a subtle appeal through an exquisite human characterization, that of the ancient G. A. R. vet, a delicate bit of portraiture, accomplished without aid of story interest. That aged warrior with his unconscious drolleries and unforced sentiment, is a gem.

Marvelous Millers, dancers, and Chris Richards, both on in the early part of the evening, drew down substantial hits. Both are dancing specialties, but widely different. The Millers have lost none of their speed since they dropped the "Whirlwind" from their name. Richards' eccentric stepping and acrobatic work distinguish him from the others, who do this style of specialty. Adelaide and Hughes were another dancing turn.

Lydia Barry sang three songs, stretching that short repertoire out to 20 minutes, by reason of the incidental "business" and talk that went with them. The series includes "Same Old Hat," "Just 20 Years Ago" and "Mrs. Cupid." The last number has some "pep" in the talk, but the "Same Old Hat" song discloses by long odds Miss Barry's best bit of comic characterization in the types of shop girl and society woman trying on bonnets in a milliner's shop. Three pretty costume changes go with the songs.

Clark and Verdi gave their "wop" conversation turn and held the audience interested and amused.

Cruikshank was out of the bill Monday night. Hartley Wonders and the Four Sylphids (New Acts). Monday night there was a fair showing downstairs, but only the front rows of the balcony and the extreme rear, were occupied.

Rush

AMERICAN

The program on the American Roof for the first half looked like small time and it was. The "week-before-Christmas" might have been the excuse. Not much of an audience present upstairs Tuesday night.

But for small time calibre the show held a great deal of comedy and singing. One act was funny, though only partly conscious of it. That was Charles Gibbs, "The Musical Mimic." He imitates. Charles did almost everything, from a chicken to a phonograph and to make the latter more difficult, used a large horn. After imitating animals, Charles says "Dead." He knows this will get 'em because he carries a sign with "Dead" painted upon it. He wouldn't have been so bad "No. 2" on a small program. "No. 4" was a little too important for his turn. Mr. Gibbs speaks with a foreign accent.

An act that could have become the feature was Estelle Rose, next to last. On small time Estelle is a card, but at the American she "dirtied up," using a song called "I Wouldn't Do It Now" that was so frankly suggestive Miss Rose should have had better sense than to sing it. The lyric is very poor besides. With her Italian and just enough "Yiddish" talk, the girl will do well, but she might just as well get away from the "blue." No one ever amounted to a great deal over here who had to employ that sort of material.

"The Seal of Silence" was played by Walter Law & Co., not any too well on the Roof. Mr. Law had a setting and that's about the best thing in the act. Law is becoming too stagey in his work and his company is not of the first class. He may have cheapened it for the small time. The piece was liked by the audience however. It is more adaptable to the lower priced crowd. "Kid Hamlet" was another skit on the bill that was poorly played by J. Herbert Hall & Co. (as programmed). This former Leonard-Anderson travesty has had new lines, but too many are familiar and none of the players appears to have the proper sense of burlesque. But as a comedy act this may slide over the small time for the full route.

Ward and West, programmed, are two girls who sing and would make a better Cabaret than a vaudeville turn. They did "Why Do You Hang Around" rather well, but unfortunately for them this number goes better for a mixed turn. Another two-act was Delaney and Lee, ratskeller singers, and they might as well stick to the restaurants below for they can't put it over a vaudeville stage. Perhaps the boys would look to be good entertainers in a cafe, but they haven't the appearance for a theatre. Edwards Bros., in the duplicated Collins and Hart act, closed. Bessie's Cockatoos seemed to make a good opener for this show.

Nane is the all-week feature, dancing as she did before and with the same partner. The longest act on the bill was "Intermission," 22 minutes.

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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

McVICKERS (J. C. Burch, mgr.; J. L. & S.).—Numerous good features marked the entertainment and the bill ran smoothly and took with the audience Monday night. Odd to say, it was a man doing blackface who made the hit of the program. Paul Bauwers is his name and he offered songs and dances in engaging style. Grace Van Studdiford had headline position. She is singing a varied program. Captain George Auger, a giant in stature, offered a sketch in which two midgets were in direct contrast to him. It proved to be amusing and full of oddities. The Dohertys, a man and a woman, gave much satisfaction with their talk and songs. They have some bright patter and are easy and graceful on the stage. They won their way easily. Stevenson and Nugent, two noisy fellows, did a lot of slapstick work. They also danced with much agility and they had the audience right with them from opening to closing. They need a little taming down before they will be able to get a look in on big time. The Abreau family of six acrobats filled in a lively spot and won applause all the way through their act. The small boy of the company does some astonishing feats and his work elicited enthusiasm. One of the prettiest as well as the most artistic acts offered was that of the Aerial Budds, two young persons who work with swiftness and perform some feats of daring on the trapeze which are out of the ordinary. The act is handsomely dressed and is one that holds the closest attention of an audience all the way through. Belle and Jones had closing spot. These two work with celerity and they have some new jokes which they put over rather well. The young man of the duo offers some Jewish impersonations which are characteristic, and the young woman wears her gowns well. Taken as a whole, the show was excellently arranged and was liberally attended. The picture interludes were not too frequent and the films shown were recent and full of interest.

MAJESTIC (Lyman B. Glover, mgr.).—There was not much to excite or interest in the bill and this dragged considerably, especially Monday afternoon. Cheever's Troupe of Manchurians in "F" place were the first to stir up any enthusiasm, and their act went over well. Their unique tricks, and their novel way of putting them over won them favor. Kennedy, Nobody & Fiat who followed were well received. Marie Lloyd, in headline spot, did not have a very easy time of it. She did not elicit much laughter with her songs and it was not until she got into her imitation of an English coster girl that she really aroused enthusiasm. Miss Lloyd sang five or six songs and romped good naturedly through her allotted time. She was called back for several bows and some flowers were handed to her over the footlights. Yes Monday night was the show with their original trapeze "loop the loop" and comedy bar act and were applauded liberally. Their work was rapid and they got away well. Helen Ruggles appearing in "one" skit some songs rather well, displaying an invigorated voice and some taste in the matter of her selections. Wilfred Clarke & Co. followed in their farce "A Wife for an Hour" which aroused considerable laughter. The members of the company act well together and there are some amusing moments in the little play, although there is a little too much horseplay. Charles Brown and May Newman were fairly well received in their songs and nonsense. Some of the comedy was excellent and their act passed. Herzog's Horses had closing spot. This act is neat and pretty and it held the people in their seats until the final curtain. The crowd was not of generous proportions and in a mood to go into ecstasies over anything.

PALACE (Mort Singer, mgr.; agent, U. B. O.).—With a raft of good, wholesome comedy making up one of the centre of this week's Palace bill, needless to say it hits the mark; one of the best all around shows booked in for several weeks. Opening with Sutton, McIntyre and Sutton in their comedy acrobatic skit "The Pumpkin Girl," the program runs through without a hitch until the Bell Family arrive in next to closing spot. The nine musical brothers and sisters slowed up things a trifle and handicapped the Three Bartos who followed through the necessary stage work and the fact of their being forced to work in the same set. Sutton, McIntyre and Sutton have improved wonderfully over their former turn and now look like one of the best tricks for either end of a vaudeville bill. Georgette followed with a complicated repertoire of numbers that varied in age from the death of Columbus to the present day's time. "I Love Him Oh" was used for an opener, a good song in itself, but paralytic through age for this neck of the woods. From then on Georgette went like a house afire until she attempted to encore with an old time number which sent her away rather slow. Milton Pollock has finally eliminated the superfluous material around the title of "Speaking to Father" and has naturally rounded out the Ade vehicle into a comedy classic. He never went better in his entire life than at Monday's matinee where he took all honors for laughs and applause. Incidentally Pollock has surrounded himself with a capable cast. The Four Entertainers have a mediocre turn with good singing, but impossible comedy. Make it a straight quartet and the results would be better. Fatima through

orders from the front of the house was compelled to wear more than the average clothes for a "cooch," which probably took the edge from her work. Nevertheless the headliner held her own to splendid satisfaction. Fatima can dance with the best. Van Hoven was a safe hit with his usual routine of chatter to which he has added a new line of talk for his encore, having the two kids work with a piece of live ice instead of the gun and kerchief as before. The Bell Family operated their instruments to expected results, but had the audience on the way home before they completed. WYNN.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—McIntyre & Heath, in "The Ham Tree." Last week of paying engagement.

AUDITORIUM (Bernard Ulrich, mgr.).—Chicago Grand Opera Co. in repertoire.

BLACKSTONE (Augustus Pitou, Jr., mgr.).—"The Fight," seen here before as "Standing Pat," doing well.

COHAN'S (Harry Ridings, mgr.).—Raymond Hitchcock, in "The Beauty Shop," excellent business.

CORT (U. J. Hermann, mgr.).—Last week of "Modern Girls," "Help Wanted" next.

FINE ARTS (Albert Perry, mgr.).—Rep. company.

GARRICK (John J. Garrity, mgr.).—William Hodge in "The Road to Rome," breaking all records for dramatic pieces in Chicago for the season.

HOWARD'S (Frank O. Peers, mgr.).—"The Traffic," broiled play from the Pacific Coast meeting with growing returns.

ILLINOIS (Will J. Davis, mgr.).—Ziegfeld's "Follies," pulling big houses.

IMPERIAL (Kilmit & Gazzolo, mgrs.).—"The Rosas."

LA SALLE (Harry Askin, mgr.).—"September Morn," Dec. 19.

NATIONAL (John J. Barrett, mgr.).—"The Escape."

OLYMPIC (George C. Warren, mgr.).—"Bought and Paid For," opened Sunday.

POWERS' Harry Powers, mgr.).—"Poor Little Rich Girl," giving fair satisfaction.

PRINCESS (Frank Phelps, mgr.).—Doris Keane still meeting with good returns in "Romance."

VICTORIA (Howard Broilaski, mgr.).—"Busy Izzy."

GLOBE (Edward Browne, mgr.).—"Winter Circus."

Gaston V. Gabbelin and Grace R. Fields are at the North American Cabaret.

"The Doll Girl" opened Sunday night at the Studebaker and was greeted by a large house.

It is announced that Jones, Linick & Schaefer will probably open La Salle with the film, "The Traffic in Souls."

Harry Lauder is to appear at the Garrick one week during the season. The date has not as yet been determined.

Extra matinees are announced for "The Traffic" at Howard's, Friday, December 26, and Wednesday, December 31.

"Bought and Paid For," which had a long run at the Princess last season, opened Sunday at the Olympic for a short run.

Announcements from the Auditorium are to the effect that the receipts for grand opera Saturday, Dec. 13, were \$15,000.

May Dowling is in the city doing the advance work for "Fanny's First Play," which will come to the Blackstone in a fortnight.

Jenny Dufau has adjusted her differences with the Chicago Grand Opera company and appeared Monday night at the Auditorium.

Maurice Browne, director of the Little Theatre, announces a production of a new dramatization of "Alice in Wonderland" for Dec. 28.

The Repertoire company did not play this week at the Fine Arts theatre, but will resume Christmas day by offering "The Whispering Will," by F. H. Rose.

Homer Lind will introduce Edward Kuss in "The Opera Singer" at Peoria in the near future. Mr. Lind will then have two companies playing the act.

The Chicago Theatre Society has been notified Sara Allgood will probably accompany the Dublin Players on their American trip. It had been announced that she would not come this year.

Halligan & Sykes, who have been among the best features of "A Trip to Washington," which recently closed at the La Salle, will

go back into vaudeville and open at the Majestic, Dec. 29.

The Drama League of Chicago is planning to take "Racketty-Packetty House" on the road for a series of performance contiguous to Chicago. The final performances in town were given at the La Salle last Saturday morning and afternoon.

The Webster Vaudeville circuit has taken over the Star and Alhambra theatres, Duluth, the Royal, Virginia, Minn., Empress, Ironwood, Mich., and the Hippo, Ashland, Wis. From two to four acts will be played in each house. The Chicago offices at 100 La Salle street have been redecorated and put in handsome shape.

The male partner of "Les Curianos" was injured at the Great Northern Hippodrome last week and was cared for by Dr. Max Thorpe of the American Hospital. Claudine Tracey of "The Cheer-up Girls" was at the hospital last week and Mrs. Tom Horbert of the Flying Herberts is also in the hospital.

SAN FRANCISCO
By HARRY BONNELL
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EMPRESS.—Good show. Business healthy. Evans & Harris' "Bower of Melody" displayed class. Three Emersons showed a corking routine in the closing position. The Belle Bros. won encore. Sam J. Harris, splendid entertainer. Louise Mayo, agreeable single. Marini and Maximilian, good. Lillie Brook, who recently arrived from Australia, added to the bill, offered singing program act with smart routine, working eight minutes in "three." Opening position hurt her.

PANTAGES.—"The Priestess of Kama," written and produced by a local girl, had the closing spot. The offering scenically was pretentious and daringly garbed. A full stage was used, the act running 26 minutes. The vehicle was strongly inclined to be dull and tiresome. "The Bells of Shandon" did not show and Belding and Souder were substituted in a piano and song act, making good impression. Five Juggling Normans showed unusual cleverness. Katherine Milley was very successful, while the Romero Family sang and danced effectively. Vincent and Raymond gave satisfaction. The Latell Brothers opened satisfactorily.

ORPHEUM.—Ed. Gallager and Bob Carlin had good spot and caught on nicely, despite a finish. Conroy's Diving Girls pleased. Bert Levy entertained. Nonette won encore. Muriel and Francis, "No. 2," scored. Bollinger and Reynolds, clever in the opening position. "The System" again held attention. Yvonne and Verna also held over.

CORT (Homer F. Curran, mgr.; Shuberts).—"Blindness of Virtue" (first and only week).

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—"The High Road" (Mrs. Fliske), second and last week.

GAITEY (J. J. Rosenthal, gen. mgr.).—"The Girl at the Gate," with Irene Franklin (first week).

ALCAZAR (Belasco & Mayer, mgrs.).—Vaughan-Lytle's "Eight" (first week). SAVOY (W. A. McKenzie, mgr.).—"The Common Law" (second and last week).

William Dills is now stage director at the Seattle theatre.

Ella Howard has left the James Post "tab" at the Majestic.

Marie Baker recently closed with the Seattle Theatre Stock Co.

Barbara Lee closed Dec. 14 with the Kirby Stock Co., Stockton, Cal.

Business Manager George H. Davis of the Alcazar, left last week for the east.

Fred Santley has succeeded Reece Gardner as juvenile player in "The Candy Shop."

Vancouver, B. C., has a new theatre in the Alcazar, which is playing dramatic stock.

The Isabelle Fletcher Stock Co., Vancouver, B. C., now has Guy Usher and Leslie Reed.

William Muehlman has succeeded W. F. Fitzgerald in the box office of the Cort as assistant treasurer.

The particular Jack London novel soon to be dramatized by Eugene Walter is labeled "The Valley of the Moon."

The photographic concession of the Panama-Pacific Exposition has lately been granted to the H. S. Crocker Co. of this city.

Dec. 20 has been officially announced as the formal opening date of the "Flicks of the Snows," or snow carnival, at Truckee, Cal.

Eunice Breach, a member of the disbanded "Count of Luxembourg" company, has been cabaretting here at the Cafe Mandarin since the opening, Dec. 1.

The local police have been waging a war of extermination lately on the alleged "quack" specialists that have been operating museums of anatomy.

Ferris Hartman is reported to have lately leased the Diapenbrook, Sacramento, and is planning to reopen there early in January with stock musical comedy.

The downpour of rain that visited this city Dec. 10 caused a postponement of the sched-

uled Ritchie-Murphy fight, but the business at the various local theatres was quite materially benefited.

The management of the San Francisco Call which was rather recently changed from a morning to an afternoon publication, has lately absorbed the Evening Post. This leaves the Bulletin the only other evening competitor.

Arthur Winstock, son of M. G. Winstock, handed his father and friends a surprise Dec. 6 by marrying his ticket seller, Iola Roisman. The parental blessing is said to have been forthcoming.

The report that Sam Berger has abdicated as resident manager of the Gaiety theatre has been confirmed. No successor has yet been selected. General Manager Rosenthal is personally directing the business affairs of the house.

The Royal, of New Westminster, B. C., is now a stock house under the direction of Howard Foster. In the company are Avis Manor, Adeline Rundle, Florence Monroe, Jack Doud, W. Van Dyke, Walter Mallott, William Raymond, Mr. Foster.

"The Priestess of Kama," at Pantages' last week, is the effort of a Miss Perrine, well-known society woman. The members of the dancing crew are all semi-professional society buds and are said to hail chiefly from the aristocratic suburb of Burlingame.

Johannes Herskind, reputed to be one of the leading thespians in Copenhagen, Denmark, and accompanied by Mile. Jutta Lund, an actress of that city, is in San Francisco, Dec. 9 they appeared before a Danish audience in Mission Hall. The pair are planning a tour of California.

Tom Waters did not accompany "The Candy Shop" to Los Angeles Sunday night. Robert Nolan, from the show, has the part. Neither did Helen Go with the show. Gene L. uska again took the part. Otherwise "The Candy Shop" departed with the old line-up pretty much intact.

Al. H. Reeves, the theatrical magnate of Phoenix, Ariz., is reported to be building a theatre in Prescott, that State, and is planning to open it about four months hence with the Louis B. Jacobs pop musical comedy company, now playing at the Reeves house in Phoenix. Another Reeves theatre is understood to be planned for El Paso, Tex.

Pop vaudeville in this city appears to be suffering from a decline and local experts attribute the cause to the feature film opposition in such theatres as the Imperial, Tivoli and Portola. The matinee audiences at the Empress, Pantages' and other three-day resorts have grown woefully less of late and the Saturday, Sunday, and holiday, the nightly attendance in these theatres is invariably limited pretty closely to one full house.

Fred Voight, very well known in Newark, N. J., where for many years he was prominently identified with the promotion of boxing, bicycle racing and other sports, is now a resident of Fresno, Cal., where his brother, Ed, is the manager. The former has recently secured a lease of the Burton Opera House, familiarly known as the Corey theatre, and which he proposes to reopen Jan. 11 after improving it. Pop vaudeville is to be the entertainment. The Western States Vaudeville Association of this city will supply the acts. It will split the week with Bakersfield. One night weekly will be for combinations.

LOS ANGELES

By JACK JOSEPHS.

ORPHEUM (Clarence Drown, mgr.).—10, Ellen Beach Yaw, headlines, very good; Joe Welch good; S. Miller Kent & Co. fine. Armstrong & Clark, well liked. The holdovers include Kathryn Kidder, The Blank Family, Three Ellisons and Chung Hwa Comedy Four.

EMPRESS (Dean B. Worley, mgr.).—Lea-ter, hit; Campbell & Campbell, pleased; Maglin, Eddy Ray, good; Dunedin Troupe, clever; Lewis & Norton, fair; Cullen Brothers, fair.

PANTAGES (Carl Walker, mgr.).—Alf Goulding & Co., pleased; Oxford Quartet, fair; Bottomley Troupe, clever; Five Bragdon, liked; Richmond Hutchins & Co., fair; Wilson & Lenore, entertaining.

HIPPODROME (Lester Fountain, mgr.).—Four Musical Aerial Lesters, very good; Bevan & Phil, formerly in musical comedy, made their first vaudeville appearance and score a big hit; Le Nole's Marionettes, amused; Regina Reed & Picks, fair; "Double Crossed," fine sketch, well acted; Henry Kubelik, pleased; Abrams & Jones, good.

MAJESTIC (Joseph Monroe, mgr.).—"The Blindness of Virtue," Week 14, "Little Women."

MOROSCO (Charles Egan, mgr.).—Dark, Week 14, "Candy Shop."

MASON (W. T. West, mgr. K & E).—"Mutt and Jeff" (first week).

BURBANK (Oliver Morosco Co., mgrs.).—"Little Miss Brown" stock.

CENTURY (A. & M. Loewen, mgrs.).—Pop burlesque.

Mme. Melba and Jan Kubelik played to capacity business at the Auditorium theatre Tuesday night.

Nat Wentworth closes at the Century this week. Jas Spencer will be the new leading man.

Edwin T. Jorgenson, newspaper reporter, has been appointed as a member of the board of motion picture censors.

The Princess on First street, which has been closed for the past few months, will

COMPLIMENTS OF THE SEASON

WILLIAM FOX

reopen Saturday with pop burlesque under the management of G. H. Hancock.

The memorial services of the Elks Lodge of Sorrow was held at the Majestic theatre.

Charlie Eyton, manager of the Morocco theatre, was operated on for throat trouble.

Mrs. Undimilla Salvatorelli, wife of the assistant conductor of the Western Met. G. O. Co., was arrested in a department store on a charge of shoplifting, but following a conference between L. E. Behymer, manager of the Auditorium theatre and the police, the charge was dismissed, as it was proven that the lack of knowledge of the English language caused a misunderstanding.

Edward Armstrong, formerly a successful tabloid musical comedy manager, closed his No. 2 company very suddenly at San Luis Obispo. Ralph Bevan and Beatrice Flint (Mrs. Bevan), former members of the company, state it was necessary to sue for their salaries.

A movement to regulate Tango on and off the stage has been started in Pasadena by the Federation of Parents' Teachers Assn.

Edna Mason (Mrs. Tom Poste), movie actress, by a kiss has settled her matrimonial difficulties with her husband, Tom Poste, the haberdasher.

John R. Avery is seeking to obtain the film entitled "Opportunity," recently used by the Exhibitors' Film Co., to show the development of the Standard Oil Co. Edmund Burke is alleged to have the motion picture in his possession and refuses to give it up. Because he won't surrender it, Avery asks the court to award him \$35 a day for the detention of the film from Nov. 15, last.

PHILADELPHIA

By P. B. DANA.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Nine good acts this week. Jack Wilson is one bright spot. Ma-Belle and her Sylvan Ballet, drew great applause; Walter Van Brunt had clever act; Albert Perry & Co. in a dramatic act, "Reno and Return," satisfied. Others were Sprague & McNece, Pearl & Roth, Harry & Woolford, who got over good. Irvin Cobb's "Sergeant Bagby," with seven characters was good; its patriotic nature appealed. The Weiss Troupe, perch act, good.

WILLIAM PENN (William Miller, mgr.; agent, U. B. O.).—Every act on the bill here was of the nature that kept the audience in laughter throughout. Juggling D'Lise opened. Inness & Ryan, good songs and clever talk; "A College Proposition" was the vehicle for Etta Bryan, Roy Sumner and Co., scored heavily; Volant, took well; Walters & Irwin, well received; Brown, Delmar & Brown, created demand for encores.

BROADWAY (Joseph Cohn, mgr.; agent, U. B. O.).—Jessie Sutherland, headliner, drew large houses. "The Boob," laughing act which caught on. Joe & Law Cooper, amused Carson & Willard, hit; Werton & Co., novel specialty.

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18 East 41st Street New York City

GRAND (F. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—Another excellent bill, with Ed. Reynard, the ventriloquist, as headliner. Others were Victorine & Lolar, Morris & Allen, Mae Francis & El Ray Sisters, Allen Dinehart & Ann Heritage.

Evelyn Nesbit Thaw opened at the Lyric, and with a supporting cast which included many vaudeville acts, drew capacity. Evelyn herself received much favorable notice from the press for her share of the entertainment. Especially was she commended for her part in the pantomime dance called "Mariette." Her dancing with Jack Clifford was considered fair.

A figure in vaudeville circles was brought to light this week in the person of Jules

Mastbaum, a wealthy real estate operator and members of a real estate firm which has become identified with the construction of several picture and vaudeville houses. Mr. Mastbaum is now engaged in building a new vaudeville house at Juniper and Market streets, to be known as the Globe, and which will be devoted to 25, 50, 75 cents vaudeville. It is said this new house will have a seating capacity of nearly 3,000 and will be one of the prettiest of the new houses recently completed.

The Metropolitan Opera House has inaugurated a new policy since it was taken over by the Philadelphia Central Amusement Co. Pictures are being shown, but only such photoplays that have never been seen in this city before will be featured.

BOSTON

By J. GOOLTRY.

LOEW'S ORPHEUM (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville.
 LOEW'S ST. JAMES (B. Frank, res. mgr.; agent, Loew).—Vaudeville.
 NATIONAL (George Haley, res. mgr.; agent, U. B. O.).—Vaudeville.
 SHUBERT (E. D. Smith, res. mgr.).—"The Passing Show of 1915." Opened this week. Biggest business in town.
 MAJESTIC (E. D. Smith, res. mgr.).—"The Great Adventure." Second week. Business not up to expectations.
 COLONIAL (Charles J. Rich, res. mgr.).—"The Lady of the Slipper." Sixth week. Business hurt by opening of "The Passing Show."
 PARK (Charles J. Rich, res. mgr.).—"Stop Thief." Business falling off rapidly, but expenses are light.
 HOLLIS (Charles J. Rich, res. mgr.).—Dark following departure of Naimova, who had poor business in "Bella Donna." through delayed arrival of Donald Brian in "The Marriage Market."
 TREMONT (John B. Schoefel, res. mgr.).—"Tangled Bed." On its last week to good business. House very hot heavy.
 PLYMOUTH (Fred Wright, res. mgr.).—Last week of the Henry Jewett Players in "The Broad Highway." Entire engagement of two months of Jewett's company has been a flat failure.
 BOSTON (A. L. Levering, res. mgr.).—"The Whip." Holiday slump is hitting this house less than any other, probably because of low price scale.
 CASTLE SQUARE (John Craig, res. mgr.).—"The Strange Adventures of Miss Brown." Stock; big business.
 HOWARD (George E. Lothrop, res. mgr.).—"Tango Burlesques," with the Majestic Musical Four heading house bill. Capacity when a CASINO (Charles Waldron, res. mgr.).—Sam Howe show.
 GAIETY (George T. Batcheller, res. mgr.).—"Liberty Girls." A Fair business.
 GRAND OPERA (George E. Lothrop, res. mgr.).—"High Life." Business picking up.

An explosion Tuesday which wrecked an apartment house, Clafin road, Brookline, seriously injured Mrs. Joseph Mack, wife of the former manager of the Hub theatre, Boston. Mrs. R. D. Marson, wife of the president of the R. D. Marson Moving Picture Co., was also injured while trying to save Mrs. Mack's children.

The Shubert will be used the week of Washington's Birthday by the Children Players Co. in "The Naughty Little Princess," given its American premiere last season. The production will be under the direction of Caroline Freeman.

"Believe Me, Xantippe," was obviously doomed to close when it filled for a week in Boston prior to the arrival of "The Great Adventure" at the Majestic, even Mary Young's personal following in this city failed to bring a fair audience. John Barrymore is to join the cast of "The Yellow Jacket."

The Lake Forest Players of Chicago play two performances at the Toy theatre Friday and Saturday of this week. With six one-act plays. Included in the amateur cast is the Countess Glayca, a sister of Joseph Medill Patterson, the novelist. She is to appear in her brother's grim satire named "By-Products," which the censor frowned upon when a Chicago presentation was attempted. The other five playlets are "Mr. Sampson," originally in Scotch dialect, but which has been changed to New England's twang; "Mrs. Pat and the Law," a play of the tenements; by Mrs. Arthur Alda, who is directing the players; "Catherine Parr," by Maurice Baring; "The Bishop's Comedy," dramatized from the story of the same name by Mrs. Horace Martin, and "Tradition," by George Middleton.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—Louise Galloway & Co., well appreciated; William Sisto, good; Ward & Cullen, good; Miller & Lyle, funny; Baby Ann, well liked; Mile. Lorette & Bud, novel; Lo-ve & Wilbur, fine; Les Arados, good.
 APOLO (Fred E. Moore, mgr.; K. & E.).—House dark first three days due to enforced cancellation of "When Claudia Smiles," account illness of Blanche Ring. "Style" (Yiddish), 18; Billie Burke, in "The Land of Promise," premiere, 19-20.

Harry Brown, who has been managing the Nixon, leaves at the end of the week for Philadelphia to take charge of the new Nixon Colonial, the new venue in the Nixon chain. It will offer pop vaudeville, and is located in Germantown, on Main street, close to Chelton Avenue. Desmond Place, who has been treasurer of the Nixon here, accompanies Mr. Brown as assistant manager at the Colonial. Since the discontinuance of vaudeville at the Nixon, pictures have been shown, but with only varying success. Harry Brown, Jr., will take charge when his father leaves. Pictures will continue indefinitely, although it is reported the house may be closed until the spring, when vaudeville will again be tried.

Victor Freisinger, the proprietor of Old Vienna, has been seriously ill for the past month and has not been around lately during that time. It seems that he had an ulcerated tooth and further inflamed the inside of his mouth by biting it. His general condition not being the best, the two infections caused him much pain and he was moved to the Atlantic City Hospital two weeks ago. His condition did not improve and Saturday last he was taken to the Medico-Chi Hospital in Philadelphia. It is feared his jaw is infected and that an operation must be resorted to.

Holiday attractions appear to be in order.

FENNEL and TYSON

A Tip Top Boy WHO?

LENA TYSON

From over the Sea Wishes you all

A MERRY XMAS and HAPPY NEW YEAR



Just Finished 7 Months in London.

Few of the Halls we have played in London:

Palace for a run
 Coliseum, Tivoli, Victoria Palace, Holborn Empire

All of Moss, all of Stoll Houses

December WINTERGARTEN, BERLIN

Negotiations now Hot for Four Months in Folies Bergere, Paris.

STAGE WHITE

A Truly Wonderful Preparation for Whitening Hands, Arms and Neck

STAGE WHITE imparts to your skin a beautifully soft natural white that cannot be detected.

It is a necessary essential for stage and evening toilet.

If you are particular about your appearance you must use it. Please remember it will not rub off—nor will it injure the most delicate of fabrics. It is indispensable.

Put up in large tubes, 50 cents.

A 10-cent trial tube will convince you. Send for it. Stamps or coins acceptable.

Oriental Cream

Absolutely the Best for Removing Make-up.

A perfect cleansing cream that removes make-up, with wonderful rapidity. Leaves the skin soft and velvety.

Half pound can, - 25c.
 In collapsible tubes 25c.

Trial tubes that convince - 10c.
 Oriental Cream and Stage White.

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246 West 40th Street, New York City.

Ask Those Who Use It

EVA TANGUAY

SAYS

Merry Christmas

To you and you and you

Our business at the 44th Street Music Hall has not been wonderful, but it has been

**Bigger than any other vaudeville
theatre in New York**

For the past two weeks. So we are satisfied

We have been **retained** another week

JOHNNY FORD

SAYS

Boys, my wife is holding me over for another week

HONESTY IS THE BEST POLICY! FEATURES IDEAL

Make no Wild Promises or Claim
Supernatural Merits
BUT THEY DO OFFER

TWO HONEST FEATURES PER MONTH

Released the 5th and 25th of each month with
GIFTED ARTISTS, POWERFUL STORIES
APPEALING PAPER

Features Ideal Offer

A REAL CHRISTMAS PRESENT

"THE ACCURSED DRUG"

(In Three Parts)

Thursday, December 25th

WRITE! WIRE! 'PHONE!

FEATURES IDEAL

227 West 42nd Street, NEW YORK CITY



Merry
Xmas
and
Happy
New
Year
to all
my Friends

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BURT SHEPHERD



The Whip King

THIS WEEK (Dec. 15)

Jefferson and Hamilton
Theatres, New York

Now, you have seen them all, you must acknowledge that
"I AM STILL THE WHIP KING"

P. O'Malley Jennings AND Edna Dorman

Amusing THE OLD DEARS
on the S-C Tour

Personal Direction
CHRIS. O BROWN

JOHNNIE JESS

WISHES A MERRY CHRISTMAS

and

HAPPY NEW YEAR TO ALL

"THAT GOES FOR THE MEXICANS TOO"

40 MINUTES, AND 2000 FEET OF SCREAMING LAUGHTER IN THAT WONDERFUL

KEYSTONE COMEDY

"ZUZU, THE BAND LEADER"

TWO PARTS

MABLE NORMAND and FORD STERLING and a host of other KEYSTONE Stars will be seen in this comedy

BOOKING CAN BE SECURED
FROM ANY OFFICE OF THE

MUTUAL FILM CORP. 71 West 23rd St., N.Y.

Next week (Christmas) "Adele" is at the Apollo for the first three days. The last half of the week seeing "Sari," Henry W. Savage's new production with Mizzi Hajos. At the Savoy Gus Edwards and his revue head the bill. For New Year's week the Apollo has William Collier in "A Little Water on the Side" (all week). At the Savoy the show will be headlined by Valeska Suratt. From Dec. 25 until Jan. 4, Orieste Bessella and his band will be heard on the Steel Pier.

A sign of the times was voiced in "Commission Government," the municipal journal of this city, in its issue of last week. A forceful argument against the Sunday closing law was made with approximate figures of the loss sustained by the city through the enforcing of the law. Over a million dollars, it is estimated, has already been lost. The article called for concerted action on the part of the citizens to obtain a liberal Sunday here. This appeal coming as it does from the executive head of the city (Mayor William Riddle backs the journal) met with hearty endorsement of local merchants. The publication followed the action of a grand jury in Jersey City last week, which refused to indict 140 license holders, accused of Sunday selling. The grand jury in explaining its course, maintained that Sunday selling was not against popular wish.

Henry Smith (sometimes spelled Henri), of the Hotel Dunlop, has been reading all the magazines in the world, being confined to his room with an attack of pleurisy. Hank is improving.

Work was started Monday on the converting of the Tennessee avenue side of the street floor of the Almac (formerly Young's) into a rathskellar. \$20,000 is the estimated cost. Mack Lutz, the proprietor, plans to put in a cabaret along the lines followed by Broadway cafes.

The Million Dollar Pier devotes several nights each week to special dancing affairs, and although most of the cafes have put in dance floors, the pier gets almost every dancer in town.

Greetings to all

Martinez and Jefferson

IN VAUDEVILLE

Under Direction of FRANK Q. DOYLE

We've finished the Circuit
The S.-C. Time,
Just closed in December
As told in this rhyme.
Not always a riot!—
To please is the thing,
And this we accomplish—

Who?

Brierre and King

Direction Irving Cooper

HARRISON SISTERS Banjo Girls

The case of Louis Kuehnle, the most popular political figure in the history of Atlantic City, who was tried and convicted by an ill-considered jury (a special body selected at the suggestion of the court), and which attracted widespread interest, not only because of the man's activities, but through the unprecedented methods used to insure a conviction, was brought to a close last week, when he gave himself up to the Sheriff and motored

to Trenton to start serving one year's sentence. The general sympathy expressed at Mr. Kuehnle's plight was demonstrated in many ways and already petitions are being circulated for his pardon. When Arthur Deagan made reference to it at the Savoy Sunday night, big applause voiced his sentiments. Mr. Kuehnle seemed to be the most optimistic person regarding his sentence and when he was turned over to the warden, requested that he be shown no courtesy. Last week when

he arranged his affairs, he said that he did not think himself guilty of the charges, but that he would obey the law in every detail. He took his trial and conviction like the man he always proved to be. He was more than liberal in his charities and always ready to further the interests of Atlantic City. Louis Kuehnle was accused of being interested in the company that built the water main across the meadows two years ago, the contract being awarded while he was one of three on the board of water commissioners. It was shown at the trial that the company lost over \$54,000 on the work.

Joseph Abrams, the violinist at the Jackson, was married last week to Zella Coleman. Abrams has been with the Three White Khus for the past two years.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Fair show. Gene Mueller Trio, pretty opener; Wood Cowen, new; "The Naked Man," crude sketch, unworthy Richard Harding Davis. Presented ordinarily. Phillips & White, first honor; "Kid Kabaret," far short of "Song Revue"; McKay & Ardine, engaging; Belleclair Bros. standing still.

TULANE (T. C. Campbell, mgr.).—Robert Hillard in "The Argyle Case," ultra modern melodrama, with latest improved paraphernalia; doing well.

FRENCH O. H. (M. Affre, mgr.).—French Opera Co. in repertoire.

CRESCENT (T. C. Campbell, mgr.).—"Trail of the Lonesome Pine."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Stock Co., in "Escaped from Prison."

HIPPODROME (Lew Rose, mgr.).—California Frank's Wild West.

LAFAYETTE (H. C. Fourton, mgr.).—Magley & Bingham; Berry & Berry; Newport & Stirk.

Bob Zeno and Eva Mandell have announced their engagement.

Stock company at the Dauphine will be known as the Louis Dean Players. "The Charity Ball" ushers in the season.

Victor Lebeau's De Soto Cabaret offers Haldee Senter-Rowley's Band and a bill featured by Florence Kelly.

The French idea of the Tango is being instituted at the French opera house. The French version has a certain dash and spice with spice predominating.

An Eclair company is filming about.

"WE ARE SEVEN"

CHARLES DILLINGHAM'S COMPANIES RECORD RUNS IN THREE CITIES

BOSTON

COLONIAL THEATRE - NOW

**Montgomery and Stone
Elsie Janis**

In the Globe Theatre
Production of the Greatest Musical Comedy Success in Years

"The Lady of the Slipper"

Book by Anne Caldwell and Lawrence McCarthy;
Lyrics by James O'Dea. Music by Victor Herbert
Staged by R. H. Burnside.

CHICAGO

PRINCESS THEATRE - NOW

Doris Keane

As MME. CAVALLINI, in the Great Love Drama

"Romance"

By Edward Sheldon

One solid year to capacity audiences in New York and
now in its fourth month of equal success in Chicago.

NEW YORK

GARRICK THEATRE - NOW

Fannie Ward

In the Laughing Hit of the Season
"Madam President"

CHARLES DILLINGHAM'S GLOBE THEATRE Broadway at 46th St.
New York

Ann Swinburne

IN VICTOR HERBERT'S LATEST OPERA
"The Madcap Duchess"

Hawaiian Serenaders are living up to their
title at the Cosmopolitan.

Lillian Russell show opens at the Green-
wald Dec. 31.

ST. LOUIS

By O. R. CARSON and W. J. DILL.
OLYMPIC (Walter Sanford, mgr.).—Flake
O'Hara, in "In Old Dublin," handsome stage
setting, pleased.
SHUBERT (Melville Stoltz, mgr.).—"When
Love is Young," scored.
PRINCESS (H. R. Wallace, mgr.).—"The
Common Law," return engagement; business
good.

AMERICAN (Arthur Fishell, mgr.).—"My
Dream Girl," musical comedy, pleased.
STANDARD (Leo Reichenbach, mgr.).—
Watson Sisters, in "Morocco Bound," enter-
tained large gathering.

GAYETY (Chas. Walters, mgr.).—May How-
ard, warm applause from crowded house.
COLUMBIA (H. D. Buckley, mgr.).—Olga
Nethersole, in "Sapho," scored triumph; Olym-
pian Girls, artistic; Kelly & Pollock, good;
Helen Scholder, excellent; H. M. Zalle & Co.,
very good; Ruth Roy, hit; DeVine & Wil-
liams, scored; Manning, Moore & Armstrong,
well received.

EMPRESS (C. B. Holb, mgr.).—Banda Ro-
ma, headlined; Roehm's Athletic Girls, went
nicely; Great Howard, clever ventriloquist;
Bell Boy Trio, encores; Ed Howard & Co., very
good.

HIPPODROME (Frank Talbot, mgr.).—
Rush Ling Toy, headlined; Kennedy & Mac,
funny; Granville & Mack, pleased; West &
Boyd, laughter; Trainer & Clayton, fair; Alf
Ripon, applause; Enigmarelle, good; Carl
Dammann Troupe, clever; Orrin Davenport,
very clever.

GRAND (Harry R. Wallace, mgr.).—"Mr.
Green's Reception," side-splitting headliner;
Chas. Kenna, did well; Carson Bros., inter-
ested; Eddie Badger, entertained; Nichols &
Crois Sisters, encores; The Haskins, shadow-
graphs; The Levolas, clever cyclists.

CINCINNATI

By HARRY V. MARTIN.

LYRIC (M. T. Middleton, mgr.; Shuberts).
—"Fog O' My Heart," with Elsa Ryan; busi-
ness fair. Will hold over Christmas week.

GRAND (J. H. Havlin, mgr.; Theo. Ayl-
ward, mgr.; K. & E.).—Primrose & Dock-
stader's Minstrels. Poor house.

ORPHEUM (J. Herman Thuman, mgr.).—
Stock, "The World and His Wife."

WALNUT (Willis F. Jackson, mgr.; An-
derson & Ziegler).—Nice houses for "A Man's
Game."

GERMAN (Otto E. Schmid, mgr.).—Stock.
Manager Schmid made his first appearance
since "Madam X," Sunday night, in "Jugend-
freunde."

STANDARD (A. L. Reisenberger, mgr.).—
Burlesque stock, "The Tiger Lillies."

GAYETY (Lawrence Nelms, mgr.; Colum-
bia).—Billy Watson's "Beef Trust."

OLYMPIC (McMahon & Jackson, mgrs.;
Progressive).—Jean Bedini's "Mischief Mak-
ers."

HEUCK'S (James Day, mgr.; agent, R. J.
Gomes).—Don St. Clair; Paul & Azella; Daly
& Sherbrook; Craig & White; feature pictures.

**A Merry Xmas and A Happy New Year
To Everybody**

**KATE ELINORE
AND
SAM WILLIAMS**

Direction of

Messrs. LEE & J. J. SHUBERT and LEW FIELDS

**Gracie Emmett
and
Mrs. Murphy**

**Wish You All A Merry Christmas and
A Prosperous New Year**

"Monte Cristo," Sunday and Monday; "Last
Days of Pompeii," Tuesday and Wednesday.
EMPRESS (George F. Fish, mgr.; K. & E.).—
Staine's Comedy Circus opened; Edith Cliff-
ford, scream; Mack & Atkinson, amused;
Thomas Ripley & Mrs. Lewis McCord, in
"Everybody's Doing It," very good; Kara,
featured, excellent.

John H. Havlin, owner and manager of
the Grand Opera House, has purchased for
\$14,000 a winter residence at Miami, Fla.
Havlin is spending this winter at Miami.

Morris Jones, booking agent for R. J.
Gomes, has sent to Governor Baldwin of Con-

necticut a petition, signed by 100 small-time
vaudevilleans asking mercy for Mrs. Beale
Wakefield, convicted of complicity in the
murder of her husband.

Yeggmen blew the safe in Sullivan & Con-
sidine's Empress a few nights ago, but got
nothing. The receipts had been sent to the
bank by special messenger.

PITTSBURGH

GRAND (Harry Davis, mgr.; agent, U. B.
O.).—Claude Gillingwater & Co., "Wives of the
Rich," did well; Mme. Olga Petrova, pleased;
The Big City Four, very good; Lasky's "Art
Models," fine; Hal & Francis, scored; Gormley
& Caffery, clever; Cameron & O'Connor, good;
The Vivians, good.

HARRIS (C. R. Buckhelt, mgr.; agent, U.
B. O.).—"The Vegetable Garden," laughable;
Mr. & Mrs. Elwyn, "Suppressing the Press,"
well received; Frank Howard, fine; The Tem-
ple Quartet, pleased; Morrells Bros., very
good; Grace Sisters, did well; Sadie Fondelier,
clever.

SHERIDAN SQUARE (J. F. Tooker, mgr.;
agent, U. B. O.).—Jewell's Manikins, clever;
Hong Fong, scored; DeCosa Troupe, clever;
Julia Nash & Co., "Her First Case," fine;
Bernard & Harila, good; Adams & Schaefer &
Co., "After the Wedding," laughable; The
Tambo Duo, pleased.

EMPIRE (A. A. McTighe, mgr.; agent, L.
C. McLaughlin).—15-17, Broe & Maxim, very
good; The Four Everetts, scored; Barr & Dora,
clever; Fred Colwell, pleased. 18-20, Lillian
Price & Harmony Boys; Musical Barham;
Goot & Seguin; Horton & Co.; James Daron.

ROWLAND (P. B. Jones, mgr.; agent, Sun).
—15-17, Wray & Wray, good; Ed. Malle, fair;
Fred Hagen & Co., fine; Carroll & Christian,
hit; Amanda & Sidona, pleased. 18-20, Three
Malverns; Wright & Rich; Vissochi Bros.;
Wm. Browning.

ALVIN (J. P. Reynolds, mgr.; Shuberts).—
Emma Trentini, "The Firefly," 22, "The
Honeymoon Express."

NIXON (Thos. Kirk, mgr.; K. & E.).—
Mme. Lipzin and Yiddish Players. 22, "Nearly
Married."

DUQUESNE (Harry Davis, mgr.; Stock).—
"St. Elmo," 22, "A Country Mouse."

PITT (W. McVicker, mgr.).—Stock, "Ca-
mille," 22, "The Concert."

LYCEUM (L. Wilson, mgr.; S. & H.).—
"Quo Vadis," pictures. 22, "One Day."

GAYETY (Henry Kurtzman, mgr.; Eastern).
—"Golden Crook," 22, "Roseland Girls."

VICTORIA (Geo. Schaffer, mgr.; Progress-
ive).—"Progressive Girls."

Three picture reels were stolen from a rail-
road car, Sunday. The overcoat of Matthew
Purcell, an actor at the Grand, was also taken.

Eddie Borden and Irene Shannon got in late
at Keith's during the Sunday matinee. They
lost their place on the bill, but went on after
the acrobatic act, on a bare stage. The
audience, scenting a novel situation, came
back after the acrobats had finished, and while
Borden and Shannon were coaching the or-
chestra. The rehearsal was a big hit.

George Tyler, of Liebler and Co., spent a few
hours in this city, where he formerly worked
as a newspaperman, last week. Tyler's trip
west was to take the body of his father back
to Chillicothe, O., for burial.

Oscar Figman, brother of Max, joined "The
Firefly" in Cincinnati, and has the leading
comedy role. Marie Blain, who understudied
for Emma Trentini for the first time at a
matinee, will get that job regularly. She is a
protégé of Trentini's.

MILWAUKEE

By P. G. MORGAN.

MAJESTIC (James A. Higler, Orph.).—"The Night of the Air"
Damerei and Co., headline a romps away with easy box number with Leolo Lugs.

as in the

HARRISON
THE GIRL NEW YORK CITY

KINEMACOLOR
MERRY
CHRISTMAS

Merry Christmas and
Happy New Year

SADIE SHERMAN

EUGENE

WILLIE

HOWARD <sup>A
N
D</sup> HOWARD

Wish You All A Merry Xmas and Happy New Year

Management, Messrs. SHUBERT

COLUMBIA AMUSEMENT COMPANY

Exclusively Playing

HIGH-CLASS BURLESQUE IN AMERICA

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Messrs. ZIEGFELD, KLAU & ERLANGER

DANIEL FROHMAN Presents
THE NOTED CHARACTER ACTRESS

CECILIA LOFTUS

In the Famous Romantic Drama

"A LADY OF QUALITY"

By
Frances Hodgson Burnett

(Published by Chas. Scribner's Sons)

IN MOTION PICTURES

An idyllic blending of the romance, beauty and daring of the days of knighthood, a brilliant reproduction of the warmth and color of a picturesque period. Cecilia Loftus, the international stage favorite, in the role of Clorinda, renders a superb characterization and suggests the tragic nobility of the fascinating heroine with a delicate strength, appealing, majestic and impressive.

Released in Five Reels JANUARY 1st, 1914 on the "Famous Feature Program"

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213-227 W. 26th St.

N. Y. CITY

WALTER G. WEST and **HAZEL BOYD**

This Week, HIPPODROME, St. Louis

DIRECTION OF:

HUSTLING JACK FOX

A Merry Christmas
and
Happy New Year

Fields and Allen "The German and His Valet"
"Fay Foster" Show

Merry Christmas and
Happy New Year
is extended to you by

JOE OPPENHEIM "Fay Foster"
Show

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FROM

THE PROGRESSIVE CIRCUIT INC.

F. W. STAIR, Pres.

Presenting Clean and High-Class Burlesque to Ladies and Gentlemen in Up-to-date Theatres in the United States and Canada

EXECUTIVE OFFICES - - - 1510-11 TIMES BUILDING - - - NEW YORK CITY



This trademark is being made famous through a tremendous national advertising campaign. Are you getting your share of the business it is pulling?

Making Patrons For Your Theatre

The tremendous sums of money now being spent to advertise MUTUAL MOVIES will bring the biggest audiences in your vicinity to the theatre exhibiting MUTUAL MOVIES.

Do you want these big audiences in your theatre or do you want them to go to the theatre across the street?

If you want to swell your box office receipts, get the MUTUAL service in your theatre quickly, and then hook up with the MUTUAL advertising by displaying the MUTUAL SOLAR LIGHT in front of your box office and by using all the other forms of advertising we give you, so that the advertising we do becomes the advertising of your own theatre.

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COHAN & HARRIS PRODUCTIONS

George M. Cohan and his own company in the wholesome American play "Broadway Jones"

George M. Cohan's mystery farce "Seven Keys to Baldpate"

From the story by EARL DERR BIGGERS
ASTOR THEATRE, NEW YORK

Raymond Hitchcock In the musical comedy "The Beauty Shop"

Book and lyrics by CHANNING POLLOCK and RENNOLD WOLF
Music by CHARLES J. GEBEST

"Nearly Married" The funniest farce in all the world
By EDGAR SELWYN

"Stop Thief" A farce full of laughs, thrills and surprises
By CARLYLE MOORE

IN PREPARATION

A SATIRICAL FARCE

"It Pays to Advertise" By ROI COOPER MEGRUE
and WALTER HACKETT

A DRAMA

"The House of Glass" By MAX MARCIN

A COMEDY DRAMA

"Back Home" By BAYARD VELLER
and IRVIN COBB

A FARCE

"Money Mania" By MAX MARCIN

A COMEDY

"Something for Nothing" By PORTER EMERSON BROWNE

"The Three Ring Bride" A Musical Comedy by WINCHELL
SMITH and JOHN GOLDEN

E T C.

HOLIDAY GREETINGS

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favorite uses "The Merry Widow" waits after several encores and stirs up considerable enthusiasm with the old favorite. Charles Wright, playing the baron, comes in for not a little appreciation. The act held the "F" spot. Williams, Thompson & Copeland, outside of the fun in the big act, took care of the comedy with "The Burglars' Union," and went big. Kartell opened with a real wire act that went unusually good. Dena Caryll made a fair impression with her songs, and William Friend and Amy Lesser in "The Butler and the Maid," had nothing to complain of. Winslow & Duffy, in a roller skating turn, preceded the closing pictures to good advantage after Elso Ruegger, cellist, had entertained. CRYSTAL (William Gray, mgr.; agent, T. B. C.).—Hal Davis & Co., headline, well received; Miller, Packer & Sola, good; Russell & Church, score easily; Eugene Trio, entertaining. EMPRESS (William Raynor, mgr.; agent, S. C.).—McMahon & Chapel, easy winner; Riding Connors, excellent; Spissel Bros. & Mack, good; Rose Tiffany & Co., fair; Gladys Wilbur, fine.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Stanley & Conover, immense in feature position, with good dancing; Rosa & Farrell, fine; McGrath & Yeoman, excellent; Reno & Avora, please; Jack Polk, fair. DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Charlotte Walker, in "Trail of the Lonesome Pine," first half week, to good busi-

ness; "The Blindness of Virtue," last half, followed by Julian Eltinge, in "The Fascinating Widow." SHUBERT (C. C. Newton, mgr.).—Shubert Theatre Stock Co., in "The Divorce Question," Good business. "Brewster's Millions" next. FASST (Ludwig Kreiss, mgr.).—Fasst German Stock Co., in "Wenn Frauen Schweigen," with "Der Raub der Sabinerinnen," to follow. GAYETY (J. W. Whitehead, mgr.).—"Tad Girls" Co.

MINNEAPOLIS

By C. W. MILES.

METROPOLITAN (L. N. Scott, mgr.).—14-17, "Last Days of Pompeii"; 18-20, Julian Eltinge in "The Fascinating Widow"; Sunday, Dec. 21, "Quo Vadis," pictures. Week 14, Fiske O'Hara. SHUBERT (A. G. Bainbridge, Jr., mgr.).—Week 14, stock company in "Brewster's Millions." ORPHEUM (G. A. Raymond, mgr.).—WIL-

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BRONX
By CHAS. ELDOT MESSLER.
METROPOLIS.—Picture "The Inside of the White Slave Traffic." Next week, return of Rowden Hall Traffic Co.
BRONX O. H. (Richard Madden, mgr.).—"The Old Homestead." Next week, "Mutt and Jeff."
TREMONT GARDEN.—Cabaret.
CECIL SPOONER'S.—Continues "House of Bondage."
GARDEN.—Feature films.
ROYAL.—"Baby Mine." Next week, "Excuse Me."
PROSPECT.—Pictures.
TREMONT.—"The Lure of New York."
MINER'S.—"Rosie Posy Girl."
CROTONA.—Vaudeville.
KEITH'S BRONX (H. Bailey, mgr.).—Joan Lasky's "Clown Land"; Rice & Cohen; Vanderbilt & Moore; Bert Errol, "Some Gals"; Doris Wilson & Co.; Fred Eugene; Mignon; Rayno's Dogs; Jack Devereau & Co.; Hanlon & Clifton; Wilbur Sweatman & Bill Bingham.
NATIONAL (H. Loew, mgr.).—Vaudeville.
BOULEVARD.—Vaudeville.

ATLANTA
By E. H. McCRAW.
FORSYTH (Hugh Cardosa, mgr.; agent, U. B. O.).—Edwin Stevens & Co., featured; Florence Tempest; Carl Eugene Troupe; Nell McKinley; Anita Dial's Monks; Kaufman Bros.; Johnson, Horton & Johnson.
ATLANTA (Homer George, mgr.).—"Girl of My Dreams," 18-30; "The Quaker Girl," with Victor Morley, to follow.
LYRIC (Jake Wells, mgr.).—Emma Bunting in "The Girl From Out Tonder," record business; "Happy Hooligan," week 13.
BIJOU (Jake Wells, mgr.).—Jewell Kelley Players, "The Denver Express."
COLUMBIA (Frank Hammond, mgr.).—Burlesque and vaudeville.
DUTCH MILL (B. Tassell, mgr.).—Burlesque and vaudeville.
AUDITORIUM.—Elery's Band, playing to good houses, under auspices Atlanta Music Festival Association.
BONITA.—Andrews & Thompson; Al Nuttle; Louise Bellah; Ward Trio; pictures.
Emma Bunting, always an Atlanta favorite, is playing to big houses at the Lyric. She goes from here to Memphis to open a stock engagement.

Lolita Robertson of "Fine Feathers," was unable on account of illness to appear during the Atlanta engagement, and her place was ably filled by Florence Rockwell.

Max Figman, of "Fine Feathers," was severely burned about the face when an oil lamp in his dressing room at the Atlanta theatre exploded. He went on, despite his injuries and later sought a doctor.

The La Monte Musical Comedy Co. apparently is stranded at Pensacola, Fla., as the result of the manager of the house it was playing cancelling its contract after one performance. He also attached the baggage for fares advanced to bring the troupe from Tampa.

W. P. Moncrief and Nellie Wood of the C. W. Parks Dramatic Co., were wounded last week at West Point, Ga., when a stage helper handed the villain, Jack Morgan, a loaded pistol, instead of one filled with blanks.

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The Pictorium, a new playhouse in the Bronx located on East 180th street, is a little beauty. The seating capacity is a little over 400, but it is built according to the new proposed law of 35-inch space between seats.

The new H. & S. theatre on West 155th street, opened Monday. The seating capacity is over 1,000.

BUFFALO

By E. F. THAYER.

TECK (John R. O'Neil, mgr.; Shubarts).—"The Honeymoon Express," a dazzling spectacle that filled the play house to the doors 22-24, Evelyn Thaw, six performances; 25-27, return engagement of "Within the Law," two matinees.

SHERRA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Two Tom Boys, capable; Eva Shirley, good; Mrs. Gene Hughes & Co., bright; Harry B. Lester, jovial; "The House-Warmer," excellent; Lillian Shaw, fine; Kitamura Troupe, spectacular.

STAR (P. C. Cornell, mgr.; K. & E.).—"Milestones," return engagement enthusiastically received by our best people. 18-19, S. Morris's Yiddish stock in "The Girl of the West" and the "Sacrifice of Isaac." 21, David Wardfield.

LYRIC (H. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Thomas & Wright, satisfied; Minnie Harrison, acceptable; Margaret Norman & Co., has merit; Jack Atkins, many laughs; Conservatory Players, "Mary's Trick," enjoyable; Golden & Hughes, scored; Tinkham, thrilling.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Confession," here again capably presented draws well. 22, "Little Lost Sister."

FILLMORE (Geo. Rosing, mgr.).—Return engagement of the Boyd & Holland Musical Comedy Co., big business.

GARDEN (W. F. Graham, mgr.; Progressive).—"Rector Girl," presented the breeziest kind of a musical satire to a big audience. FLAZA (Blothin, Michaels & Rosing, mgrs.; agents, McMahon & Dee; rehearsal Mon. 6).—Johnson Bros. & Johnston; Marion Beauchair; The Kitties; Billy West, show and business good.

LAFAYETTE (C. M. Bagg, mgr.; Columbia). Ben Welch draw capacity.

CASINO (Rudersbach Bros., mgrs.; agents, McMahon & Dee; rehearsal Mon. and Thurs. 6).—Stuart & LaFamme, clever; Milo Sisters, excellent; to satisfactory business.

ACADEMY (C. E. Schlesinger, mgr.; agent, Loew; rehearsal Mon. 10).—Floyd Mack, worth watching; Carlyle & Roma, artistic; Anderson & Goines, hit; Three Madcaps, went well; E. McDonald, amused; Tedico Mon. 6).—Mr. & Mrs. Sidney Reynolds, well received; The Jaounetta, held interest.

ORIOLE (John Neff, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Shear Bros. Minstrels, 12-20.

AMHERST (Sol. Sverdlhoff, mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Beth Campau, pleased; Ralph Asklund, hit; Jack Lemloine, good; business reasonable.

Larry Boyd and Billy Holland dissolved partnership at the close of their engagement Saturday night at the Fillmore theatre. Holland is going to continue in tabloid musical comedy with Billy West. While Larry Boyd and George E. Sangster have formed partnership and have arranged a miniature minstrel show booked over the Loew circuit. The Gaiety opens Jan. 5 designed by W. H. McElfatrick, built by the Fuller Construction Co.

CLEVELAND

By WALTER D. HOLCOMB.

MILES (Frank Rayman, mgr.).—The Great Carter, magician, headlines; Menlo Moore's "Sorority Days," feature; Pat Strongberg, local, big hit. The Woods-Ralton Trio, musicians; Ernest A. Rackett, well received.

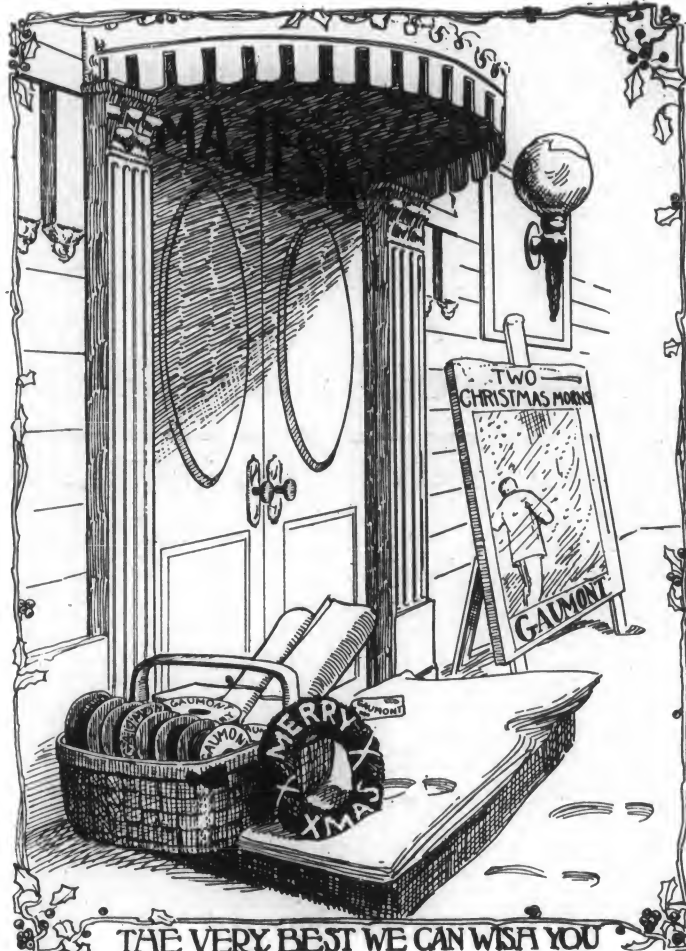
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Merry Christmas
and Happy New Year

Bert

Jimmy

Savoy and Brennan



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PRISCILLA (Proctor E. Seas, mgr.).—Frank Carmen, good opener; Ben & Hazel Mann, good; Horst Buies & Co., "The King of Crackmen," very well received; Vance & Vance, pleased; The Boys & Girls of Avenue B, headlined; "The Four Twins," featured. EMPIRE (Geo. A. Chenet, mgr.).—"Dolly Dimple Girl," featuring George E. Scanlon and Mark Adams.

STAR (Drew & Campbell, mgrs.).—Jos. K. Watson and Will H. Cohan, with "The Happy Widow."

COLONIAL (R. H. McLaughlin, mgr.).—"Traffic in Souls," for 11 days. Business is very good.

PROSPECT (J. W. Lyons, mgr.).—"The Little Rebel."

CLEVELAND.—Holden Stock Co., "The Fool."

DUCHES.—Stock Co. taking a two weeks' vacation. Moving pictures are shown.

OPERA HOUSE (Geo. A. Gardner, mgr.).—Dark first half. Last half, Mrs. Kenny Lipzin and Yiddish Co.

GORDON SQUARE (De Roschea, mgr.).—The Metropolitan Cabaret Review.

DETROIT

By JACOB SMITH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Doolin & McCool, hit; Burley & Burley, good; Six Kirksmith Sisters, classy; Minnie Allen, somewhat different; Violinsky, big hit; Harvey & DeVora Trio, fine dancers; Howard's Animals, good; Hoy's Minstrels, very good, deserved better position on the bill.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—Keough & Nelson, good sketch; Pearl Whiteside & Picks, very good; Sullivan & Mason, well liked; Vera De

Bassini, pleased; Burt Melburn, a few laughs; Dollar Troupe, good.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Joseph R. Kettler & Co., big laughs; Three Kelds, very good; Leslie Thurston, pleased; Sterling & Chapman, very good; Lora Trio, excellent; Os Ko No, good; Reynolds & Drake, good; Everett & Harvey, good.

COLUMBIA (Eddie Murphy, mgr.; agent, Sun).—Keene, the Juggler, fair; Tee-Kay & Bonnie, good; Bower & Bower, classy; Moore Hurricane Deck, big hit; Russell & Hill, entertaining; Reigler & Co., good; George Wilson, immense hit; Tiny Muggins, clever animal.

WASHINGTON (Frank Witbeck, mgr.).—Washington Players in "The Eternal Mystery" and "Don."

DETROIT (Harry Parent, mgr.).—Stratford-Up-on-Avon Players. Poor business all week.

GARRICK (Richard H. Lawrence, mgr.).—"A Modern Girl," poor business.

LYCEUM (A. R. Warner, mgr.).—"One Woman's Life."

GAYETY (William Roche, mgr.).—Broadway Girls, with George P. Murphy.

CADILLAC (Sam Levy, mgr.).—"Parisian Beauties."

AVENUE (Frank Drew, mgr.).—Holden Players in "Dr. Jekyll and Mr. Hyde."

LIBERTY (Howard O. Pierce, mgr.).—"Leah Kleschna," feature film. Big business.

Richard Lawrence, manager Garrick theatre, who has been seriously ill, is improved and contemplates going to French Lick.

INDIANAPOLIS

By C. J. CALLAHAN.
SHUBERT-MURAT (W. E. Miek, mgr.).—"From the Manger to the Cross," photo-play, benefit of Christ Child Society.

ENGLISH'S (A. F. Miller, mgr.; K. & E.).—15-17, "Oh, Oh, Delphine."

LYCEUM (Phil Brown, mgr.).—"The Round Up."

GAYETY (Geo. H. Miller, mgr.).—Blanche Bryan & Morris Streeter, stock.

FAMILY (C. Harmon, mgr.).—Gus Rapier Musical Comedy Co., capacity.

LYRIC (H. K. Burton, mgr.; agent, S.C.).—Robt. E. O'Connor & Co., excellent; Clark & Ward, very good; Murray Bennett, well received; Dennis Bros., good; Pierce & Rooley, scored; Roscoe Midgels, hit, big here always.

COLONIAL.—The Cranes; Lavine & Corbett, The Girl in the Golden Frame.

COLUMBIA (Geo. H. Miller, mgr.; Columbia).—Pat White and "The Big Jubilee," business fair.

MAJESTIC (J. E. Sullivan, mgr.; Progressive).—"The Mirth Makers," business good.

NEWARK N. J.

By JOE O'BRYAN.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Adele Ritchie, pronounced vocal hit; Laaky's "The Girl in the Barracks," with Myles McCarthy & Co., pleasing; Tom Nara & Co., big here always; Van & Schenck, great; Jed & Ethel Dooley, success; Jack Boice, made good; Grace De Mar, another hit; Jack & Mabel Price, good dancers; Hugotson & Browner, clever; Herbert's Dogs, well trained; Lassie & Roland, novelty act.

LYRIC (Proctor's).—La Verne & Allen, classy bit; Bicknell & Gilney, funny; Morgan Chester & Co., capable sketchists; The Four Valentines, good; "Mittie," novel; Boudin, juggles well; Ascott & Eddie, hit.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—"The Girl and the Vase," nice talk, capably handled; Howard & White in "Billy's Awakening," laughable; "The Mud Town Minstrels," comedy hit; Von Dill, fine musician.

The Three Newmanns, circy well; Bush & Shapiro, good.

KEENEY'S (Ray Owens, mgr.; agent, Shea).—Lorraine & Martin, comedy turn; Alice Hanson, scream; Joe Maxwell's Players in "Spiegel's Daughter's Beau," laughmaker; Enrico, musical treat; The Gasch Sisters, excellent gymnasts; Spiegel & Dunn, b. f., humorous; Jeter & Roger, pleased; Earl & Bartlett, hearty welcome.

ODEON (Charles Pope, mgr.; agent, U. B. O.).—Murray Livingston & Co., in "The American Idea," made good; J. W. Cooper, out of the ordinary comedian; Booth & Vailars, classy comedienne; Lynch & Dyer, funny; Johnson & Evans & The Palace Girls, good.

MINER'S (Tom Miner, mgr.).—"The Beauty Parade," causes a parade to the box office.

NEWARK (George Robbins, mgr.).—"The Inside of the White Slave Traffic," drawing big crowds. The police O. K.'ed the film Monday.

SHUBERT (Lee Ottelengul, mgr.).—Emil Hoffmann's offerings of "Carmen," "Hansel and Gretel," and "Parsifal," warmly received.

ORPHEUS (Arthur McHugh, mgr.).—The Brownell-Stork Co., "Life's Shop Window," big business.

Harry B. Roach, formerly with the Payton Stock Co., is with a stock company at Baltimore.

Arthur Jarrett and Sam K. Fried, late of the Payton forces, are with the Birch & Blas Stock Co., New Britain, Conn., the former as leads and the latter as stage director.

W. Drake Smith of this city has had assigned to him a comedy part in "The Furry." Mr. Smith until lately acted as understudy to Ray Atwell in the Hammerstein production.

PORTLAND, ORE.

By F. D. RICHARDSON.

ORPHEUS (Frank Coffmerry, mgr.; agent direct).—Week 8, Hanlon & Hanlon, did well in the opening app. Lorna & Toots Found good; Corbitt & Gillette, pleased; Billy E. Van & Beaumont Sisters, scored heavily; Sophie Barnard, hit; Lou Anger, good.

HEILIG (W. T. Pangle, mgr.).—Anna Hall Vandeville Co., 7-9, to big business. Julius Elling, 10-12.

BAKER Geo. L. Baker, mgr.).—Baker Players in "Madam X," to good business.

LYRIC (Dan Flood, mgr.).—Keating & Flood Burlesque Co. in "At the Beach," good business.

FANTAGIES (J. Johnson, mgr.; agent, direct).—"In and Out," with Walter S. How and Edna Northlane, feature; Captain Pickard's Seal, interesting; Leslie & Sol Bern good; Hurler & Galt, pleased; Blanche Gordon, fair; White Duo, applause; pictures.

EMPRESS (H. W. Pierong, mgr.; S.C.).—"Happiness," feature; Bruce Duffet & Co. scored; Mayo & Altman, hit; Brooks & Harris good; Livingston Trio, pleased; pictures.

SARANAC LAKE N. Y.

By JOSE T. WEDERHOLT.

COLONIAL (J. H. Farrington, mgr.; agent, Plummer).—15-17, The Zensel Twins; last

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Harrison Sisters

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MERRY CHRISTMAS AND
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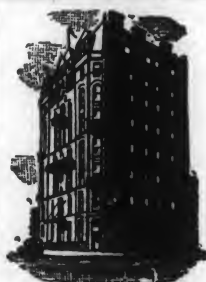
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pictures. 18-20, Gourley & Keenan, comedy novelty duo and pictures.

PONTIAC (Charles O'Brien, mgr.; agent, Delaney, U. B. O.), 11-12, "Romaine," violinist; Joe Bernard, and Hazel Harrington, funny playlet; 3 reels Kinemacolor; change of pictures thrice weekly.

Vogel's Minstrels played the Colonial Dec. 5 to a packed house.

Billy Gaston, who is resting here, is gaining rapidly. Billy expects to be back on the stage soon.

SEATTLE, WASH.

By H. L. STAY.

ORPHEUM.—Horace Goldin & Co., Muller

& Stanley; Frederick Allen & Co.; The Boudini Brothers; Schriner & Richards; Tryon's Dogs.

EMPRESS.—Six Diving Nymphs; Dave Ferguson; Mr. & Mrs. Perkins Fisher; Three Musketeers; Price & Price.

PANTAGES.—Berger's Eight Dancing Madcaps; The Alpha Sextet; Rena Arnold; La France & McNab; The Aerial Lafayette; Dorothy Lyons & Co.

MOORE (Ben Ketchum, mgr.).—10, "Bought and Paid For," good business.

METROPOLITAN (Geo. J. Mackenzie, mgr.; K. & E.).—Monday, dark; Tuesday, Schubert Club concert; Wednesday, Philharmonic Orchestra concert; Thursday to Saturday, "The Pink Lady."

SEATTLE (Frank Rich, mgr.).—Stock Co., in "The College Widow."

TIVOLI (L. Keating, mgr.).—Stock Co., in "Mrs. Temple's Telegram."

GRAND.—Three pop acts and pictures.

SPOKANE, WASH.

By JAMES E. ROYCE.

AMERICAN (Sig Hart, mgr.; agent, T. J. Noonan).—Pictures.

AUDITORIUM.—Dark.

SPOKANE (Charles York, mgr.; agent, N. W. T. A.).—8-10, "The Tik Tok Man of Oz," nice business; 12-14, "The Bird of Paradise; 15-17, Otis Skinner in "Kismet"; 18-19, Anna Held show.

ORPHEUM (Joseph Muller, mgr.; agent, direct).—Week 7, Horace Goldin, well received; Tryon's Dogs, pleased; Schriner & Richards, small impression; Boudini Brothers, real musicians; Mr. & Mrs. Frederick Allen, comedy hit; Muller & Stanley, raised the roof.

EMPRESS (George Blakeslee, mgr.; agent, S-C.).—Week 7, Six Diving Nymphs, better than most; Price & Price, good; Mr. & Mrs. Perkins Fisher, amused; Dave Ferguson, accepted; Three Musketeers, burlesque, won.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 7, Eight Berlin Madcaps, honors; LaFrance & McNab, hilarious; Alpha Sextet, above average; Dorothy Lyons & Co., ordinary; Aerial Lafayette, nice turn; Rena Arnold, a hit.

Ruth Fisher and Marie Lamb, cashiers at the Lyric picture theatre, were discharged by Manager A. R. Patton, who declared they had conspired with the doorkeeper to defraud the theatre by admitting patrons who had paid admission, without giving them tickets. The girls brought suit for back wages and won.

The American theatre, temporarily playing pictures, has fitted up a big playroom where children may be left while women attend the matinee. It also has opened a free tea room.

Players of the Selwyn & Co. "Within the Law" troupe, playing one-night stands in this state, were notified in Walla Walla that hereafter the company treasurer will deduct one per cent. for income tax from each of them making \$60 weekly or over.

The Spokane theatre, which has been playing the N. W. T. A. road shows since the Auditorium fire, will resume its former program of pictures and vaudeville, Dec. 31, with Sam W. B. Cohn again in charge. The acts will be furnished by the Fisher agency of Seattle and films will be Mutual. The date for reopening the Auditorium has not been announced.

ST. PAUL

By C. J. BENHAM.

ORPHEUM.—Blanche Walsh & Co., well received; Louis Hardt, well liked; W. S. Dickinson, hit; Jeanette Franziska, good; Lane & O'Donnell; Delmore & Light, very pleasing; Three Juggling Millers, good.

EMPRESS (Gus S. Greening, mgr.).—Chas. B. Lawler & Daughters, applause; 7 Adas Family, clever; Hugo Lutgens of St. Paul, "Swedish" character, well received; Rich & Lenore, good; Earl Girdleier has a good animal act; pictures close.

NEW PRINCESS.—7 Montrose Troupe; Dudley & Parsons, Kelcey, Conboy & Co.; Permaine.

GAILETY.—Wm. J. Dyer & Co.; Emmett Bros.; Kesterson Bros.; Lander & Klacaden.

GRAND.—Gus Fay & the "Gaiety Girls," capacity house.

SHUBERT.—Huntington stock in "The Wolf." Next week, "Quincy Adams Sawyer."

TORONTO

By HARTLEY.

ROYAL ALEXANDRA (L. Solman, mgr.).—"The Glad Eye," 12, "Omar."

LOEW'S YONGE ST. (Charles E. Sowards, mgr.; agent, Loew).—Formally opened 15 to capacity house. Fine bill, Ryan & Richfield; Frank B. Stafford & Co.; Frank Morrell; Levering Troupe; Badie Ott; Knowles & White; O'Boyle, Cecile Eldred & Carr.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Jesse Lasky's "Read Heads," with James B. Carson; McDavitt, Kelly & Lucy; Market Sisters; Kimberly & Mohr; Frederica Siemons; Lynch & Zeller; Brice & Gonne.

PRINCESS (O. B. Sheppard, mgr.).—George Arline in "Diarail," 22, "Milestones."

GRAND (A. J. Small, mgr.).—"The Inner Shrine," 22, "Freckles."

GAIETY (T. R. Henry, mgr.; Columbia).—"Queens of Paris," 22, "Broadway Girls."

STAR (Dan F. Pierce, mgr.; Progressive).—Eva Mull's Beauty Show, 22, "Parisian Beauties."

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BEAVER (W. L. Joy, mgr.; agent, McMahon & Deel).—Ludham & Leberan; Bush Devere Tine; Charles Sanders, 1st half; Musical Sparks; Billy Felton, 2d half.

PARK (S. M. Birck, mgr.; agent, McMahon & Deel).—Sam & Rita Kelly; Al Derby; Milo Sisters; Spike McAdams, 1st half; De Richard's Dogs; Babe Butler; The Queens; Geo Whalen, 2d half.

WINNIPEG

Week of Dec. 18.

WALKER (C. P. Walker, mgr.).—16-20, dark; 22-27, "Ready Money."

WINNIPEG (W. B. Lawrence, mgr.).—Stock, Permanent Players, 5-20, "Baby Mine"; 22-27, "His Last Dollar."

ORPHEUM (E. J. Sullivan, mgr.; Orpheum Circuit).—Eddie Leonard; Willa Holt Wakefield; Dr. Carl Herman; Claude & Fannie Usher; Goleman's European Novelty; McCormack & Irwin; Nelson & Nelson.

EMPRESS (J. R. Bronson, mgr.; S-C.).—"A Day at the Circus"; Ned Nestor; Bess Delberg; Four Laddella Comiques; John R. Gordon & Co., "In Love."

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Liner & Creams, all colors	10
Youthful Tint Stage Powders, 50 shades, 1/2 lb. cans	40
Scrub Blending Powders, 6 shades, 1/4 lb. cans	25
Cold Cream, 1 lb. & 1/2 lb. cans	75-80
Scrub Cold Cream, 1 lb. & 1/2 lb. cans	50-55
Royal Eye Brow Pencils, nickel slide tube, 6 colors	15
Eye Brow Pencils, Aluminum Tubes, 6 shades	10
Youthful Tint Liquid, all colors (Liquid make-up), bottles	40
Youthful Tint Liquid, all colors (Liquid make-up), 8-oz. cans	65
Exuvia Paste, in jars, all colors (Amamel make-up)	30
Spirit Gum with Brush	30-35
Mascara (Water Paint) without brush, 8 colors	25
Mascara, with Brush & Mirror, 8 colors	25
Burnt Cork, 3, 8 & 16 oz. cans	1.25-75-50
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Indianola Paste (Indian make-up)	25
Clown White	20
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Rose Tint Grease Rouge	25
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Next Week (December 22)

(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
Adler & Arline Apollo Nurmberg Austria
Adonis, care Marinelli Berlin
Adair & Hickey Majestic Houston
Adas Troupe Empress Winnipeg
Aldro & Mitchell Empress Tacoma
Allegro Pantages Seattle
Alpha 6 Pantages Vancouver B C
Ambrose Mary 146 W 82d St N Y C
American Comedy 4 Babcock Billings
Anthony & Rose Gaiety San Francisco
Archer & Ingersoll Pantages Los Angeles
Aug Edna Empress Los Angeles
Austin & Keene Lyric Dickinson N D

B

Bards Four Variety N Y
Barnes & Crawford Variety N Y
Berger Edgar White Rats N Y
Berliner Vera 524 Ridge Ave Chicago
Big Jim F Bernstein 1482 Bway N Y C
Bimbos The Variety N Y
Bowers Walters & Crooker Her Majesty's
Melbourne Aus
Brucks Seven 104 E 14th Tausig N Y
Braham Nat Variety N Y
Bresson & Baldwin Variety N Y
Bruce & Calvert Liberty Girls B R
Byron & Langdon 174 E 71st St N Y C

C

Cates Novelty 1334 6th St Philadelphia
Charlotte 24 314 Livingston St Bklyn N Y
Co Dora 9 Riverside Ave Newark
Clarke & Bergman 121 George St Brooklyn
Cross & Josephine
Crouch & Welch Variety N Y
Cannon Sisters Third Time Orpheum Circuit

D

Dancing Mura Empress Los Angeles
D'Arville Jeanette Montreal Indef
Davis Josephine Variety London
Devine & Williams Orpheum Memphis
Dingle & Emeralds Marinelli 1493 Bway N Y
Dennis Bros Empress Chicago
Derkin's Circus Empress Denver
Dorr Mary Empress Portland
Drey & Chas & Co Empress Seattle
Dwyer & Dwyer Pantages Edmonton
Dunedin Troupe Empress Salt Lake
Dupille Ernest Empress Tacoma

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Eltinge Nellie Co Proctor's Newark
Emersons 3 Empress Sacramento
Emmett Grace Maple Crest North Foxboro
Empire Comedy 4 Variety N Y
Escardos 3 Hughes Palace Bldg N Y
Esmond Edward & Co Majestic Ft Worth

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
Frevoli Fred Variety N Y
Frey Henry 1777 Madison Ave N Y C

G

Geary Arthur Empress Portland
Godfrey & Henderson 241 W 45th St N Y
Goodall Archie Empress Seattle
Gordon Blanche Pantages San Francisco
Gordon John R & Co Babcock Billings
Gordons Robbie Majestic Ft Worth
Graham & Dent New Amsterdam N Y
Granville Taylor 350 W 55th St N Y
Green Ethel Variety N Y
Guero & Carmen 2103 North Ave Chicago
Gygi Ota Variety N Y
Gruet & Gruet Empress Kansas City

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H

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Harrah Great White Rats N Y
Hayama 4 Majestic Waterloo
Haywards The White Rats N Y
Haywood Harry Co Variety N Y
Hermann Adeline 1123 Broadway N Y
Hines Palms & Girls Variety N Y
Holman Harry & Co Majestic Johnstown &
Orpheum Altoona
Houdini Variety London
Hutchinson Willard & Co Variety London

I

Imhoff Con & Coreene Variety N Y
Ireland & Catto Majestic Houston
Isle Margaret & Co Orpheum Spokane
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J

Jahns 3 Empire Calgary
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Jessika Troupe Empress St Paul
Juggling Mathieu Lyric Dickinson N D
Juggling Normans Pantages Oakland

K

Kara Empress Cincinnati
Kaufman Troupe Hammerstein's N Y C
Kayne Agnes Variety N Y
Keenan Frank & Co Orpheum Spokane
Keiso & Leighton 167 W 145th St N Y C
Kelly & Pollock Variety N Y
Kelly & Galvin Majestic Ft Worth
Kennedy & Hollis 66 Brainerd Rd Allston Mass
Kington World Mindell Orpheum Circuit
Klare Katherine Empress Butte
Konerz Bros 903 Palace Theatre Bldg N Y
Kurtis Roosters Brennan-Fuller Sydney
Kresko & Fox Pantages Spokane

L

Lambert Variety London
Lamb's Manikins Variety N Y
Langdons The Orpheum Omaha
Lawson & Namon Variety Chicago
Le Dent Frank Variety London
Leon & Wadelle Empress Cincinnati
Leonard Bessie 229 Townsend Ave New Haven
Le Maire Francis Savoy San Diego
Leonard & Louie Empress Spokane
Leslie & Berns Pantages San Francisco
Leslie Bert & Co Empress St Paul
Lester 3 Empress Salt Lake
Lewis & Norton Empress Salt Lake
Lewis & Zoller Lyceum Thief River Fall Minn
Lindsay Fred Orpheum Spokane
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N

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Newport & Strick Princess Hot Springs
Newsboy 6 Pantages Seattle
Niblo & Spencer 363 12th St Bklyn N Y
Nicol Bros 1590 Amsterdam Ave N Y
"Night in Chinatown" Pantages Edmonton
"Night in Mexico" Pantages Los Angeles
"Night in Police Station" Empress Portland
Norris's Baboons Princess Hot Springs

O

O'Brien & Buckley Empress Winnipeg
O'Brien & Lear Empress Kansas City
Oliver & Blackwell Gaiety St Paul
Oliver Clarence Empress Kansas City
Ordway Laurie Savoy San Diego
Orville & Frank Empress San Diego

P

Pagliacci 4 care J Levy 1541 Bway N Y
Parisian 3 Majestic Dallas
Payne Nina Hammerstein's N Y C
Penfold Tom Hammerstein's N Y C
Pickard's Seals Pantages San Francisco
Pierce & Roslyn Empress Ft Wayne
Pollard Empress Denver
Pollard Opera Co Pantages Spokane
Pollock Milton & Co Variety N Y
Porter & Sullivan Majestic Houston
Priest Jane Woolfolk 36 W Randolph Chicago
Price & Price Orpheum Vancouver B C

R

Rafael Dave 1101 Grant Ave San Francisco
Reeves Billie Variety London
Regals Four Variety Chicago
Reisner & Gores Keith's Toledo
Renshaw's 74 Belmont Ave Chicago
Rice Fanny Blanchard Farm Franklin N H
Rice Hazel 7000 State St Chicago
Richmond Dorothy Hotel Wellington N Y
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BURLESQUE ROUTES

WEEKS DEC. 22 AND DEC. 29.

American Beauties 22 Empire Brooklyn 29
People's New York.
Beauty Parade 22 Empire Philadelphia 29
Gayety Baltimore.
Beauty Youth & Folly 22 Casino Boston 29-31
Gilmore Springfield 1-3 Empire Albany.
Belham Show 22 Empire Hoboken 29 Casino
Philadelphia
Belle Beauty Row 22-24 Bastable Syracuse
26-28 Lumberg Utica 29 Gayety Montreal.
Ben Welch Show 22 Corinthian Rochester 29-31
Bastable Syracuse 1-3 Lumberg Utica.
Big Gaiety 22 Gayety Milwaukee 29 Folly Chicago.
Big Jubilee 22 Star & Garter Chicago 29 Standard
St. Louis.
Billy Watson's Big Show 22 Buckingham
Louisville 29 Columbia Indianapolis.
Blanch Baird's Big Show 22 Penn Circuit 29
Victoria Pittsburgh.
Bon Ton Girls 22 Gaiety Boston 29 Columbia
New York.
Bowers Burlesquers 22 L O 29 Gayety Minneapolis.
Broadway Girls 22 Gayety Toronto 29 Lafayette
Buffalo.
College Girls 22 Gayety Baltimore 29 Gayety
Washington.
Columbia Burlesquers 22 Gayety Omaha 29
L O 5 Gayety Minneapolis.
Crackerjacks 22 Gayety Cincinnati 29 Buckingham
Louisville.
Crusoe Girls 22 Englewood Chicago 29 Haymarket
Chicago.
Dandy Girls 22-24 Empire Pittsburgh 26-28
Empire Holyoke 29 Howard Boston.
Dolly Dimple Girls 22 Olympic Cincinnati 29
Majestic Indianapolis.
Eva Mull's Beauty Show 22 Garden Buffalo
29-31 Armory Binghamton 1-3 Van Culler
O H Schenectady.
Fay Foster Co 22 Olympic New York 29 Trocadero
Philadelphia.
Follies of Day Gayety Washington 29 Gayety
Pittsburgh.
Follies of Pleasure 22 L O 29 Englewood Chicago.
Gay New Yorkers 22 Murray Hill New York
29-31 L O 1-3 Park Bridgeport.
Gay White Way 22 Star Brooklyn 29 Empire
Brooklyn.
Ginger Girls 22 Gayety Montreal 29-31 Empire
Albany 1-3 Worcester Worcester.
Girls of Follies 22 Trocadero Philadelphia 29
Penn Circuit.
Girls from Happyland 22 Standard St Louis
29 Gayety Kansas City.
Girls from Starland 22 L O (owing non-completion
125 St Music Hall New York) 29
Empire Hoboken.
Golden Crook 22 Star Cleveland 29 Empire
Toledo.
Happy Widows 22 Empire Toledo 29 Columbia
Chicago.
Hasting's Big Show 22-24 Empire Albany 25-27
Worcester 29 Gayety Boston.
High Life Girls 22 Gotham New York 29 Olympic
New York.
Honey Girls 22 Cadillac Detroit 29 Star Toronto.
Honeymoon Girls 22 Gayety Minneapolis 29
Grand St Paul.
Howe's Lovemakers 22 Columbia New York
29 Star Brooklyn.
Jack Reid's Progressive Girls 22 Empire Cleveland
29 Olympic Cincinnati.
Liberty Girls 22-24 Gilmore Springfield 25-27
Empire Albany 29 Miner's Bronx New York.
Marion's Dreamlands 22 Columbia Indianapolis
29 Star & Garter Chicago.

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 Mirth Makers 22 Gayety St Louis 29 Willis Wood Kansas City.
 Mischief Makers 22 Majestic Indianapolis 29 Gayety St Louis.
 Mollie Williams Show 22 Orpheum Paterson 29 Empire Newark.
 Monte Carlo Girls 22 Victoria Pittsburgh 29 Empire Cleveland.
 Pagan Beauties 22 Star Toronto 29 Garden Buffalo.
 Queens of Paris 22 Lafayette Buffalo 29 Corinthian Rochester.
 Rector Girls 22-24 Army Binghamton 25-27 Van Culler O H Schenectady 29-31 Empire Pittsfield 1-3 Empire Holyoke.
 Reeve's Big Beauty Show 22 Miner's Bronx New York 29 Casino Brooklyn.
 Robbie's Beauty Show 22-24 L O 25-27 Park Bridgeport 29 Westminster Providence.
 Roseland Girls 22 Gayety Pittsburgh 29 Star Cleveland.
 Rose Sydeall's 22 Grand St Paul 29 Gayety Milwaukee.
 Rosey Poy Girls 22 Casino Brooklyn 29 Orpheum Paterson.
 Social Maids 22 Gayety Detroit 29 Gayety Toronto.
 Star & Garter 22 People's New York 29 L O (owing non-completion 125th St Music Hall New York).
 Stars of Burlesque 22 Howard Boston 29 Grand O H Boston.
 Sunshine Girls 22 Haymarket Chicago 29 Cadillac Detroit.
 Tango Girls 22 Grand O H Boston 29 Gotham New York.
 Tati Girls 22 Folly Chicago 29 Gayety Detroit.
 Trocadero 22 Westminster Providence 29 Casino Boston.
 Vanity Fair 22 Columbia Chicago 29 Gayety Cincinnati.
 Watson Sisters Show 22 Gayety Kansas City 29 Gayety, Omaha.

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 Cross Alex (C)
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 Flids Evelyn (C)
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 Fluckley Mildred
 (S F)
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 Gleason Billy
 Good Mary E
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 J
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 Casse Sebastian
 Cataldo Nicholas (C)
 Cesarano Camillo
 Chinese Cabaret
 Churchill Estelle
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 Clark Evelyn (P)
 Clark Ralph V
 Claudius Mrs Dane
 Coast C P
 D
 Dabney Dorothy
 Daly & O'Brien (C)
 Davis & Scott (C)
 Davis Warren
 Day Billy O
 DeBasson Vera (C)
 De Land Joe
 Delmor Grace (C)
 De Lytle & Vernon
 Demar Rose (C)
 De Poy Earl
 De Vere Billy
 De Verna Vera (C)
 Dingle Tom
 Dodd Jimmie (P)
 Donaldson Ruth (C)
 Dooley William J
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 Hobbs George R
 Hoffman Harry
 Holbrook Florence
 Holt George
 Howland Mame
 Huffman Mrs Harry
 I
 Iben Sisters (C)
 Innes & Ryan (P)
 J
 Jarrott J
 Jennings Fred
 Johns H D
 Johnson Harry
 Jordan Flying
 Joy Steve
 K
 Karyl Richard (C)
 Karrow Olga (C)
 Kayne Agnes (C)
 Kearney Nellie
 Keith Dottie (C)
 Keith Eugene
 Kelly Harry
 Kelley Walter
 Kempton J E (C)
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White Ivy	Wynn Beale
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Wild Arthur R	
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(With 10 people)

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(With 5 people)

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(With 10 people)

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VARIETY

VOL. XXXIII. No. 4.

NEW YORK, FRIDAY, DECEMBER 26, 1913.

PRICE TEN CENTS.



THE WINTER GARDEN'S IDOL

AL JOLSON

With
the
Season's
Greetings
and
Every
Good
Wish
for
the
New
Year

VARIETY

Vol. XXXIII. No. 4.

NEW YORK CITY, FRIDAY, DECEMBER 26, 1913.

PRICE 10 CENTS

PICTURES IN THE SUMMERTIME FOR SHUBERT-BOOKED HOUSES

**Arranging to Supply Their Own Theatres Commencing
May 1 for Hot Spell with Feature Films, Reproduced
From Past Successes. 500 Houses Will Use Service.
Now Preparing to Organize.**

The Shuberts are reported to be preparing for a summer feature film campaign that will give all the theatres booked by them with legitimate attractions in season a picture entertainment over the hot weather.

To this end many of the Shubert successes of the past will be filmed in time, and the organization has been put in shape, according to report, in the Shubert offices.

About 400 theatres are to be supplied. The first films will be exhibited around May 1.

One story says that last week James Slevin was called into the office of the Shuberts and offered the charge of the organization and operation.

3D GAIETY SHOW.

San Francisco, Dec. 24. Rehearsals started this week for the third Gaiety production which will be "The Sweetest Girl From Paris," with Marie Dressler as the principal woman.

The opening is planned for Jan. 12, the show first playing preliminary performances out of town.

LOEW'S "COUNTRY STORE."

The Loew Circuit started a "Country Store" annex as a special attraction at the Boulevard theatre (Bronx) last week. The same sort of a feature is a weekly occurrence at Loew's National.

MACK AT ALCAZAR.

San Francisco, Dec. 24. The scene of George Mooser's presentation of "Tom Moore" with Andrew Mack and a stock company will be at the Alcazar theatre Jan. 19. This change was made by Mr. Moore after the Savoy theatre, upon which he first settled, placed "Mutt and Jeff" in the

house to play the week (Dec. 22). Mr. Mack was to have opened there.

Louise Hamilton and Anna Mack Berlin will be members of the company. Mr. Mooser will reach town by the opening date, and probably arrange to move the company back east, offers having been received by him to do so.

HITCHCOCK COMING EAST.

Chicago, Dec. 24.

Raymond Hitchcock and "The Beauty Shop" are said to be slated for a New York engagement shortly after the new year opens. The show and star are at the Grand, where they have been doing very big business on a long run, for Chicago.

\$56,000 FOR BOOTH.

\$56,000 is reported as the annual rental asked for Winthrop Ames' Booth theatre on West 45th street, where "Prunella" is now being presented.

The house is said to have been tendered a theatrical manager looking for a New York stand, at that figure.

LAUDER'S ADVANCE SALE.

Before Harry Lauder opens at the Casino, New York, Jan. 5, for a week the advance sale for his stay there will have reached \$10,000, over one-half of the capacity at the Lauder scale, \$2.

CLARENCE HARVEYS DIVORCED.

The Clarence Harveys are divorced. It will be about three months before the final decree is entered. The motion to place the final declaration of separation was entered in the Supreme Court last week.

Mrs. Harvey (Violet) secured the divorce. No alimony was asked for in the petition.

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.

ALEX. CARR LAID UP.

"Potash and Perlmutter" is playing at Cohan's theatre with Alexander Carr, out of the firm. Harry First was said Wednesday to be conditioning himself for Carr's role, which had been taken since the comedian left the cast by Lee Kohlmar.

Illness is given as the reason for Carr's absence, but a ferocious scene in a dressing room one evening last week, in which the principals were Carr, A. H. Woods and a female member of the cast, is said to have been the real reason for Carr's absence, which may become a permanency.

NOW GETTING \$200.

A single act now playing the big time at \$200 weekly received for its last week on small time \$60. The transition from small to big time with the same act occupied one week "to show."

THEATRES ON MARKET.

The Bedford theatre, at Bedford avenue and Bergen street, Brooklyn, is on the market, notwithstanding the Levey Brothers, who control the house, are doing well with pop vaudeville.

Several New York managers looked the house over last week but balked on any leasing proposition when they heard the rental was \$40,000.

Frank Keeney has turned down negotiations for the McKinley Square (playing pop vaudeville), although Max Spiegel is reported as having taken over the house, his control to start with the new year. I. Fleugelman-Cunningham Co., owning the house, has been asking \$25,000 a year for the lease of the McKinley Square.

LOOKS LIKE 22 ACTS JAN. 5.

Looks like 22 acts at Hammerstein's week Jan. 5. There's nothing in sight now for "The Corner" that week in the form of a "name." "Names" are such a scarcity around New York vaudeville that the managers are developing brain fag trying to secure something that will be worth while at the box office.

William Hammerstein had Carmellita Ferrer, a dancer from London, engaged, but upon securing (as he thought) Mr. and Mrs. Vernon Castle, "Willie" took advantage of an opening provided by the young woman on the other side to cancel that importation. After the cancellation the mooted point arose as to which house will get the Castles, Hammerstein's or the Palace. Up to Wednesday it had not been settled. Hammerstein claims first lien on their vaudeville services, with both theatres proclaiming their advent on the same date, Jan. 12.

Monday of this week Bert Williams opened at the Palace, and played to two big audiences, something unusual there of late. He is billed to hold over next week.

CAN'T WALK OUT ON HIM.

Jacksonville, Fla., Dec. 24.

Edward Mulvaney, a prisoner in the Duval County jail here, who says he was once end man in Hi Henry's minstrels, has gotten up a specialty entertainment to amuse his fellow-prisoners at Christmas. He has agreed to close the show. "For," he says, "they can't walk out on me."

Mulvaney was arrested while "beating his way" into Jacksonville on a side-door Pullman.

JOHN CORT WILL BREAK EVEN ON VAUDEVILLE ROAD SHOWS

Anna Held Troupe Makes Money Enough to Stand off Losses by Lillian Russell Show. Cort may Try "Single Star" for Road Companies, Perhaps Testing Out Another Combination This Season.

John Cort will just about break even, financially, on his two vaudeville road shows, which will shortly end their tours.

The Anna Held combination, opening at the Casino, New York, next Monday, has had four losing weeks since starting out, it is said. The Held trip altogether will have consumed 15 weeks, Jan. 3. The net profit will reach about \$32,000. This amount will about make up the deficiency in the account of the Lillian Russell show, the other Cort traveling attraction, due to close at Wilmington, N. C., Jan. 10. The Russell show net loss was reduced by about \$2,000 a week when Ching Ling Foo was removed from Miss Russell's support and turned over as a feature with Gertrude Hoffmann in a new one-night troupe. Up to that time the Russell show had been a heavy loser, but with the Ching expense out, moved along fairly well.

The scheme of trying "single stars" may be put through by Cort before this season is ended. Besides Miss Held in her show, the company included George Beban, an expensive though a recognized drawing attraction. From reviews of the Held show along its line of travel Mr. Beban appears to have received the bulk of the press notices. These very likely aided in holding up the business. The Russell show also held more than one star. Cort is now of the opinion that a single attraction, such as the Eva Tangway and the Alice Lloyd shows have for the box office will limit the weekly expense and mean more chances for a profit than a glittering array of "names" that take out all the money that is brought in.

An option on Miss Held's further services is held by Mr. Cort. It expires by the end of the week. Up to Wednesday it was said Cort had not notified Miss Held he would exercise it.

CAN'T USE HISTORIC NAME.

(Special Cable to VARIETY.)

Paris, Dec. 24.

Gina Recamier, a minor actress, may no longer use that nom de guerre on the stage. The courts have ordered her to discontinue it after an action by a French general and a Paris doctor, descendants of Madame Recamier, a noted beauty of the Napoleon court.

The girl's right name is Mlle. Ageorges. After the filing of the suit she changed the spelling to Recamier, but still the soldier and the medico objected.

The defendant explained that she chose the name at the suggestion of Andre de Fouquieres, the society dancer. He was a judge at a contest of professional beauties at which Mlle. Ageorges was declared to have the most shapely ankle. Her pose sug-

gested a noted picture showing Madame Recamier seated and displaying her ankle, and de Fouquieres called her attention to the similarity of pose.

The testimony caused much amusement.

REVUE GOES FAIRLY.

(Special Cable to VARIETY.)

Paris, Dec. 24.

The new revue at the Rochecouart goes fairly. The Kaufmans are good in it.

PARIS BUSINESS SLUMPS.

(Special Cable to VARIETY.)

Paris, Dec. 24.

Business is generally dull here.

"ADVENTURE" IS SUCCESSFUL.

(Special Cable to VARIETY.)

Paris, Dec. 24.

The Vaudeville theatre offered another program last night, when "La Belle Adventure" was successfully put on. The play was greatly liked. It is by De Caillavet, Robert de Fleurs and E. Rey.

The story is of a countess who arranges a marriage for an adopted daughter to a family friend. She is mindful of the welfare of the daughter through fearing an intrigue with her son. Helen, the daughter, and Andre, the son, elope on the set day of her marriage to her foster mother's choice. The couple go to Helen's birthplace, where her grandmother, believing the young couple married, facilitates a honeymoon for them.

The Countess arrives the following day and is reluctantly compelled to give her consent to the wedding of Helen and Andre.

"La Belle Adventure" is farce, beautifully written, and cleverly constructed. It is slightly risqué, and the first act resembles in a measure the new comedy recently shown at the Femina.

INTERESTING COMEDY.

(Special Cable to VARIETY.)

Paris, Dec. 24.

An interesting three-act comedy "L'Echeance," adapted from Paul Bourget's book by T. Mollet-Vieville and Jules Truffier, was played for the first time at a special benefit matinee at the Gaité, organized by the Society of Republican Journalists for their pension fund, Dec. 16.

The President attended the gala performance. It was splendidly acted by the Comedie Francaise company, at which house it will be included in the repertoire for some weeks.

CARPENTIER QUILTS FOLIES.

(Special Cable to VARIETY.)

Paris, Dec. 24.

Carpentier, the French pugilist, has been withdrawn from the Folies Bergere, his failure to attract patronage having been demonstrated to the satisfaction of the management. He remained in the show but a few days.

PLAY WITHDRAWN.

(Special Cable to VARIETY.)

Paris, Dec. 24.

"Chefrefeuille" ("Honeysuckle") at the Porte Saint-Martin has been withdrawn and a revival of "Cyrano de Bergerac" will be placed in the theatre to succeed it Dec. 26.

Much had been expected of "Chefrefeuille," first produced Dec. 14, but it failed to meet expectations. Hertz and Coquelin produced it. The story was vague, although well cast.

FEMINA NEW SHOW.

(Special Cable to VARIETY.)

Paris, Dec. 24.

"Paraphie I" and "Petite Madame" were withdrawn abruptly last week at the Theatre Femina, and the management presented instead a piece in four acts by Geo. Berr entitled "Un Jeune Homme qui se tue."

It was received "gentiment."

ANNE DANCREY HOME.

(Special Cable to VARIETY.)

Paris, Dec. 24.

The Gaité revived "The Little Duke" Dec. 13, with Anne Dancrey, and her husband, M. Audoin, in the parts held here by them before visiting New York.

They met with a cordial reception in the well known operetta.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Dec. 26, Claude Roode, L. E. Laaki (St. Louis);

Dec. 24, The Rameses, George Schlindler, Mrs. Billy Smythe (Lusitania).

DORE REVUE ENTERTAINS.

(Special Cable to VARIETY.)

Paris, Dec. 24.

Henri Leoni reopened the Boite a Fursy, renamed Theatre Dore. The principal item at this tiny house is a revue by Bastia, "Si j'ose m'exprimer ainsi" ("If I Dare Explain Myself in That Way") played by Irene Bordon, Lyd Godfrý, Gaby Boissy. Two sketches and Leoni as a "single" with new songs complete the program. Nothing sensational, but a good entertainment is provided.

FOLIES WANTS GABY.

(Special Cable to VARIETY.)

Paris, Dec. 24.

The Folies Marigny is trying to arrange through H. B. Marinelli to secure Gaby Deslys at the house during June next.

San Francisco, Dec. 24.

The Gaby Deslys show opened as per schedule at the Cort this week, and is doing big business, this being the Frenchwoman's first appearance on the Coast. It was not expected at first she would be able to make the date. Gaby contracted a cold at Denver and was threatened for a time with pneumonia.

TAKING ON AMERICANS.

(Special Cable to VARIETY.)

London, Dec. 24.

There is no cessation in the negotiations for Americans in London revues. The latest reports say the Hippodrome is angling for Stella Mayhew and Billee Taylor, to appear over here late in the spring.

Current cables are reported flashing back and forth also for Trixie Friganza to appear in a local hall.

ROYAL REVUE.

(Special Cable to VARIETY.)

Paris, Dec. 24.

A "drawing room" revue is presented at the Comedie Royale. It will attract fashionable folk willing to pay big prices for indifferent humor.

Vernaud, an imitator, did well, while Miss Garnys, Mlle. Mealy and Mareix try hard.

MILLIE MADE IT TOO STRONG.

One performance at Hammerstein's this week ended the announced five weeks' engagement of Millie De Leon, "The Girl in Blue," at that theatre.

In these days of police intervention and suppression, Willie Hammerstein thought it was just as well to call everything off with Millie, after her Monday afternoon exhibition. Miss De Leon is a "cooch" dancer. Around the house it was said she had gone to it pretty strong at the first show but that she had to on "The Corner," as mildness is a lost box-office art in that section of Times Square. So Millie left.

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



WATSON SISTERS

AND THEIR OWN COMPANY.

Management, MAX SPIEGEL.

We wish everybody a Merry Xmas and Happy New Year.

ACTORS' CLUBS' COMMITTEES WILL TALK OVER PROTECTION

Vaudeville Comedy Club Fathering Proposal that all Societies Interested for Benefit of Members Confer for "Protection of Original Material." Expect it Will Lead to Some Positive Form of Protection, Legally or by Legislation.

The proposal that all theatrical organizations embracing within their membership persons who may suffer by the theft of "original material" for stage use, is being fathered by the Vaudeville Comedy Club.

It is understood the V. C. C. through its board of governors will send, after New Year's, invitations to several theatrical clubs for co-operation, through the appointment of committees which are to meet and confer on the subject.

The proposers hope the ultimate benefit will be "protection for original material for stage use," either through legal means decided upon or further legislative protection.

Among the clubs listed are the Green Room, White Rats, Players' and Lambs'.

ENGAGES ANN WALTERS.

Ann Walters has been engaged as leading woman of Sam Bernard's vaudeville company which opens at the Palace, Chicago, Jan. 5.

BOX-OFFICE DISHONESTY.

The air has been full of charges of all kinds of dishonesty in the box office and a 50-50 split with the ticket taker. One theatre gave the papers something to talk about with the alleged ticket scandal, while other houses have their employees under strict surveillance.

NOT MRS. JACK MASON.

Chicago, Dec. 24.

Grace Garner and Laura Roth have combined for a comedy-harmony "two-act."

The Grace Garner referred to is not Mrs. Jack Mason, wife of the producer, who was professionally known by that name when on the stage.

PLAYS HER OWN SKETCH.

A sketch written by Frances Nordstrom is being played by Miss Nordstrom, with William Pinkham and John Power in support.

The piece will first be seen on the vaudeville big time Feb. 9, at the Fifth Avenue, New York.

ANGRY OVER ACT "PULLED OUT."

The Hippodrome, Elizabeth, N. J., management was decidedly angry last Saturday, when it found "Nursery Rhymes," an act on its program, had been "pulled out."

The first thought was that F. F. Proctor's forces had something to do with it. Proctor runs another vaudeville theatre in the same town.

Hurtig & Seamon operate the Hippodrome. They are said to have complained to License Commissioner Rob-

inson of New York about the New Jersey happening.

Edgar Allan, who books the house through his Allan-Epstin agency, claims the Commissioner has issued subpoenas for some of the Proctor staff.

TREASURER GONE; ALSO \$500.

Dayton, Dec. 24.

Paul Bauer, treasurer of the Colonial, operated by Hurtig & Seamon, has suddenly disappeared. There is a shortage of \$500 in the accounts of the theatre, and the managers are anxious to question Bauer about it.

The treasurer came here from New York last September. Mrs. Bauer is still in Dayton and declares she does not know where her husband is. Meanwhile the vaudeville players on last week's bill have had to look to Hurtig & Seamon for their salaries. The payroll could not be found after Bauer's disappearance.

Bauer was in the employ of the firm for 17 years.

DOCKSTADER'S GIFT DECLINED.

Cincinnati, Dec. 24.

Relatives of the late Jere Hunt, St. Louis railroad man, and friend of Lew Dockstader, will not accept \$1,075 raised by Dockstader to provide a monument for Hunt.

Dockstader raised the fund in St. Louis when he heard Hunt's grave was unmarked. He will endow a bed for actors in a St. Louis hospital with the money.

SPENDING SOME MONEY.

When the Sullivan-Considine trip of May Ward's ended at Kansas City, the vaudeville "single" found herself burdened with a bank account. Her husband, Freeman Bernstein, meanwhile had had a "vacation" for 15 weeks.

The other day while at lunch Mr. Bernstein agreed with Mrs. Bernstein that she might as well go to Nice, France, for a week, two, three or more. Mrs. Bernstein, realizing if the money is to be spent, it might as well be disbursed by the earner of it as by one Freeman Bernstein, has agreed to go.

Miss Ward expects to sail Jan. 3. It will necessitate Freeman looking up a new bank account to kite checks through.

BACK TO A "SINGLE."

In a week or so, over at the Bushwick, Reine Davies will return to vaudeville as a "single act." Last week she tried out herself in sketch formation, but was not satisfied with the result.

MORRIS HAS SOMETHING.

William Morris has something in the wind. It looks like a new policy for the New York theatre now under Morris' direction, playing pop vaudeville.

The change of policy, if it occurs, will not interfere with the Jardin de Danse (on the Roof), nor will there be a general admission fee to all parts of the building, although the Morris scheme is said to involve a high-grade attraction at the usual Broadway prices, or higher. Direction of the stage will be in the hands of S. Jay Kaufman.

The lapse of the 44th Street Music Hall with vaudeville may have started the report, also Morris' idea.

The start of Morris' latest idea was given out Wednesday in a press announcement which said that commencing Jan. 5 an original one-act play would be given weekly in the New York theatre. Doris Mitchell has been engaged to head the miniature stock company. John Davidson, Mary Sharlee and Roy Dickman are also members. Nothing was contained in the statement as to any change in prices.

ETHEL JACKSON IN TURN.

Ethel Jackson, who has not been seen before the public since "The Merry Widow," will have to try at vaudeville, opening Jan. 5 at Atlantic City.

She will appear in songs in full stage, accompanied by a pianist.

NEW UNDER THE SUN.

Denver, Dec. 24.

Capt. Sharpe, animal man at the Sells-Floto Zoo, is attempting to train a troupe of five "Hyneys" to go through a routine. The animals are a brand new species, bred by crossing a donkey and a gray zebra. They were presented to the zoo by the government, having been born on the experimental farm at Washington.

LLOYD SHOW ROUTED AHEAD.

The Alice Lloyd road show has been routed by William Morris to March 28. The travel calls for the trip back east from the Coast and many dates around the middle west.

TANGUAY AT MUSIC HALL.

Chicago, Dec. 24.

Eva Tanguay will reappear in the American Music Hall Jan. 18, for the week.

JUDGMENT AGAINST WIFE.

Not long ago Junie McCree got judgment for \$507 against Rube Welch for royalty on material the former furnished him for vaudeville use, but McCree was unable to collect as Rube assigned everything to his wife, Kitty Francis.

McCree then brought action against Miss Francis who forced the issue to a jury trial this week. A verdict for \$125 was returned against her. The case came up in the 129th Street court.

Walter Marshall, of "The Man from Home," wishes to have it understood he is not the person of that name recently sentenced to a term in Sing Sing.

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

V. C. C. ELECTION DEC. 29.

The annual election of officers for the Vaudeville Comedy Club will be held Monday, Dec. 29. The annual meeting of the club will occur the same day, at 11.30 p. m.

"Open House" will be held at the club rooms from New Year's Eve at 9 p. m., until 9 a. m. Jan. 2.

The "independent ticket" placed in the field against the regular candidates has been withdrawn. The following are on the official ballot to be voted for: Gene Hughes, president; Al Jolson, first vice-president; George Le Maire, second vice-president; Thomas J. Gray, third vice-president; Francis Morey, secretary; N. E. Manwaring, treasurer; Henry Vogel, chairman house committee.

V. C. C. CLOWN NIGHT.

Last Saturday night the Vaudeville Comedy Club had a "stag" Clown Night. Most of the members who promised the authors they would assist must have been "doing their Christmas shopping early" and failed to show for rehearsal.

The big hits of the night were Willie Howard, Ray Conlin with Sam Lewis (of Lewis and Dody) as his Dummy, the talking pictures and a novel dramatic skit entitled "The Plot," written by Tommy Gray and very well acted by Fred Duprez, Franklyn Ardell and Will Robbins.

An attempt to ad lib a burlesque of "Within the Law" which Felix Adler, Tommy Gray and Fred Duprez tried to put on without a rehearsal took an awful flop. (The authors request this be printed in justification and hope of forgiveness.)

ABOUT ALBANY'S GRAND.

Several conflicting stories over the future of the Grand theatre, Albany, made their appearance this week. The most definite was that Max Spiegel had disposed of his stock to F. F. Proctor. The Grand is opposing Proctor's, Albany, with vaudeville.

Included with Spiegel on the proposition at the Capitol is Gus Hill, but the majority holder of the stock is reported to be Manager Robertson of the theatre. It is denied for the Spiegel side that any sale has been recorded, although that negotiations are under way or have been is admitted.

GERONIMO ALWAYS PAID.

Stamford, Conn., Dec. 24.

Anthony Geronimo of the Alhambra says he always paid acts when laying them off for a day in place of a traveling combination. The manager wants the denial made in answer to a story in VARIETY Nov. 14 last that he had laid off a bill for a day and then deducted a pro rata amount from the salary.

COAST HOUSE THROUGH.

San Francisco, Dec. 24.

The Opera House, Bakersfield, closed last week. It has been booked by the Western States Vaudeville Association.

Heard the Hippodrome show this year? How'd y' like the Moller Pipe-Orchestra tour? Did you notice the Harp in it played from the keyboard? Some stunt! Let's show you some more. C. S. Leeb, N. Y. & Bkn. Tel.

ILLINOIS CONTRACT LAWS BALK SCHEMING AGENTS

**Reforms Brought About by White Rats Actors' Union
Safeguard Interests of Players if Only They Insist
Upon Holding Contracts for All Time Promised and
Refuse to Depend Upon Rosy Promises.**

There are in New York City at the present time a number of artists who are nursing grouches against a certain class of Chicago booking agents.

In telling their stories and justifying their grouches they exhibit correspondence in the form of letters and telegrams—never contracts—which is convincing that they have been nicely "bilked" and also develops the fact that the booking agent who has never been threatened with the idea of playing fair can display extraordinary cunning upon occasion—that is, if ordinary lying can be dignified with the name of extraordinary cunning.

Agents booking out of Chicago operate under the Illinois State form of contract and the supervision of the contracts which they issue is reasonably strict. There was a time, before the introduction of the Illinois State form of contract as the result of agitation by the White Rats, when unfair agents had no trouble whatever in making a performer jump half-way across the continent in the hope of an extended engagement only to "can" him when they felt so inclined.

Contract supervision in Illinois makes this a little more difficult now, however, and the unfair agent is being compelled to operate along different lines. A number of acts in New York have found that he does it after this fashion: The can-can agent opens negotiations with the performer he wants, using a letterhead which is convincing that said agent books everything but the North and South poles. His letters promise the wide world, telling of consecutive time with small jumps in "regular show shops," an attractive number of shows per day, etc., etc., ad lib.

He doesn't say any more about contracts than he has to—for the reason that he is now compelled to use a pretty good sort of contract in the Illinois State form. At best, he will issue a contract for one or two weeks and sing a pretty little song about "confirmations," etc., concerning the other "time to follow." The act that falls for this line of stuff invariably jumps to the Chicago territory to be treated in a manner which has nothing at all in common with the treatment which the can-can agent has described in his letters and telegrams.

The White Rats Actors' Union, out of a fullness of heart resulting from the complaints of many performers, has repeatedly advised acts contemplating such jumps as from New York to Chicago to refuse absolutely to "turn a wheel" until in possession of contracts for all of the time which an agent has promised.

There is in mind the case of one splendid act which was approached by one of these can-can fellows. The

proposition was attractive and the performer booking the act sought the advice of the W. R. A. U. He was told the usual story and, at first, did absolutely refuse to "turn a wheel" until in possession of all his contracts. Letters of excuse from the agent were received, then letters of further promise, and finally the telegraph wires began to hum with reasons why there should be no doubt in the performer's mind of the reliability of the agent's promises. The performer fell for it and, a couple of weeks after he left New York with his partner, he was back, having wired a friend for traveling expenses.

There is nothing new in this lesson and the experiences upon which it is based are not new. Mention of them is merely repeated in the hope that performers may be convinced that, having been advised to avoid trouble, it is well to take that advice. It is pretty generally agreed that it is hard enough to recover on theatrical contracts without trying to recover on verbal and written promises of the flowery nature and hurry-up telegrams.

tator not only wastes his time in doing stuff which is intimately identified with another artist, but also works a great harm to the entire business of entertaining the public, a business upon which the "copy" as well as the originator, depends for his livelihood.

For example: Two or three comedians in mind have developed a style which the public has come to regard as exclusively theirs. These comedians are widely copied—and it is invariably true that, no matter how clever the "copy" is, the only result accomplished insofar as the audience is concerned is to convey the impression that the artist then appearing is imitating or stealing and to recall to audiences that they have seen that kind of work before.

It is conceded that a certain small percentage of the population in any town, city, state or country support the theatre in that town, city, state or country. This means that the same people are to be found in theatres in general, or in any one particular theatre, from time to time to see the attractions which are offered at that theatre. It is also conceded that, if the day ever did exist when theatre audiences were made up of "boobs," that day has passed and that present audiences are "stage wise." In view of these conditions, then, it will at once be apparent that the man who calls himself an artist and yet stoops to the business of stealing some other person's stuff—or to be more explicit, the stuff which the public has learned to

WILLIAM J. MADDERN DEAD.

William J. Maddern, a member of the White Rats Actors' Union of America, died at the Manhattan State Hospital for the Insane on Ward's Island, New York City, Friday evening.

Mr. Maddern was removed from his room in the White Rats' building Oct. 9 after having suffered a nervous breakdown. The patient has been unconscious for days.

The deceased had been in the theatrical profession for more than 20 years, principally in the so-called legitimate branch. Two years ago he entered vaudeville with a comedy sketch entitled "The Wild Flower."

Besides being a member of the W. R. A. U., Mr. Maddern belonged to the Knights Templar and the Normal Park Masonic Lodge of Chicago. The body was taken to Chicago Sunday by George Dostell, a brother-in-law of the deceased, for interment in the family plot at Mount Hope cemetery, under the auspices of the Masons. Mr. Maddern was 42 years old and is survived by his father, a sister and a brother.

If You Are in Show Business
You Are Already Enjoying Some
of the Fruits of the White Rats'
Labors, Whether You Are a Mem-
ber of the Organization or Not.

It Is Manifestly Unfair for you
to Let Others Slave for You
while You Take None of the
Chances.

If You Are Outside of the Orga-
nization You Are an Obstacle
in the Path of Its Progress.

Why Don't You Join?

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 that organization. VARIETY, in its editorial policy, is not responsible for it.)

Intended for the good of the entire theatrical profession and organized in the hope that eventually every member of the theatrical profession eligible to membership will belong, the White Rats Actors' Union of America is unequivocally on record as opposed to the "copy act."

This extract from Sec. 1 of Article No. VI of the by-laws of the organization states the case in defining the duties of members: "It shall be the duty of members * * * to refrain from knowingly using or causing to be used any song, story, parody, saying, speech, stage business, act or setting, illusion, apparatus or trick, scene or playlet, dramatic, musical, or dramatic-musical composition that is not his or her property, without a written consent of the owner or license from the owner of the same."

With so little really new under the sun and the sources of stage devices so limited, there is, perhaps, nothing more difficult than to designate the "originator" of stage material, or the man to whom it ought to belong.

Men and women in the theatrical profession who take themselves and their work seriously can be reached with one argument, however, and that argument is that the "copy" or the imi-

associate with some other given artist, is making a grievous mistake. The absence of real novelty has already done a great injury to that branch of the theatrical profession called vaudeville, in which "copy acts" are mostly to be found and the player who refuses to use his innate cleverness in an effort to provide this much needed novelty, preferring to "adapt" or steal, is killing the goose which has been laying golden eggs for him. His personal standing, of course, is never helped by copying and as theatre audiences become more and more wise the situation will keep getting worse and worse.

With artists in the theatrical profession banded together in such an organization as the White Rats Actors' Union of America, formed for the purpose of helping the theatrical business generally, it is possible to adjust difficulties existing between rival claimants for material in a manner helpful, not only to these claimants but also to artists in general. Members of the W. R. A. U. are amenable to its by-laws and, with every artist in the business affiliated with the organization there could be no "copy acts," with the result that the profession in general would be greatly benefited.

NAMED WRONG THEATRE.

Chicago, Dec. 24.
Manager Wood, of the Columbia theatre, complained to the local offices of the W. R. A. U. a few days ago of annoyance caused by the distribution of circulars purported to come from the White Rats naming the Columbia theater as unfair to organized labor. Investigation showed that the circulars had not been authorized by any person connected with the W. R. A. U. or any other recognized organization of artists and that they were aimed at another theater in Chicago which is named the Columbia.

ADDRESSES WANTED.

The W. R. A. U. is anxious to secure the addresses of Mayme Remington and Major & Paul. Information should be sent to Will J. Cooke, Business Representative W. R. A. U., Nos. 227-231 W. 46th St., New York City.

WILL HAVE OPEN HOUSE.

The theatrical fraternity in New York City is invited to renew the old-time practice of New Year's calls.

At the White Rats' clubhouse on West 46th St. "open house" will prevail on New Year's Day and those who desire, whether they be members of the White Rats or not, may visit. Members of the organization in general will welcome the guests and extend every courtesy.

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

CALIFORNIA WILL REGULATE THEATRICAL CONTRACT FORM

Commissioner McLaughlin, of Bureau of Labor Statistics, Writes to White Rats for Information on Working Out of New York and Illinois Agency Plan to Guide Him in Construing of Golden State's New Statute.

With a law recently enacted by the legislature, the State of California has taken in hand the correction of existing evils in the theatrical booking business within the state. This statute requires every theatrical booking agent to submit contracts to the Bureau of Labor Statistics for approval.

John P. McLaughlin, present Commissioner in charge of the Bureau, has always taken an active interest in the affairs of all classes of men whose fortunes are affected by the department of which he is the head and has already given many examples of an unusually deep interest in the affairs of theatrical performers. For members of the White Rats Actors' Union of America particularly, he has "gone to the front" repeatedly for the purpose of securing for them rights under their contracts which were being denied.

Incident to the enactment of the new law in California which will place Mr. McLaughlin's department in closer touch with the theatrical booking situation, the Commissioner has written a letter to the White Rats Actors' Union of America which, while it is merely an inquiry, is also a plain indication that conditions in California are to be vastly improved in the near future.

In his communication Mr. McLaughlin says that he has examined the form of theatrical booking contract used in Illinois and also several forms of contracts used in New York. Before approving any contracts for use in California, Mr. McLaughlin writes, he is anxious to have from the White Rats Actors' Union a statement as to how the Illinois State Contract has worked out from the viewpoint of the performer, a statement as to just what the organization considers an equitable contract, and notations on existing forms of contract setting forth just what the organization feels is objectionable in them, if anything, and the reasons for these objections.

Mr. McLaughlin's letter has been turned over to general counsel for the W. R. A. U. to be formally answered.

In a general way, making deductions from what has happened to individual performers working under the several forms of contracts which Mr. McLaughlin has mentioned in his letter, the following may be said to be true:

From the performer's viewpoint, the Illinois State Contract has worked out quite well, mainly for the reason that the supervision of contracts in the State of Illinois has been receiving the careful attention of administering officers possessed of sound ideas upon the subject of fair play between the employer and the employed in the theatrical business; without the safeguard of

as many protective legislative provisions as are at hand in other States, the Illinois authorities have been working out the problem of theatrical employment in a way much to be commended and indicative that eventually the performer will have reason to believe that he is being treated with complete fairness.

As to theatrical employment conditions in the state of New York, it is pretty generally conceded that the New York State Employment Agency Law's specific provisions concerning the supervision of contracts under which stage people work are entirely adequate to bring about the much needed reforms, but that the stumbling block in the way of the law has been the difficulty of securing the proper administration of the law. The White Rats were largely instrumental in securing the enactment of the New York State Employment Agency law.

fore, it is necessary to the success of any plan of reform to have, not only a comprehensive law but also officers in charge of the administration of this law who are in sympathy with the law's general intent. The opinion is widely held among performers that, while the comprehensive law is at hand in New York State, there is an utter lack of sympathy for the intent of the law on the part of the officers who have been given the administration of it.

Those who hold this opinion seek to prove their case by pointing out that men who would be adversely affected by the strict application of the law have invented subterfuges to evade it which are so palpable that they become ridiculous. It is pointed out that scores and even hundreds of booking agents in New York City alone are operating beyond the pale of the law by posing as "booking managers" and are yet doing business in a manner which shows conclusively that they are in truth the booking agents whose business the law was passed to control.

That the California Legislature has passed a law intended to correct existing abuses in the theatrical booking business and that Commissioner McLaughlin has already shown a disposition to acquaint himself thoroughly with the conditions which will confront him from day to day in the ad-

FIRST WEEK ONLY FAIR

The first week's business at the new Hurtig & Seamon theatre on 125th street, which Singer's "Behman Show" opened for the six-day period ending Saturday night, was but fair in receipts. Though the week before Christmas, better results had been looked for.

One fault with the new house is said to be the gallery, which seats 500. The entrance is on 126th street. Last week the attraction failed to invite over 70 at any one time up there. Admission is 15 cents in the loft. The orchestra commands 50 cents at night. 25 and 35 cents are gotten in the balcony. The total seating capacity is about 1,800.

STOCK SHOW NEXT SUMMER.

Chicago, Dec. 24.

Arrangements have already been made for a stock burlesque company to hold forth at the Columbia theatre here next summer.

HEARN-ELEY WEDDING.

Helen N. Eley, prima donna-soubret of Gordon and North's "Gay White Way," and Sam Hearn, with the same show, were married in Hoboken, N. J., Tuesday.

Mr. and Mrs. Hearn are leaving the show around Feb. 1 to go into vaudeville as a two-act.

WASH MARTIN LOSES.

Wash Martin, whose franchise on the Progressive Wheel was cancelled, lost in an appeal to the New York Supreme Court to compel the circuit to reinstate his "Sunshine Girls" on its route sheets.

Martin told the court a censorship committee of three had witnessed his performance and then ordered it closed on the Wheel.

LAST NEW HOUSE READY.

Buffalo, Dec. 24.

The last new house on the Eastern Burlesque Wheel circuit to be opened this season is the new Gayety here. It will start Jan. 12, probably with "The Taxi Girls."

HOUSES AND SHOW NEW.

Philadelphia, Dec. 24.

The People's (Kensington) became a spoke in the Progressive Circuit Monday when H. M. Strouse's "Girls of the Folly" opened a week's engagement there.

The Progressive chiefs made as much hurrah over the opening as possible to make under burlesque conditions in Quakertown.

Trenton, N. J., Dec. 24.

The Broad Street theatre, which has been acquired by the Progressive Burlesque Circuit, opens next Monday with Sim Williams' "Girls From Joyland."

Associated with Williams in the newly organized show is Thomas Sullivan. Joe Adams will be featured.

TWO-ACT PARTS.

Blanche Mehaffey and Herbert Cyril, who have been doing a double act, have separated. Miss Mehaffey will continue as a single, opening Jan. 5. Jack Mason is staging her act.

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 that organization. VARIETY, in its editorial policy, is not responsible for it.)

Its provisions pertaining to the regulation of theatrical contracts were drafted by counsel for the W. R. A. U.

The administrative officers in New York City early showed a disposition to misconstrue the law and since that time have failed to stand as the bulwark of protection for the performer because of a decision of an assistant Corporation Counsel which is in direct opposition to the holdings of ex-Gox. Hughes, now a Supreme Court Justice. The assistant Corporation Counsel's disastrous ruling has been that "form of contract," as specified in the legislative enactment in its application to the duties of the Commissioner of Licenses, meant nothing under the law.

Legislative provisions concerning the insurance business which are daily being enforced and after which the New York State Agency law was patterned, in a measure, indicate that "form of contract" does mean something under the law—and means just what it was intended to mean in the New York State Agency Law for the purpose of properly controlling the operations of booking agents.

The New York State Agency Law is comparatively new on the statute books of the state. It is undeniably true that any measure which aims at drastic reform is assailed in myriad of ways before it finally accomplishes its purpose. For this reason, there-

ministering of this law is a promise of great benefit to the many performers who find themselves in the Golden Gate state from time to time. Mr. McLaughlin's letter to the W. R. A. U. is an indication that he is at least desirous of knowing what the performers think are their rights under contracts which the exigencies of their business compel them to sign.

KREMOS RETURNING.

The Kremos Family of foreign acrobats will return to their German home next week, it is said. They have played but three of the eight weeks contracted with them by the Shuberts at \$1,000 weekly. A settlement of the contract is reported to have been arrived at between the managers and the act.

The Shuberts tried to "farm out" the turn, but the best offer received was \$600 weekly from the United Booking Offices. This price may have been set for the act by the "big time" owing to the Shuberts having imported it. The latter firm lately opposing the U. B. O. houses with vaudeville at the 44th Street Music Hall.

Other imported acts that reached a settlement of contracts made with the Shuberts are Mado Minty, the "Spider" dancer, and Tortajada, the Spanish dancer. All settlements made included return transportation.

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

ALL FOR THE LADIES

About Women—Mostly

By VESTA POWELL (Plain Mary)



It would be difficult to imagine a prettier sentimental-sad story than "Prunella" (at the Booth). After seeing the play it takes a long time to "come back to earth" as it were, that is, if you have much imagination, "temperament" or whatever you may choose to call it. The scene is an old fashioned English cottage and garden where lives Prunella, a little girl who wants to see the world and be loved by some one. But she is closely guarded by three Old Maid aunts who want Prunella to grow up as prim and old fashioned as they are. Prunella's mother was romantic when she was young and eloped with a Frenchman. A year later she returned to her home and died, leaving Prunella, a tiny baby. The sisters were afraid Prunella might elope as her mother did, and she is made to suffer for her mother's sins. One day when Prunella is alone in the garden a troupe of strolling players passes. Prunella falls in love with a Pierrot. They meet often. He finally induces Prunella to elope. All goes well for two years, then the Pierrot tires and leaves her. Prunella returns to her home to find it deserted. Her aunts had sold the place to a strange man, who afterwards is revealed to be the Pierrot. Prunella, heart-broken, throws herself into a fountain in the garden. The Pierrot finds her there and repents, but it is too late. Marguerite Clark is Prunella and Ernest Glendenning, the Pierrot. Their work is artistic and does much to make the play the success it is. Marie Hudspeth, Cecilia Radcliffe and Winifred Fraser are the three aunts. Mrs. Kate De Becker does very well as the servant. Prunella is in three acts by Laurence Housman and Granville Barker, with music by Joseph Moorat. Miss Clarke is lovely in a quaint little green silk gown and linen apron (first act). The three aunts wear old fashioned dresses of flowered taffeta with caps and aprons of white lace. The four girls (Strolling Players) wear ballet skirts of different colored taffeta, all made in the old fashioned style.

The following is an extract from a foreign paper just at hand:

The dress fabrics for next summer are now being designed. "Sweet-pea" tints are to have a great popularity next year; they reproduce exactly the delicate shades of the flower.

A refinement upon these shades is a new color known as "Nacrine," into which a suggestion of silvery white has been introduced that gives a mother-of-pearl effect. The fabric itself is like a very light velvet corduroy with a fine gauze back.

"Chutado," a name derived from the French for waterfall, is a pale blue fabric with a silvery white tint, which has about it, when moved, a suggestion of falling water.

Florence Millership (formerly of Millership Sisters) (Colonial) is doing an act with Bobby Heath. This couple work well together. (This is the best thing Florence ever did.) Mr. Heath is clever, with a winning personality, and Miss Millership has improved both in voice and appearance. They were one of the hits of the Colonial bill. Miss Millership looks girlish and pretty in a blue charmeuse gown. The skirt is accordion pleated, chiffon draped with cream lace. Then there are several frills of charmeuse, from the waistline to the knees. The corsage is of lace and a small hat is on top. Her other gown is pink satin with a double crinoline of white lace edged with white marabout. Doris Wilson and Co. in "Through the Looking Glass" have a mirror effect that is a good piece of work. It is not often three girls look so much alike as Miss Wilson and her company. Perhaps the blond wigs help the illusion. The girls look well in their last costumes, dainty white chiffon dresses with the tops studded with rhinestones. Mrs. Chadwick is wearing a smart gown. The skirt is black crepe de chine with a tunic of "tango red" material. It looks fetching. A becoming hat of black velvet is worn. The act the Chadwick Trio are now playing is "Wiggin's Training Camp." It is as good as "Wiggin's Farm" was. Ida May is still doing the old reliable He Haw. At one time she appears in a barrel, explaining she had been swimming and some boys stole her clothes. It was a hit with the women. Edith Lyle in Claud Gillingwater's sketch is wearing a different gown. It is an evening dress of light blue velvet trimmed with ermine. Miss Lyle is the type of girl who can wear these elaborate clothes. She looks the part she plays in the sketch.

Will H. Fox, the original trick piano player, is celebrating his 25th anniversary as an entertainer at Hammerstein's this week. Monday night he received a large floral offering of American Beauty roses. (Willie, I didn't think you were that sort of a man; did Monie send them?)

I don't remember to have seen it announced anywhere that the widow of Gustave Luders has married again. The happy groom is a French count, reported to be a man of wealth.

"The Sunshine Girls" (Proctor's 125th St.) are five nice looking young girls, assisted by two men in a sort of "rube sketch." Lively numbers, and the girls work as though they really enjoyed it. The costumes for the opening number are very ordinary, just plain soubret dresses of different colored satin. The next change is much better. The girls were very "cute" in blue satin pantalet suits. May Milton does a "single," but is too quiet to attract much attention. She sings two ballads, a comedy song that did not get over, and closes with an imitation

of Julia Sanderson that is better than anything else, but the hat worn for it needs freshening up. (Miss Sanderson would never wear a hat like that.) Miss Milton looks neat in her final dress, a draped affair of pink charmeuse and cream lace. Fern and Kelly have nice turn. They are a good looking couple and the girl has real ideas of dressing. She wears a dainty pink chiffon gown and a stylish wrap of light blue cloth trimmed with white fur. The only objection to this act is they try to imitate Nora Bayes and Hal Clarke singing "Garden in Sweden." "The District Attorney's Wife" is a good sketch, well played by Miss Victorson and Edgar Forrest. Smith and Champion get plenty of laughs with their foolish chatter. A thing they do well is a "Silent Moving Picture Drama." It is a funny piece of business. Miss Champion could easily afford to discard the hat and wrap at her first appearance. Neither is becoming. She looks much better in the pink dress with her hair showing. The hat also hides the face and this girl should not be afraid to show that for it's worth looking at. Mlle. Emma is a trapeze artist. She is clever in her line of work and dresses neatly in pink satin. Curry and Rily are entertainers. The fellow who plays the piano should brace up.

I saw your article in VARIETY offering to expose managers and agents who insult women forced to visit offices in search of work, and I wish to say one day last week a certain small time manager offered to play me three days if I would let him hear my repertoire. Can you beat that for cheap stuff? Why, I have been insulted by some of the best agents and managers in the booking offices.

Chiquita Pontefraction.

"Hari Kari" (by Julian Johnson), one of the new sketches at the Princess theatre is full of thrills and like most of the others on the program it leaves very little to the imagination. The story is of an American girl, who falls in love and is betrayed by a Jap. Mr. Mestayer is exceptionally good as Ito Natsume, an attache of the Japanese legation. Mr. Trevor plays John Baccraft chief construction engineer of the United States Navy. Miss Kershaw is his daughter. But three characters in the playlet.

Rita Gould is wearing some smart clothes. One is a black velvet skirt with a short coat and small hat of ermine. Another is pink satin and cream lace. There is also in Miss Gould's wardrobe a white charmeuse skirt over which is worn a French crinolin of crystal and rhinestone embroidered net. An evening gown of green and gold cloth trimmed with fur is still another. Gladys Clarke ("The Trained Nurses") is very pretty in the bride's gown, for the last number. She also looks well in the white satin clown suit. The 10 chorus girls (same act) are clean and wholesome looking in the white nurses' uniforms. The pink gowns for the wedding number look like the remains of a gay life. (The trains seem very soiled from in front.) Polly Prim has a becoming

flowered taffeta gown, also a simple pink chiffon trimmed with silver. (All at the Bronx.)

An engagement that ended suddenly in a wedding last Saturday was that of Joseph Herbert, Jr., and Katherine Gavin. Lillian Goldsmith, Mr. Herbert's former stage partner, is also married, I hear, to Charles Russell, one of William A. Brady's well liked managers. Miss Goldsmith has been ill for some weeks. It brought about the cancellation of a long vaudeville route booked for the Herbert-Goldsmith dancing act. Mrs. Herbert, Jr., was in "The Purple Road."

"The Girls of the Gay White Way" (Columbia last week) has Helen N. Eley for leading lady. Miss Eley is a pretty "red head," clever and refined (she appears conscious of her charm). It is a pity Miss Eley hasn't a more elaborate wardrobe, for the clothes worn by her were not startling, by any means. Her first gown was the most becoming, black velvet trimmed with ermine. The second was blue charmeuse and cream lace, and the third, also blue, trimmed with pearl and silver embroidery. Later, a yellow silk wrap with a tiger skin collar came into view. (Dear Miss Eley, will you please take the black beaded tassels off the first gown. They look very untidy and are not at all necessary.) Estelle Barry was attractive in a cerise shawl, artistically draped to the figure. With this Miss Barry wore a cerise cap, with tights and slippers to match. In the first part Miss Barry had a blue soubret dress, decorated with black sequin birds. The chorus was attractively costumed for the "Chicken" number. The girls wore short dresses decorated with chicken heads of red and yellow silk, also cute little caps. The pink and black costumes in the "Souise" number (second part) were cut much too short. They make the girls appear to have long legs and short bodies. Why not lengthen them a little bit?

Nina Payne is doing a "single" at Hammerstein's this week. She does mostly singing and does that fairly well; but I would much rather see her dance. Miss Payne is very graceful and dainty, and with her wonderful hair hanging down is a picture. For the first song she has a pink charmeuse gown with a spiral frill of cream lace, the frill starting at the waistline and ending at the hem of the skirt. Her second gown is white satin with a tunic of green chiffon. The last change is an accordion-pleated dancing dress of white satin. Miss H. Armstrong (with the Robert L. Dailey Co.) is neat in a plain yellow brocade velvet gown. (Miss Armstrong, your nose is much too white, from out front, for your much too rosy cheeks.)

\$2 AT LITTLE THEATRE.

In a notification sent to subscribers of the Little theatre this week, for the run of "The Philanderer" at that house, the price of admission to the orchestra seats, without reservation, was given as \$2. Formerly it was \$2.50 at Winthrop Ames' tiny house.

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Frank Coombs is again a "single."

Anna Morris is doing a single turn in a brownface.

Brent Hayes was operated on in Denver late last week.

Mr. and Mrs. Elmer F. Rogers became the parents of a son Dec. 20.

Ted Snyder is in Chicago, in charge of the Snyder-Watterson-Berlin branch there.

"The White Models" on the Loew time is alleged to contain Harry K. Thaw's \$2,000 imported English cob.

Bulah Walton has been granted a divorce from Sam H. Emerson in Chicago.

Paul Armstrong and Catherine Calvert were married in New Haven last week.

Ernest Shipman, playwright, and Helen Foster Barham, actress, were married in Jersey City this week.

The United Play Co., of Chicago, has reorganized "Beverly" and got it under way Monday in the middle west.

"Along the Kennebec" took to the road again Christmas Day at Columbus, Pa., under Chas. R. Reno's direction.

"A Singular Coincidence" is for vaudeville with Agnes Barry, Alf De Ball and Edward Peck.

The new Virginia theatre, Harrisburg, Va., opens Dec. 29 with "The Spring Maid."

The Rev. Dr. Alexander Irvine and his socialistic playlet will appear at Proctor's, Schenectady, N. Y., next week.

The Drug and Chemical Exhibition takes place in Madison Square Garden Jan. 20 under the auspices of the American Pharmaceutical Association.

Jack Sturgis and Sydney Falk are willing to appear in vaudeville as a two-act, if the time and money are satisfactory.

Mrs. Dr. Munyon and Nina Barbour are playing the Amalgamated (Prudential-Moss & Brill) game, booked by Louis Kaliski, of that agency.

Eugene Meyers, formerly manager of the Metropolitan opera house, Philadelphia, for Loew, is now in charge of Loew's new Toronto house.

The Lyric, Hoboken, booked by Ernie Williams of the Loew-S-C agency, is playing five acts instead of three as formerly.

Arrangements are under way by Clarence Weis and William Moxon to place a company of "Polly of the Circus" in Australia.

A new theatrical enterprise entitled the Drama Producing Co. has been formed. G. W. McGregor is manager of the company.

The Family, Chester, Pa., has abandoned its vaudeville bills and will play traveling combinations booked in by the Aarons Circuit.

The "Bunty Pulls the Strings" company which is on the coast and has a long Canadian tour booked, will sail for Glasgow, Scotland, May 5.

William D. Friel, formerly manager of the Majestic, East Hampton, Mass., has taken over the lease of the Town Hall for "pop" vaudeville.

The Boston Operatic Stars from the Boston Opera House will take a fresh start on the one nighters after the first of the year, playing New England territory.

Jack Shea took a full show to Port Jervis for the last half of this week. Jack has been going to Port Jervis every Christmas and is recognized as Santa Claus in that berg.

Robert Campbell took the newly organized Stair & Havlin show, "The Conspiracy," with Harry Beresford and Madeline Delmar, to Detroit Sunday, where they opened Monday night.

Lee Morrison planned to take out "What Happened to Mary" after the holidays, under Garland Gaden's management, but after organizing the company called the proposition off.

As a musical feature for the holidays Manuel Klein, who presides over the musical destinies of the New York Hippodrome, is installing a set of chimes in the huge Moller organ.

Robert Johnson, for seven years manager of the theatrical poster department of the United States Litho. Co., is now attached to the New York staff of the National Printing Co.

Kathleen Clifford is ill with diphtheria in Cincinnati. She was unable to appear at the evening performance at Keith's Saturday, or to leave for Columbus, where she is booked this week.

Joe Fields, treasurer of the Gotham, Brooklyn ever since the house opened, has accepted the treasurership of the Bushwick; Eddie Vosburg, a former Corse Payton box-office man, takes Fields' place.

The Illinois courts have granted a divorce to George F. Belgrave, manager of the Watson Sisters' Burlesque company. Bobby Harrington, with "Eva Mull's Beauty Show" has also been freed from the matrimonial bonds.

"The Man of the Hour" and "The Deeple Purple" have been cast for road tours through the west, south and mid-west by J. L. Davis, general manager of the Certified Amusement Co., which is backing the shows.

Aaron Hoffman has instructed his attorneys to appeal from the decision by Judge Ray in the U. S. Circuit Court, which was in favor of Senator Francis Murphy, on a question of use of material by Murphy that Hoffman claimed as his own.

Edith Clifford and Jack Mack, on the same bill at the Empress, Cincinnati last week, but in separate acts, announced that they had been married at Ft. Wayne, Ind., a week earlier. Mrs. Mack is doing a single and Jack is appearing with Juliette Atkinson.

Harry P. Dewey complains that the facts of his arrest in Cincinnati on a charge of impersonating a United States officer have been misrepresented. He protests that there was no charge that he had represented himself as a relative of Admiral George Dewey.

J. Hayden Talbot, playwright, has a week to pay back alimony to Mrs. Benedict Brestow Talbot. He says within that time he hopes to sell a play and have money to settle the claim. If he doesn't, Mrs. Talbot may have him committed to the Alimony Club in Ludlow street jail.

George F. Clark, manager of the Orpheum, Topeka, has resigned to accept the managership of the Hippodrome, Springfield, O., playing the S. & C. bookings. Clark has managed the Orpheum since its opening early in September. H. Gordon, one of the proprietors of the theatre, will take over his duties.

George White and Clay Smith are claimed to be the only two members of "The Pleasure Seekers," at the Winter Garden, that will not leave New York with the show. It is said Harry Cooper is holding onto his contract and will travel with it, although a vaudeville date at Proctor's, Newark, for Jan. 5, had been arranged. Cooper, who was once a comedian with the Empire City Quartet, intended going into vaudeville as a "piano-act," having an accompanist at the instrument on the stage with him.

TOMMY'S TATTLES

By THOMAS J. GRAY.

Now that the stockings have been taken down from the chimneys, they can go back to their regular acts.

We didn't want to brag about our Christmas presents, but Maude Ryan sent us a nice little plush box—empty.

Once in a while you hear of a bank embezzler who didn't spend his money on an actress—

A minister who never denounced the stage.

A chorus girl marrying a poor man.

A stout person who doesn't think they're getting thinner.

An actor who doesn't save his press notices.

A stage manager who is always smiling.

A poster that looks like the person it's intended for.

An Italian comedian who doesn't talk about a strong brother.

A soubrette who never used peroxide.

A leading lady who is not waiting for Belasco to catch her.

An author who didn't "just finish the best thing he ever did."

It's easy to win a law suit from a theatrical manager. All you have to do then is to collect it.

In turning over your new leaf don't forget to laugh at the ones you turned over last year—and then let them turn right back again.

An actor reported at an upstate house and found the owner of the theatre sweeping off the porch of his home which was right next to the theatre. "Where am I on the bill?" the actor asked. "You close the show," said the manager. "I don't want to close the show, this is a new act I'm breaking in," said the actor. "Then you open the show," said the manager. "I don't want to do that either," the actor said. "Well," replied the manager, "you'll have to do either one, 'cause I only use two acts."

A theatre in California is advertising "Hot and Cold Vaudeville." When it's hot the acts play in an airdome, and when it's cold they play in the theatre.

A phoney music publisher of the "We publish your song poems" kind got 13 months in jail. Reading those lyrics should have been punishment enough.

If Sime thought that everything we thought was funny was funny, we'd have a much easier time writing this column. And then perhaps it wouldn't be so funny.

Oh Mary—Plain Mary—did you have to go back to that "Casino fall" again? You'll have to work faster or they'll walk out on you. Am I engaged? What are you trying to do, get me in wrong with the girls? No, Mary, I have yet to find the fair (or unfair) damsel who would fall for us—and besides how could I get engaged when you know I am crazy about you?

PITTSBURGH BRAVING FATE WITH TWO MORE THEATRES

Harry Davis and John P. Harris Announce New Houses for Next Season. One Already Started. Will Change Theatrical Map in Smoky City. Roof Garden, Local Innovation.

Pittsburgh, Dec. 24.

Despite leading theatrical managers declare poor business this season is due to the over-building of theatres, announcement comes from the Harry Davis and John P. Harris enterprises that two new houses will be built for Pittsburgh and ready for next season's opening. This is considered the biggest piece of theatrical news in the city in years as it will result in changes affecting the local theatrical status.

Ground for the Schenley theatre, opposite Hotel Schenley, was broken last week and the building will open August, 1914. The location is in the circle bounded by the Carnegie Library and Institute, Carnegie Institute of Technology, Soldier's Memorial Hall, St. Paul's Cathedral and other of Pittsburgh's finest institutions, about 30 blocks from the heart of the city.

The second theatre will be in Smithfield street, downtown, the busiest street intersecting Fifth avenue. The plot has been purchased.

No announcement of policy for either house has been made. It is thought, however, that one will be used for high class vaudeville and the other for legitimate. As the Grand Opera House, on Fifth avenue, is only a stone's throw from the proposed downtown theatre, it is believed the Schenley will house the vaudeville and the Smithfield street house, legitimate. It is also rumored the Grand Opera House will house the Davis Players, now offering stock in the Duquesne. This building will be purchased by a department store which plans an extension.

The Smithfield street edifice will have an immense auditorium and a roof garden, an innovation locally.

Henry Hornbostle is consulting architect.

ITALIAN ACTRESS APPEARS.

Mimi Aguglia played "Salome" Monday night at the Comedy, as a curtain raiser to "A Marriage Game." The Italian actress drew a house full of her country people, who were wildly enthusiastic.

With an all-Italian company, Aguglia gave the Oscar Wilde tragedy in verse, in her native tongue. She has a wonderful speaking voice, perhaps second only to Bernhardt in that respect, and is also possessed of much fire in action, chiefly displayed in "Salome" during the undressing scene preliminary to the "Dance of the Seven Veils," and the dance itself, which puts other efforts of this sort behind a screen of modesty. "Salome" ran about one hour, with the three-act comedy following, giving the performance a delayed hour of finishing, around 11.30.

Aguglia is a pretty youthful brunet. She is over here under contract to the Shuberts at \$2,000 weekly. The added expense at the Comedy is jointly borne by her managers and John Cort, pro-

ducer of the "Marriage Game" play, which was also greatly enjoyed by the audience Monday evening, many of whom apparently were induced to visit the theatre to see the new star, without knowledge they would witness two shows the same evening. Next week Aguglia will play "Elektra."

In Aguglia's company are: T. Angeloni, G. Sterni, C. Dondini, M. Patroni, G. Cecchini, C. Zoppetti, A. Aldi, O. Seragnoli, R. Bongini, T. Sechini, F. Gregolin, G. Perrini, A. Arista, L. Aguglia, A. Migliari.

SAN CARLO OPERA CO. HERE.

The San Carlo Grand Opera Co., an organization of about 70 people, mostly composed of vocalists well known in the South American countries, is in New York this week preparatory to a tour of the southern states.

John R. Rogers has been appointed general business representative for the troupe, and left Wednesday for Florida, in advance of it.

Among the members are Giuseppe Angelini, Giovanni Leotti (conductors), Edvige Vaccari, Emilia Vergeri, Sophie Charlebois (sopranos), Eugenio Folco, Pilade Sinagra (tenors), Angelo Modesti, Angelo Antola (baritones).

The company played some dates on its way to New York from below the border.

SAVED MARY ROBERTS.

Pittsburgh, Dec. 24.

The timely arrival of anti-toxin and the expert knowledge of her doctor husband, saved the life of Mary Roberts Rinehart, author and playwright, and now she is in the unique position of playing a part in real life she created in her farce-comedy, "Seven Days," which ran successfully for two seasons.

Mrs. Rinehart is the wife of Dr. S. M. Rinehart of Pittsburgh. She became ill with diphtheria in her country home, Glen Osborne, near here, recently. Now convalescent, she is quarantined with her maid and a nurse, just as the divorced man and his new fiancée, the divorced wife, the aunt who abhorred divorces, the burglar and the spiritualist were in the play she wrote with Avery Hopwood from her novel "When a Man's Married."

"LAW" AT NEW HOUSE.

Boston, Dec. 24.

When the original company of "Within the Law" leaves the Eltinge, New York, it will make Boston by slow moves, arriving here about a month later, and opening either at the new Wilber or new Cort theatre.

"The Yellow Jacket" will start its New York season at the Eltinge Jan. 6, instead of Jan. 5, as first announced.

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

McNAUGHTON IN BANKRUPTCY.

A petition in bankruptcy was filed in the U. S. Court last week by Tom McNaughton, the English comedian, now with "Sweethearts."

McNaughton's liabilities are placed at \$157,000 with no assets. The debts are those contracted by Werba & Luescher, who went into bankruptcy a couple of months ago. Mr. McNaughton was a silent (one-third) partner in the concern. Upon the creditors looking to him for the amounts due, McNaughton was advised to take the bankruptcy course to relieve himself.

THEATRE ON NEW GROUND.

Felix Isman is promoting a corporation to erect a first class playhouse at the northwest corner of Seventh avenue and 41st street.

This is not to be confused with the photo playhouse, the Stanley, in the centre of the same block, which Mr. Isman has just built.

GRAND OPERA TO \$15.

Cincinnati, Dec. 24.

Sixteen chorus girls and several principals of the American Grand Opera Co. reached here late last week without funds. The organization, promoted by Max Faetkenhauer, and headed by his wife, Adelaide Norwood, "went broke" in Lexington, where the scenery was attached. Newspaper men contributed to a fund to get breakfast for the hapless players. Miss Norwood had left the company in Lexington and gone home.

"I left a good vaudeville route to take up this 'high brow' thing," said Phyllis Sautelle. "We played 'Salome' and 'Cavaleria Rusticana' in Lexington to just \$15."

The musicians were taken care of by the T. M. A.

GEO. ADE PLAYLET AMONG 'EM.

Chicago, Dec. 24.

Gossip has it the Ziegfeld will open with short plays as was indicated in announcements made last fall. William A. Brady has the house.

George Ade has written a play which will be one of the first produced.

GORDON SHOW IN NEW YORK.

Los Angeles, Dec. 24.

"Pretty Miss Smith," with Kitty Gordon, looks so well to the Oliver Morosco management it may be sent to Broadway, with Miss Gordon still in the lead.

The piece is being played here, in stock, for the week.

EASTERN MANAGERS ASSEMBLE.

The Eastern Managers' Association assembled in New York Dec. 19 with the full board of directors present.

A number of new theatres have been added to the books during the year.

"MIKADO" ON ROAD TOUR.

"The Mikado," the full Shubert production, barring the high salaried principals but still carrying some of the original people, was started out on a road tour Christmas Day at Keyport, Pa., under the direction of Joseph Vanderbeck. The show will play eastern territory.

SHOWS IN FRISCO.

San Francisco, Dec. 24.

The "Girl at the Gate" (Irene Franklin) on its opening week here at the Gaiety totaled \$8,234 gross on nine performances.

Gaby Deslys had a big opening at the Cort Sunday, but no sell out was recorded. Business has picked up since and looks like capacity for remainder of the week's engagement.

The attendance is light at the Columbia, where May Irwin is playing "Widow by Proxy."

"Mutt and Jeff" opened close to capacity Monday night at the Savoy. Patronage is mild at the Alcazar.

MISS MURRAY STICKS.

Shortly after Acton Davies in his column in the Evening Sun Monday went into detail over the rupture between the management and star of "High Jinks," the parties mentioned (Arthur Hammerstein and Elizabeth Murray) entered into a contract whereby Miss Murray will remain with Mr. Hammerstein for another season. In consideration of her signature, Miss Murray received concessions asked for, the demands made by both, one for the agreement and the other for prominence in connection with the show, having started the breach that did not seem likely to become mended until Mr. Davies put a little of his common sense into type.

Miss Murray walked off with the undisputed score of the "High Jinks" premiere. Most of the notices for the performance gave Miss Murray the credit for putting the show over.

The manager thought his star was not treating him fairly by declining to enter into a contract for next season, and the star had the opinion the manager was trying to belittle her success through not billing her as agreed upon.

U. S. INJUNCTION.

Boston, Dec. 24.

Following an attachment made Saturday on the box office receipts of the Pavlova show here, it is said the attorneys for Max Rabinoff, manager of the tour, applied in the U. S. Court for an injunction restraining the parties to the several attachments filed against the show so far this season from further proceeding in this manner.

The aggrieved party is Ben H. Atwell of New York, who alleges a partnership interest with Rabinoff, dated from the previous visit of Pavlova to America. Rabinoff is now with the show and will continue with it.

Pavlova played to \$11,000 at a special benefit matinee at the Metropolitan opera house, New York, last Friday. Of this the dancer received \$3,500. The same morning she had given a private dance at the Plaza Hotel and her management received \$2,500 for the performance.

During the Metropolitan matinee, a delay was caused through the entrance of a deputy sheriff to serve a paper. The officer was accompanied by a man who seemed unable to identify the person sought. The affair received some publicity in the daily press.

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

WITH THE PRESS AGENTS

Edward Weitsel, the author and former Detroit newspaper man, has taken charge of the press department in the James Clancy office. Mr. Weitsel will also write sketches for Mr. Clancy to produce.

Murdock Pemberton retains his position as general press representative for the William A. Brady enterprises although Leander Richardson is doing special publicity for "The Things that Count." Pemberton is centering considerable time in the new Brady production, "Don't Weaken."

Low Fields has no general press agent in New York at present although the publicity for the "All Aboard" tour is being looked after by Rod Wagoner.

L. G. Mercer is attending to the advance for the "Tempest and Sunshine" road show which the Brandon Amusement Co. is exploiting. Harry Brandon handles the managerial end.

Richard J. Brannigan has been assigned the advance for one of the many "white slave" picture shows sent out of New York last week.

Dorothy Brown has left "Seven Hours in New York."

W. J. Clayton is handling the advance for the "Tempest and Sunshine" road show. H. J. York is manager. The show is slated for a tour of the Stair & Havlin time.

Marcus F. Hoels is business manager of the Elmer Gassolo show, "The Spendthrift," and James R. Jackson is manager.

Julian Johnson, the former dramatic critic of the Los Angeles Times, who has been the general publicity man for the Oliver Morosco attractions in New York, is no longer with the Morosco offices. He is now doing the city boosting for the Princess theatre playlets. Johnson is the author of "Earl Karl," one of the Princess sketches, and may arrange later for a vaudeville production of the little piece. The Morosco press work has again fallen on the shoulders of Richard Lambert.

Sig. Wachter has been appointed press agent for the Sullivan-Conside-Loew agency, New York.

"A Lady of Long Ago" is the new Thompson Buchanan play which will be produced by William A. Brady early in the new year.

"Sylvia Runs Away," by Robert Housum, dramatic editor of the Cleveland Leader, is scheduled for production in New York by William A. Brady after the holidays.

"Too Many Cooks," a comedy by Frank Craven, who was Jimmie Gillen in "Bought and Paid For," will be put into rehearsal in a few days by William A. Brady. It will be produced in January.

"B and Little Christmas," a playlet by Melvick Blinn and Capt. Basil Hood, English author, was given a special performance Christmas afternoon at the Princess.

Invitations are out for the annual Christmas tree and dinner at Gunther's Hotel, San Antonio. The affair is given to American showmen every year.

James K. Hackett has purchased the English and American rights to Brandon Terry's play, "The Melody of Youth," and will present it in New York during the spring.

Belle Gold, press agent for the Woman's Professional League, won the popularity contest at the League's bazaar. Henry Miller was voted the most popular of the men. The bazaar turned in about \$2,500 to the League funds.

Rudolph Benson, press agent of the Empress, Cincinnati, is ill with diphtheria.

Henry Earl has been handed the advance for "September Morn."

Neal Harper, manager of the Bisbee-Rusk Players, Erie, Pa., was formerly the press agent for the company.

Since the advertising rates for shows went up in the columns of the Buffalo Courier, agents and managers interested have given sheet the go-by, and as a result, showmen declare, the paper is lambasting every attraction that hits town.

W. T. Granland, publicity promoter for the Loew Circuit, has as assistant Moe Schenck.

Charles Marks, manager of "The Poor Little Rich Girl," is out ahead trying to convince the public his production is not essentially a play for children. Marks is mindful of the title of "A Good Devil," which was called in by David Belasco.

In Wilkes-Barre this week a prominent member of the Times-Leader staff is said to have lost his job as press agent for the Poli theatre in the same burg. Nina Barbour, a vaudeville attraction, is at the opposition. Wilkes-Barre house, Harry Reichenbach was on the ground to boom Miss Barbour along. He got a story on the front page of the Times-Leader. When Poli figured out what his

press agent did while all this was going on, the p. a. received a blue official envelope.

Beautifully bound and illustrated copies of the novel, "Peg O' My Heart," were presented to the audience at the Cort theatre Saturday night, on the occasion of the anniversary of the Laurence Olivier-J. Hartley Manner's comedy's run. Monday night souvenirs were presented at the Shubert. They took the form of a portfolio containing portraits of Forbes-Robertson in his best known roles.

W. S. Maugham, author of Billie Burke's new play, "The Land of Promise," is at work on a new piece dealing with the American colony in London.

With berth curtains as the scenery and a phonograph as orchestra, a performance of "A Christmas Angel" was given a few nights ago on a moving train on the Lackawanna Railroad to entertain the guests of Passen-er Agent Cullen, Arthur Baker, and Joseph and Roland Wallace were the principals. Gustave Frohman staged the playlet.

Nat Goodwin has filed suit against Liebler & Co., in New York, demanding \$15,000 damages. He alleges a breach of a contract under which he says he was engaged to play 15 weeks at \$1,000 beginning May 6 last. The Lieblers reply they do not engage actors for the summer season and declare the proceeding is a mystery to them.

Please note that European artists make a "tournee" of this country. They don't travel. Mile La Verena, doesn't, anyway. She announces a "tournee" under the management of Rudolph Aronson. Mile La Verena is a singer and dancer, and, it is announced, is presenting a sketch entitled "Loin du Bal" at the Renaissance, Paris. The date of the American "Tournee" is not disclosed.

Charles Frohman made announcement a few days ago of his plans for the next month. They include: Maude Adams in J. M. Barrie's "The Legend of Leonora" at the Empire, Jan. 5; William Collier in "A Little Water on the Side" at the Hudson, Jan. 6; H. V. Esmond and Eva Moore, with the London Criterion Theatre Co. in "Eliza Comes to Stay" at the Garrick, Jan. 7 (a subsequent production by the same organization will probably be Mr. Esmond's "The Dear Pool") and "The Laughing Husband," theatre not disclosed, Jan. 10. Besides these, Mr. Frohman presented Billie Burke at the Lyceum in "The Land of Promise" Christmas night.

"My Wife's Gone to the Country," Cecil Spooner's musical production current at the Cort-Spooner theatre in the Bronx, will be sent on the road, after its week across the Harlem River.

PRESS OPINIONS

"THE SECRET." "The Secret" proved a tower of strength compared with the other dramas lately imported from France. Relentlessly this powerful drama goes about its single purpose. Step by step it accomplishes its one definite aim. You almost forget the details of its crackling situations in your absorption in the woman whose perverse mental nature Bernstein ruthlessly places on the rack.—World.

It was drama of the kind that catches the emotions and carries them almost to the breaking point.—Herald.

But for the masterly arrangement of trivial material in the second act, "The Secret" would not have held the interest of the listeners through one scene. As it was they were thrilled intensely by the accumulation of incidents.—Sun.

In the weaving and tearing of this tangled web of deceit M. Bernstein's best theatre quality is disclosed. From step to step the various passages of this, the second act, increase in power and effect, and the general result is most engrossing.—Times.

"THE NEW HENRIETTA." With an old play made into a new one and a veteran star playing opposite to a young one, there was a promise at the Knickerbocker theatre last night quite as brilliant as any this season has seen.—Herald.

With an omission of the tragic finale to one act and the introduction of a touch that is fresh in lines and situations, "The New Henrietta," though still retaining much of the original Bronson Howard fabric, provides capital entertainment.—Times.

Popularly is bound to follow the rebirth of what was one of the best native comedies of its day.—World.

"New Henrietta" very delightful.—Sun.

"HOUSE OF BONDAGE" ON B'WAY.

The "House of Bondage" Producing co., has been formed and will produce the book piece in New York Jan. 12. Elita Proctor Otis is expected to have the principal feminine role.

BRONX DEAL, "COLD."

The theatrical deal in the Bronx, which involved several theatres of that section, was declared "cold" late last week, following a conference when it was said the arrangements practically agreed upon were almost certain to go through. The reason for the abandonment is given as the desire of several people to dictate terms.

The houses affected were Keith's Bronx, Gersten's Royal opera house and Miner's Bronx, besides Gersten's Prospect and Cohan & Harris' Bronx opera house, which also came into consideration.

A story that the Progressive Wheel (burlesque) might negotiate for the Royal (now that the proposed deal whereby the switch would have filled that house with Keith vaudeville while the Eastern Wheel would have had Keith's Bronx) is somewhat doubted, owing to the agreement existing between Frank Gersten and John Cort. Gersten guaranteed Cort \$10,000 for this season of 40 weeks for "satisfactory bookings." That agreement is still active. Whoever took over the theatre would probably have to assume it. Gersten gave this guarantee to Cort in lieu of a percentage in the net profit of the theatre.

"SECRET," STRONG PLAY.

The David Belasco presentation of Henri Bernstein's "The Secret" at the Belasco theatre Tuesday night for its first American performance brought out a strong play, that seems due to endure for a long while in New York.

The piece is exceptionally casted as always found in a Belasco production, with Frances Starr in the lead. Marguerite Leslie, Harriet Otis Dellenhaugh, Beatrice Reinhardt, Basil Gill, Robert Warwick, Frank Reicher and John P. Brawn are of the supporting company.

SHOWS CLOSING.

Mittenthal Brothers' "The Confession" is reported closing Dec. 27 in Syracuse.

"The Pirates," which was believed to have a long route booked, lasted one day.

"Human Hearts," directed by Chas. R. Reno, closed Saturday night in La-Follette, Tenn. Manager Sully of this troupe is reported critically ill in the south.

BACK TO "FAMILY CUPBOARD."

William Morris, of the original cast of "The Family Cupboard," who left the company to open with a new show in Boston only to see same do a flounder, has been re-engaged for his old role in the Owen Davis piece.

"The Family Cupboard," which has been at the Playhouse for a long time, plays Newark next week and then Brooklyn and the West End in succession. The piece is slated for "indefinite engagements" at the Belasco, Washington, and the Alvin, Pittsburgh.

PRODUCING "MACARIA."

William Woods and Charles Gillette are organizing a road company which will make the first stage production of "Macaria," dramatized from Augusta Evans' novel of that title. A southern route is being booked.

WILL BUILD FOR \$50,000.

To an agreeable lessee who is willing to pay \$50,000 rental per annum, it is said that Sydney Cohen, who controls the northwest corner of Broadway and 49th street will see that a theatre is erected upon the plot.

This is the corner first mentioned for the Sol Bloom, et al. restaurant scheme that afterward developed as proposed for the present Tichenor-Grand premises at Columbus Circle.

RATOLIFFE IN "CRUCIFIX."

Edward J. Ratcliffe is to star in a new play entitled "The Crucifix," opening in Cleveland Jan. 14.

The production will be directed by F. C. Whitney.

PUT OVER A SEASON.

The Leffler-Bratton Co. has called off the proposed opening of "The Dingbats" for next week and will not do anything with the cartoon play until next season.

A solid route had been booked, but the firm decided that it would be better to delay the production a year.

STOLE 16 CENTS.

Columbus, O., Dec. 24. The Southern theatre was robbed this week. 16 cents was taken by the thieves. Other receipts had been locked in the hotel safe.

Louisville, Dec. 24.

The Keith theatre box office here was broken into, and about \$1,200 stolen.

FREE; BACK TO STAGE.

Cincinnati, O., Dec. 24. Calla Roberts Brown, formerly with Mrs. Leslie Carter in "Zaza," and later with "Little Boy Blue" and moving picture productions, was granted a divorce from Frank E. Brown, in this city.

She will return to the stage. She testified that when Brown lost his job as city electrician of New York, in 1908, she had to go behind the footlights to support herself and his two sons by a first wife.

FOLLOWING "HOP."

When "Hop O' My Thumb" leaves the Manhattan opera house early in January, Forbes Robertson will move into the big theatre from the Shubert, where the Englishman has been holding forth since he arrived in this country on his farewell tour. His stay on 34th street is limited to three weeks, it is said.

Forbes-Robertson will complete his tour May 2, at Montreal, after which he returns to England.

"1,000 Years Ago" will be the next piece at the Shubert, probably opening there during the week of Jan. 5.

GOOD START FOR "HELP WANTED."

Chicago, Dec. 24. "Help Wanted" got a good start at the Cort, where it opened Saturday night to a \$1,300 house. The piece is by Jack Lait, a newspaper man, and is produced under the direction of Oliver Morosco, who first tested it at Los Angeles. It seems strong enough for a lengthy stay.

FILM FLASHES

"Broadway Star Features" will be the multiple reeler which the Vitagraph Co. will exhibit at the Criterion, New York.

Charles Brabin, Edison director, and Susette Mosher were married in New York, Dec. 12.

"The Case of Cherry Purcell," suggested by the current crusade against the illegal sale of drugs, will be a series of five Ecclair Co. films. It Francis figures as a cocaine victim.

"The Ghost Club," a six-reeler, is announced for early release by the Ecclair Co. as its first product. Mario Bonnard has the central role.

The New York Motion Picture Co. will send camera men into the troubled purlieus of Mexico in the hope of securing a series of action views. They will carry a portable dark room.

The Nestor brand announces a two-reeler, "When Uraus Threw the Bull," to be released Jan. 9. On the same date Victor puts out a comedy drama, "Admission, Two Pins."

"The Billionaire" is a three-reel picture which the Biograph has been "making" for the past three weeks under the stage direction of Del Henderson. The big scene will be a champagne bath taken by the billionaire played by Charles Mayne.

The Exclusive Supply Corporation, according to a recent announcement from its press department, proposes to inaugurate an advertising campaign.

The American Pathe concern has notified the trade the moving picture concession of the Panama-Pacific Exposition has been awarded to it.

The release of the first reel of "Our Mutual Girl," is announced for Jan. 6. The scenes are preliminary. The girl is seen on a Pullman arriving at the Pennsylvania terminal in New York and then establishing herself in luxurious quarters in the city. A new chapter will be added to the subject each week.

A special exhibition of the All-Star Feature Corporation's "special" of "The Soldiers of Fortune," with Dustin Farnum featured, was given at the American Wednesday morning.

The Mittenhall Brothers expect to make two releases every three weeks shortly. Their next three-reeler will be "The Millionaire's Sin."

"Joseph in the Land of Egypt" is the title of the film version of "Joseph and His Brethren," being produced by the Thanhouser Co.

"Into the Wild," is a new Ecclair 3-reel melodrama. The "punch" is a railroad train wreck.

An independent concern has leased the picture theatre at the corner of 41st street and Broadway, the Times Square. Features will be exhibited at a flat admission of 25 cents. The first attraction will be "Protea," leased from the World Special Film Corp.

Carroll Fleming of the New York Hippodrome producing staff has been engaged to direct features for Thanhouser. He will give special attention to the spectacular details of the productions. Margaret Snow and James Cruse have joined Maude Fealy in the feature company. "The Fall of Kartoom" is a multiple just announced. It calls for the use of elephants and jungle beasts, and Michael Schlessner, of the Hagenback establishment, handles this department.

Movie managers of Cincinnati rejoice in the arrival of a Republican administration after the first of the year. It is expected that Commissioner Rapp, who has been extremely strict in the interpretation of the laws relating to movie houses, will be replaced.

American ("Flying A") films have a new piece. It shows the face of a clock with moving hands and the line "Mutual Movies Make the Time Fly."

The American company announces the completion of a three-reeler, "The Lost Treasure," Tom Ricketts, director.

A three-reel Warner feature uses the Miller Bros.' Oklahoma ranch and the Indians and cowboys of the Wild West show in a Western drama.

William V. Mong has severed his connections with the Gorman Film Manufacturing Co. He played the lead in the first picture and was one of the organizers of the new concern.

E. M. Gorman, formerly of the Reliance, has joined the Biograph stock company.

LADY OF QUALITY

The Famous Players Film Co. presents Cecilia Loftus as a film actress in a five-reel picture of the stirring drama of the long ago, "A Lady of Quality." It is essentially for a female star. In this instance a more happy selection than that of Miss Loftus could not have been made. The story allows of a wide play of emotions and demands a player of versatility. The star has been surrounded by a cast which does not suffer in comparison. Several gain distinction. Geraldine O'Brien as

the sister handles the role in a quiet, effective manner. House Peters, a sterling camera actor, adds laurels to his record. Hal Clarendon as the profligate noble, gives a very good performance, and Peter Lane as the unusual father, also does well. In detail the picture has received close attention, too close, in fact, to allow the maid servant, who is a young girl when Clorinda (Cecilia Loftus) is born, to appear as the young girl after Clorinda has reached womanhood. Photographically, there may be one or two minor details open to criticism. Several subdued light effects might be eliminated. The shimmering effect given by the spangles on the star's dress makes the picture indistinct. The scenes work up logically to the fourth part, which contains the "big kick," and then shades off nicely in the fifth part with the happy ending of a stirring tale. The opening is attractive and holds interest. The second part gets up some action, while the third drops a trifle. The fourth part, in which the murder occurs and Clorinda is seen taking over a reception in the room in which she has hidden the body under the sofa, is the big moment. The dragging of the body into the cellar is awe-inspiring. The picture takes about one hour and a quarter to run. It is a fine completion to the "Famous Players," James K. Hackett, "Prisoner of Zenda."

THE HUNCHBACK

Half-baked ideas crudely expressed continue to mar the average output of some of the big filmers. This two-part Kalem contains a dramatic germ that properly nurtured might have evolved a thriller. But the idea was misdirected and its drama lost. The notorious New York East Side character of other days, Humpy Jackson, was evidently the author's inspiration. The surviving spirit of the playlet is Humpy Johnson, a hunchback. The first several frames of film show two children—a boy and a girl—frolicking on a lawn. The girl throws the boy, who falls on his back. A surgeon is summoned, and the conviction uttered that the boy will grow up deformed.

Twenty years later a gangster's East Side hangout includes a youth of hideously evil face, gnarled hands, a frightfully crooked back, and a fearful temper—the Hyde complement to Jekyll. A crib is to be cracked. Humpy is the leader, a stool pigeon whom Humpy has assaulted hurries to the police and betrays the plot.

The girl who innocently injured her boy playmate is next shown, grown up, young, attractive, cultured and well-to-do. She is wooed, but cannot think of marriage because she is forever haunted by the memory of the injury she accidentally inflicted upon her playmate, never seen since. The youth suing for her hand is a manly, likeable chap. He appreciates the girl's feelings, while disapproving with her obsession. The girl's wooer departs.

Enters here Humpy Johnson. He has been listening behind the portieres. This is the crib he elected to turn off. He declares himself to be the creature wreck of the boy the girl injured. The leering gargoyle being before her terrifies the heroine. She shrinks, shudders, weeps, gives Humpy a well-filled purse. He departs and she falls into a fit of remorse. Next day comes to the girl a love note from Humpy. He insists that since she has ruined his life, she must marry him. And the girl consents and sends away her lover. But in the next scene a chum of the lover by a chance remark reveals that he is the real grown-up product of the girl's lawns prank, and that save for an occasional twinge, his back has never troubled him. Then comes a jumble of hurried, incoherent effects, ending with the death of Humpy from gunshot in the hands of detectives. No one who sees the picture can for a moment accept the proposition that a girl of the quality shown, would for an instant, save in a moment of aberration, consent off-hand to wed a being of the monstrous aspects of Humpy. Humpy is played with fine dramatic perception, and the piece generally acted with intelligence.

CORE.

JOE BRANDT BACK

Joe Brandt, publicity globe trotter for the Universal Films, is back at his desk in the Mecca Building. Even the janitor hailed his return. Lots of work for Joe. Grass has been growing since he went.

A. G. Delamater, who makes a specialty of producing book plays, is making an effort to acquire the play rights to "Diane of the Green Van," which Leona Dalrymple, a Passaic, N. J., girl wrote and was awarded the \$10,000 prize offered by the Reilly-Britton Publishing Company of Chicago for the best novel. It is of amateur nomads in Florida.

FEATURES AT STRAND.

While admitting that numerous propositions to lease the new Strand theatre at Broadway and 47th street have come before him and associates, Mitchell Mark this week stated a definite policy of feature films at 10-25 had been decided upon for the house. It is expected to open around March 15 and will have a seating capacity of 3,300 on two floors.

The highest price will be 50 cents in the boxes and loges. The show will start at noon and run continuously until 11 P. M. Each performance will consume about 90 minutes, with from four to six reels shown during this time. The number of features employed will depend upon their length.

MISS COOLEY, TOO.

Winifred Harper Cooley, author of the "New Womanhood," at this week's meeting of the National Federation of Theatre Clubs, averred that vice film plays that taught a moral lesson were to be welcomed.

BROKE!

Broke! Broke! Broke!
In the cold gray morn, just me.
I would that my tongue could utter
The depth of my misery.

Oh well for the lucky chap
Whose chips dwindled not in the play.
Oh! well for him whose purse will stand
A cab at the break of day.

Through the slush I stumble on.
There's not a car in sight.
Reform. Not me! I'm going to break
The game tomorrow night.

Broke Broke! Broke!
Oh for an X or a V.
Were you to call me what I call myself
What a beautiful fight there'd be!

EXPENSIVE SMOKE.

Spokane, Dec. 24.

Although he does not like to smoke and never does so except under protest, William Desmond, leading man of "The Bird of Paradise," was forced to donate \$6 to the municipal court treasury for smoking behind the scenes at the Spokane.

Desmond is forced in his role to smoke during one scene. He was just lighting up to go on the stage when nabbed by the theatre fireman.

RELEASED NEXT WEEK (Dec. 29 to Jan. 5, 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.	Gen.....G	Keaton.....K
Kalem.....K	Ramo.....R	Bison.....B	Reliance.....Rel
Lubin.....L	Solax.....Sol	Chrysalis.....C	Majestic.....Maj
Pathes.....Pth	Eclectic.....Ecl	Nestor.....N	Thanhouser.....T
Felix.....F	Louis Ponsant.....L.P.	Posers.....P	Kay-See.....K.S.
Edison.....E	Edison.....E	Relax.....R	Broncho.....Br
Emmery.....E.M.	Gt. Northern.....G.N.	Rex.....R	Domino.....Dom
Kleine.....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. 29—MONDAY

MUTUAL—In the Firelight, 2-reel dr., A; He Would A-Hung Go, com. Key; Reliance, title not announced.

GENERAL F.—The Wedding Gown, 2-reel dr., B; A Modern Jekyll and Hyde, 2-reel dr., K; Her Boy, dr., L; Pathe Weekly; The Unwilling Throne, 2-reel dr., B; Her Husband's Friend, dr., V; Her Face was Her Fortune, com., E.

UNIVERSAL—The Field Foreman, dr., Victor; King, the Detective in the Jarvis Case, 2-reel dr., I; Three Children, com.-dr., P.

DEC. 30—TUESDAY

MUTUAL—Maj and Thanhouser releases, title not announced.

GENERAL F.—The Mystery of the Dover Express, dr., E; The Ghost of Self, dr., S-A; When a Woman Wills, 3-reel dr., Cines; The Sneak Thief, com., Pth; The Broken Heart, com., S; His Second Wife, dr. and The Baby Educational, V; Before the Last Leaves Fall, dr., L.

UNIVERSAL—The Buccaneers, 3-reel dr., Gold Seal; The Kitchen Mechanic, com., Cry; The Governor's Veto, 2-reel dr., Eccl; Universal Weekly.

DEC. 31—WEDNESDAY

MUTUAL—The Woman, 2-reel dr., Broncho; Mutual Weekly No. 53; Reliance, title not announced.

GENERAL F.—Andy Gets a Job, com., E; The Unseen Terror, 2-reel dr., K; When Love is Young, com., and Ascending Sugarloaf Mountain, scenic, split reel, S-A; By the Two Oak Trees, dr., Pth; The Education of Aunt Georgiana, com., V; Father's Day, dr., S.

UNIVERSAL—A Hop! Leggo! dr., N; Mike and Jake in Society, com. Joker; The Governor's Veto, 2-reel dr., Eccl; Universal Animated Weekly, No. 95.

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

MUTUAL HAS FAMOUS WRITERS.

The Mutual Film Corporation has contracted with a coterie of the best of the magazine writers and novelists of the day to supply ideas in film script form for filming.

D. W. Griffiths, general director of the Mutual, will give his personal attention to staging these productions. Among the notables whose work has been contracted for are Thomas Nelson Page (United States Ambassador to Italy), Paul Armstrong (whose drama, "The Escape," is already being put into movie form by Mr. Griffiths), John Kendrick Bangs, George Birmingham (author of "Gen. John Regan"), Daniel Carson Goodman (whose novel, "Hagar Revelly," was the subject of a prosecution by Anthony Comstock), Zona Gale, Eleanor Ingram, Robert H. Davis (of the Munsey publications), Paul West, George Patullo, Roy Norton, E. Phillips Oppenheim, Mary Roberts Rinehart and Roy McCardell.

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Desmond is forced in his role to smoke during one scene. He was just lighting up to go on the stage when nabbed by the theatre fireman.

JAN. 1—THURSDAY

MUTUAL—True Irish Hearts, 3-reel dr., Dom; Keystone, title not announced.

GENERAL F.—A Motor Cycle Elopement, com., and Skelley's Skeleton, com., split reel, B; Through the Trackless Sands, dr., S-A; The Inspector's Story, 2-reel dr., 600 feet of Manufacturing Earl Butts in Australia, 1-reel, S-A; Japan's Boer Bull, com., and Williams Clash, 2-reel dr., Pth; Good Resolutions, dr., S; Secret of the Bulb, dr., V; Pathe Weekly No. 80.

UNIVERSAL—The Trials of Alexander, com., I; The Female of the Species, 2-reel dr., Rex; Slim's Last Trick, com., Fnt.

JAN. 2—FRIDAY

MUTUAL—Prince, dr., K-B; Princess and Thanhouser releases, title not announced.

GENERAL F.—The Antique Brooch, 1-reel dr., E; The Awakening at Snakeville, 1-reel, S-A; Bill's Boer Bull, com., and Cambridgehire Race Meet, sports, split reel, K; A Cross Purposes, com., and Buster and Sunshine, com., split reel, S; The Misadventure of a Mighty Monarch, com., V; A Corner in Popularity, and The Mississippi Diamond, split comedy reel, L.

UNIVERSAL—And the Villain Still Pursued Her, com., N; The Evil of the Siums, dr., P; The Coryphe, 2-reel dr., Cin.

JAN. 3—SATURDAY

MUTUAL—The Miser's Policy, dr., A; Keystone and Maj, titles not announced.

GENERAL F.—Stanton's Last Fling, dr., E; The Redemption of Broncho Billy, west-dr., S-A; The Circle's End, dr., L; The Resurrection, 2-reel dr., Pth; The Street Singer, 2-reel dr., V; A Dream of the Wild, dr., K; The Abner and Will, dr., S.

UNIVERSAL—The Little Ones, com., and The Gorgias of the Bourne, France, split reel, Joker; The Winning Stroke, dr., Fnt; The Gambler's Oath, 2-reel dr., 101-B.

MOVIES BACKING MAGAZINES RIGHT AGAINST THE WALL

Illustrated Stories Preferred by Public to Serial Tales in Type. Sales of Monthlies Suffering Bad Drop Within Past Year. Picture Literature Also Doing Its Share.

And now the movies have the goats of the big and small magazine fiction publishers. Showmen, ministers, merchants, parents, husbands, wives, even the keepers of zoos have declaimed against the films, but now the publishers of the monthly and semi-monthly magazines are all het up from the same cause.

The movies, as everyone knows who has had his ears to the ground, are putting the magazine business on the pork.

The fiction lovers of the country are reading their fiction pictorially on the screens. Chasing a hero or heroine through pages of type and several installments to see when, where and how the "villain" gets slammed, is laborious as against the lively presentation of the same adventures in the movies.

Within the past several years the sales of the standard magazines have decreased to an extent that has brought the fiction publishers to their wits' end.

To satisfy itself of a report turned over to it by a magazine circulation manager, *VARIETY* within the week canvassed a half hundred periodical and newsstands in central and outlying sections of Manhattan. The comparative sales of today and even a year ago of many of the principal "best sellers" are enough to make the film men laugh their heads off and the magazine men resort to the needle.

To make matters cheerier for the publishers, several of the big film concerns, including the General Film, Mutual and Universal are directly and indirectly circulating nickel and complimentary moving picture fiction that threatens to further cut in on the demand for the legitimate magazine output.

VICE FILMS SCAT!

The movie exhibitors of Manhattan who believe their patronage is being affected by the recent influx of white slave films as well as other exhibitors who believe the entire movie industry is threatened through the same cause are up in arms to put an end to the film redlighters, or at least check their course and expansion.

At an executive meeting of the Motion Picture Exhibitors' Association, of Greater New York, held Tuesday, the following motion was introduced and endorsed:

Whereas, A numerous portion of the big body of this association senses peril to the good name of the film business in the recent invasion of sex films with alleged studies in white slavery their basins, and

Whereas, The police authorities of New York, interdicted recently the regular stage plays, "The Lure" and "The Fight," because of scenes they contained of bawdy houses and contingent reprehensible people and environments, and

Whereas, The police only permitted the continuation of said plays after the excision of said scenes, and

Whereas, This police action was a definite decision that the effects on introduced were violations of the penal code, and

Whereas, The white slave films now being offered to the public at several theatres in

Greater New York violate in their scenes this same code, even to more extreme degrees of vicious exposure than the named plays, and

Whereas, The said films, "The Traffic in Souls" and "The Inside of the White Slave Traffic," and "The Lure of Paris," and other films of the same evil intent, are for the most part issued by random speculators in the film-making or exploiting business and not by standard, responsible film business concerns, and presented not in moving picture theatres, but in the regular theatres of Broadway and other parts of the city, and

Whereas, The public cannot be expected to discriminate between the legitimate purveyor of moving pictures such as the members of this organization, and must necessarily confound the law-abiding film purveyor or exhibitor with the speculator who panders vice for gain, and

Whereas, The effect of this obscene film display is sure to bring down upon the film game the opprobrium from law abiding citizens, jurists, parents, ministers, and others the censure and disgrace it merits, and

Whereas, Such visitation is sure to affect the film business materially as well as morally, and bring to each exhibitor of moral films punishment that should be meted out only to the offenders, in the loss of public esteem, the loss of patronage, and the loss of normal progress of an art or business that has struggled a long time for its present hold upon public favor,

Therefore be it Resolved, That the Motion Picture Exhibitors' Association of Greater New York go on record as condemning absolutely all films using any form of sex vice as basis for its characters, scenes or stories, and that the organization shall at all times stand together to aid in the suppression of all such films and the prosecution of their promoters.

WM. BRANDT, Petitioner.

"A BIRD IN THE HAND, ETC."

Columbus, O., Dec. 24.

The Majestic, a new moving picture house, opens Jan. 13. Seats 1200; has a \$10,000.00 organ; cost of building (on High street opposite capital) \$100,000. Stage, 25 feet deep; proscenium arch, 28 feet, 22 feet high. Dressing rooms below so that house may be converted into theatre if necessary. Max Stern proprietor of the exhibit (a smaller moving picture house), built Majestic.

James A. Maddox formerly of State board of Moving Picture Censors is manager. Censor board holding back on work until Federal court decides on the test case of validity of Ohio board. Maddox evidently thought a bird in the hand, etc. If Federal court decides against film companies they will appeal to Supreme court so they say. Board of censors in bad repute. Mrs. Maude Murray Miller has made many enemies for board for too many interviews and her censoring of very minor things.

O. & H.-KIN DENIED.

Cohan & Harris sent out a denial Tuesday saying his firm had formed no junction with the Kinemacolor Co. for the production of pictures.

One newspaper writer described the report as "silly," probably without having been aware Sam Harris and President Barnard of the Kinemacolor Co. were in conference, several times over the proposed union of interests. The matter is still under discussion by them.

ZOO FILMS.

The Bronx Zoo is in the film business. They've taken films showing how crickets, locusts, katydids, spiders and other insects withstand the high cost of living.

HAS CARNEGIE LYCEUM?

Wednesday it was reported the Gordon Brothers of Boston had leased Carnegie Lyceum, New York, for a term commencing Jan. 26, and would display there feature film at an admission scale reaching to one dollar.

BREAD LINERS DUCK CAMERA.

An attempt made Monday night this week to flash and film the seven hundred or more men who gather at midnight for rolls and coffee outside the Bowery Mission at 227 Bowery cost its promoters several hours in the cold without results.

The bread liners "got" the idea as soon as the camera men arrived, and with a flying wedge bowled over all attempts to start a flashlight. The same filmers showed up Tuesday night with a calcium, but were ordered away by J. G. Hallimond, the Mission's superintendent, who threatened the operators with arrest if they persisted.

MUTUAL ABSORPTION.

The absorption by the Mutual of the Carlton Motion Picture laboratories on the old Clara Morris estate near Yonkers for an extension of the Reliance's stock and utilities is among the incorporation items of the week.

"NEEDLE" PICTURE.

It's in pictures at last. As a result of all the newspaper talk about the "poisoned needle," white slavery and Newark a special movie play entitled "The Poisoned Needle" is being rushed to completion by a Mr. Shepherd, a picture veteran.

30 FEATURES COMING OVER.

The Cines-Kleine concern will import 30 feature films into America within the season, showing one weekly. A couple are already here and have been exhibited.

PITTSBURGH HAS IT BAD.

Pittsburgh, Dec. 24.

Pittsburgh's "Four Hundred," or rather what is left of the exclusive circle after the raid on New York, has almost gone crazy over the "the dansante" or tea dance. Every aristocratic ballroom is full of sinuous turns and twists and every high class hotel ballroom is dated up for the winter. Incidentally a coterie of New York dancers are raking in the shekels faster than they could headlining vaudeville bills.

After introducing the Tango and having it frowned upon by the Harry Darlingsons, the Dennys and the Thaws, the dancers, Saturday, put over a new one which is credited with having driven Paris mad. It is called the "Short Swish" and was demonstrated in the Rittenhouse ballroom before a big audience by Felice Marshall Mabie assisted by H. O. Millard, both of New York. The "younger set" then took it up.

The new dance is full of dreamy glides followed by swift, short dips. There are short swishes ending in a teetering balance. Regular waltz steps follow, then a sort of imitation "Bunny Hug." The "matron set" is reported as being unfavorable to a continuance of this style of dancing.

"WHITE SLAVERS" IN TROUBLE.

Trouble has been clinging around the white slave pictures for a week past. A Supreme Court injunction kept the Park theatre from being closed altogether by the police, which shut up the Bijou Tuesday after it had done \$725 Monday with a slave film. The Mohawk, Schenectady, did \$525 Monday, the mayor of that city having endorsed the film. Argument was up in the New York Supreme Court Wednesday, but was adjourned until today (Friday). Meanwhile the Park is open.

As much attention in picture circles is directed toward the white slavers, great attention is centered on the final result of the attempt to exhibit them.

NEW FILM FIRM.

Lewis Cooke, M. Berliner and T. H. Barron have opened a film shop. "Scrooge" and "David Garrick" are among features they will initially handle.

SUSPENDS CUSTOMS CENSORSHIP.

The trouble over censoring films from abroad, pursuing the new regulations, has been temporarily adjusted. The Treasury Dept. will combine with the National Board of Censorship when the films demand it. Meanwhile the provision calling for censorship has been suspended to admit films already consigned.

FILMS SHUT CHURCH.

The Emanuel Baptist Church on Tompkins St., West Orange, N. J., has shut up. Movies drew its congregation thither.

DAVIS "SOLDIERS" FILMED.

The All Star Co. gave a press exhibit of their new feature release, "Soldiers of Fortune," last Wednesday at the American with the author, Richard Harding Davis, its film star, Dustin Farnum and Augustus Thomas, its film producer, "among those present."

"CHARLES BROOKS" GETS HIS. Cleveland, Dec. 24.

Charles Brooks, who has been traveling around the country passing himself off as a representative of *VARIETY* ran into trouble in Cleveland last week.

Brooks calling himself "Mark" solicited advertising from the various acts on the bill of one of the local theatres. He finally hit upon Vance and Vance and was doing all right with them until he happened to mention that he was *Mark* of *VARIETY*. Vance and Vance know *Mark* slightly, being his brothers, so they turned Brooks inside out and threw him into the street.

Charles Brooks is not connected in any way with *VARIETY*. Warnings against him have been printed for the past two weeks.

TIME COSTS MONEY.

Jules Jordan lost \$250 this week through having made \$100 four or five years ago. In 1907 Aaron Hoffman wrote Jordan an act the comedian paid \$150 for. Not using it, Jordan later sold it back to Hoffman for \$250.

Now that he is going to do a double turn with Phil Peters, Jordan thought of the script, called the author and secured it by paying \$500.

IF YOU DON'T ADVERTISE IN

VARIETY

DON'T ADVERTISE AT ALL

BILLS NEXT WEEK (December 29)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "B-C" following name (usually "Empress") are on the Sullivan-Conside 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 Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C" Sullivan-Conside 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)—"P-N." Nixon-Rindlinger-Prudential Consolidated Agency (New York)—"J-J." Jones, Linick & Schaefer (Chicago)—"B." Bert Lawry (San Francisco)—"Sva." Western States Vaudeville Ass'n (San Francisco)—"Web." Webster Vaudeville Circuit (Chicago)—"Coz." E. J. Cox (Chicago)—"tbc." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"A." J. H. Alos (Montreal).

New York.
HAMMERSTEIN'S (ubo)
Sam & Kitty Morton
"Matinee Girls"
Avon Comedy 4
Bert Errol
Dier
Sherman Van & H
Mary Elizabeth
Barry & Wolford
O'Brien Havel Co
Eva Shirley
Conway & Leland
Myer Cohen
Williams & Williams
The Crotona
5TH AVE (ubo)
Rosa & Fenton
Belle Story
"Mormad & Man"
Hort's Minstrel
Wood & Wyde
Miljars
Hickey Bros
Larwell & Rawland
Lancton Lucier Co
Jack Boyce
Whirling Erffords
PALACE (ubo)
Bert Williams
"Darling of Paris"
John & Emma Ray
Owen Givney
Belle Blanche
12 Olympia Girls
Chris Baker
Hunting & Francis
COLONIAL (ubo)
Le Roy Talma &
Bosco
Beatie Wynn
Myrtle Clayton
Jack Gardner
Sam Mann Co
Gardner 3
The Grasers
Shelvey Boys
ALHAMBRA (ubo)
Cork & Hamilton
Lillian Shaw
Ida Brooks Hunt Co
Dainty Marie
Ball & West
Lal Mon Kim
Duffy Lorenz
Ernie & Ernie
BRONX (ubo)
Jack Norworth
Cross & Josephine
Adelaide & Huggins
Avon Comedy 4
"Three in One"
Chas Mack Co
Girl from Milwaukee
Juggling McBanns
Wallace Galvin
Field Bros
3 Hedders
Edgar Berger
PROCTOR'S 125TH
Morello Bros
Vedder & Morgan
Georgie Mack
Laverne & Allen
Hines & Remington
Edith Ward
Sole & Warner
Sheldon & Kemp Sis
"Stage Door John"
Montecarlo Duo
Miller & Miller
2d half
Betts & Betts
Davenport Reynard Co
3 Eyrds
Billy Dyne
3 Newmans
Mardo & Hunter
Hamilton & Wilters
Rah Rah Boys
Mile Carrie
Altas Bros
Carl's Dogs
PROCTOR'S 23D
Finn & Finn
Cecil Dunham
Billy Dyne
Mr & Mrs Allison
Kelly & Fine
Rah Rah Boys
Lester Bros
2d half
Foy Clark Co
Stuart & Hall
Imperial Comedy 4

Morello Bros
Edith Ward
Jack Barnhold
Burton's Circus
PROCTOR'S 58TH
Curry & Riley
Stuart & Hall
Wm McKee Co
Burton's Circus
Mile Carrie
Sunshine Girls
2d half
Zelda Marshall Co
Fairman 3
Laverne & Allen
Al Anderson
"Salvation Sue"
Handy Andy 3
DELANEY (loew)
Roy & Arthur
Francis Redding Co
Frank Morrell
General Pisano
(Four to fill)
Paul Florin
3 Martindale
Sampson & Douglas
Holmes & Hollister
Jones & Johnson
2 Iremenas
(Two to fill)
NATIONAL (loew)
Fay & Minn
"Miller & Kind"
Solla Bros
Leonard & Whitney
Tallman
(One to fill)
Wormwood's Animals
Williams & Segal
"Ward 22"
Ray Snow
(Three to fill)
BOULEVARD (loew)
Beatie's Cockatoos
Jack Symonds
"As It May Be"
Herbert & Dennis
Edwards & Hackett
(One to fill)
2d half
Margo's Manikins
Kitty Flynn
King Creggan Co
Morrissey & Hackett
Roslars & Prevost
(One to fill)
ORPHEUM (loew)
Gilmore & Castle
"Ward 22"
Kathleen Kay
King Creggan Co
Kenny & Hollis
Aerial LaValls
(One to fill)
2d half
Fred Zobeide
Ward & West
Wm Hutchinson Co
Herbert & Dennis
"The Criminal"
Frank Morrell
General Pisano
LINCOLN (loew)
Rother & Anthony
Henry Fry
Ryan Richfield Co
Jones & Brown
The Braminos
(One to fill)
2d half
Roy & Arthur
Ryan Richfield Co
(Four to fill)
7TH AVE (loew)
Margo's Manikins
Winifred Martin
"The Criminal"
3 Somerset
2 Gersets
(One to fill)
2d half
The Kemps
DeAlma P & Hunter
Leonard & Whitney
Kenny & Hollis
Paul Florin
Archer & Belford
Gladys Vance
Oliver White Co
J J Corbett
Deleoso

"Sept Morn Nymphs" (Two to fill)
Millard Bros
(Two to fill)
2d half
Dixon & Dixon
Oxford 3
Archer & Belford
Espe & Paul
(Three to fill)
AMERICAN (loew)
Wormwood's Animals
The Kemps
Holmes & Hollister
Sampson & Douglas
Jiu Jitsu
Billie Seaton
(Three to fill)
2d half
Gladys Vance
Billie Seaton
Harry & Braxels
Fay & Minn
Jiu Jitsu
Henry Frey
(Three to fill)
Brooklyn
ORPHEUM
"Clownland"
Howard & McCane
Rice & Cohen
Arthur Desagon
Motoring
Doris Wilson Co
Vradna & Derrick
Hanson & Clifton
Miller & Kind
BUSHWICK (ubo)
Anna Held's Daughter
Fisher & Green
Ebel Green
"Bergraph"
Mario Lo Co
Milt Collins
Ray Eleanor Ball
"Straight"
Martini & Fabrin
Beyer Co
SHUBERT (loew)
Ward & West
Gee Jays
Williams & Segal
Morrissey & Hackett
2 Martindale
Harry English Co
(Two to fill)
2d half
Plott
Work & Play
Francis Redding Co
3 Somerset
(Three to fill)
COLUMBIA (loew)
Lillian Towin
Broughton & Turner
The Zancig
(Three to fill)
2d half
The Braminos
Mile Beldon Co
Marie Stoddard
(Three to fill)
BLIQU (loew)
Ray Snow
Will Hutchinson Co
"Gray of Dawn"
(Three to fill)
2d half
Rosalie & Prevost
(Two to fill)
Juggling Nelson
Gilmore & Castle
The Lenos
Kathleen Kay
"Gray of Dawn"
(Two to fill)
FULTON (loew)
Jones & Johnson
Oodone
"Winning Widows"
Irwin & Herzog
Fred Zobeide
(One to fill)
2d half
Beatie's Cockatoos
Rother & Anthony
Gee Jays
Ann Walters Co
Jones & Brown
Edwards Bros
GREELEY (loew)
Paul Florin
Archer & Belford
Gladys Vance
Oliver White Co
J J Corbett
Deleoso

(Two to fill)
2d half
Eddie Rowley
The Zancig
Winifred Martin
"As It May Be"
J J Corbett
Australian Crackers
(Two to fill)
PROCTOR'S
College Girls
Rogers & O'Donnell
Musical Cates
Klynn King
Cresley & Dayne
Jack Donobue
"Dist Art Wife"
2d half
Mile Emma
Brice & Braxels
Wm Vedder Co
Will Kenney
Egardo & Earle
3 Lesters
Rev Irvine Co
Atlanta, Ga.
FORSTHE (ubo)
"Neptune's Garden"
Willard & Bond
McKay & Ardine
The Fails
Gilding O'Mearas
(Others to fill)
BALTIMORE
MARYLAND (ubo)
Adele Ritchie
Jack Wilson 3
Cresley & Dayne
Henry Lewis
Valentine Fox
De Witt Burns & T
Howard's Ponies
Relines & Gores
Blinds & Bert
Seidenman Bros
Billings, Mont.
BABCOCK (sc)
Girdler's Dogs
Rich Leonard
C Lawlor & Co
O'Brien & Buckley
Adas Troupe
Boston.
KEITH'S (ubo)
The Uffens
Diamond & Brennan
Lewis & Dody
Sprague & McNeece
Harry B Lester
(Others to fill)
ORPHEUM (loew)
2 Clippers
"Thro' Skylight"
Garden 4
Frank Stafford Co
Daring Darts
Eddie Foyer
(Two to fill)
2d half
Belle Discos
Frank Rae Co
Frank Stafford Co
McCauley & Conwell
4 Comrades
(Four to fill)
ST. JAMES (loew)
Espe & Paul
Belle Dixon
Frank Rae Co
McCauley & Conwell
Aiken Whitman 3
(One to fill)
2d half
2 Clippers
Garden 4
"Thro' Skylight"
Eddie Foyer
Daring Darts
(One to fill)
Brocton, Mass.
CITY (loew)
Laurie & Allen
Karl
White's Models
Bennett & Cooper
Martinet & Sylvester
(One to fill)
Buffalo.
SHEA'S (ubo)
Clayton White Co
Hurley & Burley
Chris Richards

Violinsky
Hess Sisters
Weise Troupe
(Others to fill)
NEW LYRIC (loew)
Cody
Florence Hughes
5 Violin Beauties
Al Lawrence
Wm Morrow Co
The Cleveland
Demacoe & Dumont
NEW ACADEMY
(loew)
Jerre Sanford
Al Harrington
Woods Comedy 4
Mme Hermann
Raymond
Aerial Budds
Butte.
EMPRESS (sc)
Ladella Comiques
Nestor & Delberg
John R Gordon Co
American Comedy 4
"Day at Circus"
Calgary, Can.
EMPIRE (m)
"Night in Chinatown"
Ureyo Japs
Lillian Watson
Millard Ken & C
Monahan
Dryer & Dreyer
Chicago.
EMPRESS (sc)
Halested St.
(Open Sun Mat)
Mack & Atkinson
Staine's Circus
Edith Clifford
Kara
"Ev'body's Doing It"
Cincinnati.
KEITH'S (ubo)
Milton Pollock Co
Mr & Mrs J McGreary
(Cantwell & Walker
Georgette
Bronson & Baldwin
Unkee & Dixie
U White Hussars
Islandic Troupe
EMPRESS (sc)
(Open Sun Mat)
Moffat Clare 3
Hong Fong
Jas P Sullivan
Olivett Troupe
"Top World Dancers"
Cleveland.
KEITH'S (ubo)
Ed Foy & Family
Relines & Gores
Libonita
Hale & Paterson
Mareena & Delton
(Others to fill)
Columbus.
KEITH'S (ubo)
Ed Foy & Family
C Lawlor & Co
C H O'Donnell Co
Merrill & Otto
Blisset & Scott
Winona Winter
3 Bantos
(Others to fill)
Denver.
EMPRESS (sc)
W J Du Bois
Smith & Smith
W H Lawrence Players
Lowrie & Gardner
Anthony & Ross
"Court by Girls"
Detroit.
TEMPLE (ubo)
"Red Heads"
Thos P Jackson Co
Joe Cook
2 Tom Boys
(Others to fill)
Eaton, Can.
PANTAGES (m)
Rhoda Royal Horses
Hal Davis Co
Brighton 4
Murray H Hill
Mel La Nore Troupe
Elizabeth, N. J.
PROCTOR'S
Karlton & Kilford
Ruth Barnes
Conroy Le Maire Pl
Harold Yates
Bayer & Marx
Royce Shanghai Tr
Bert Lennon
Imperial Comedy 4
Dorrestor & Lloyd
Nonet Comstock Co
2d half
Nat Aldine
3 Martells
Wilson & Millage
Cecil Dunham
Jack Hawkins
Curry & Reilly
Fred Morton
Prinn Runton Co
Marcus & Gartelle
George & Mack

Erie, Pa.
COLONIAL (m)
The Glocks
Rose Berry
Wanda & Stone
Clark & Verdi
6 Kirksmiths Sis
Victorine & Zolar
4 Comrades
Fall River, Mass.
ACADEMY (loew)
(Three to fill)
2d half
Aiken Whitman 3
(Three to fill)
Ft. Wayne, Ind.
EMPRESS (sc)
"Stick Up Man"
(Open Sun Mat)
Will Morros
Thornton & Corlew
Dick Bernard Co
"Quaint Q"
Hamilton, Can.
TEMPLE (ubo)
Julius Tannen
Grace Wilson
Edwin George
Dailey & Kramer
Khamma Japs
The Longworths
Rayno's Dogs
LYRIC (loew)
Italia Co
Mr & Mrs S Reynolds
Noddies Fagan
Teehow's Cats
Anderson & Goiner
The Jeanettes
Harrisburg, Pa.
ORPHEUM
Bob Dalley Co
Watson & Santos
Waiter James
Les Joneley
Minnie Allen
Hayland & Thornton
The Rosalies
Hartford, Conn.
POLI'S (ubo)
"Purple Lady"
Eldis Morris
John & Mae Burke
Faumont & Arnold
Reed Bros
Frank Markley
Canille & Doodles
(One to fill)
Indianapolis.
KEITH'S (ubo)
Orford's Elephants
Williams & Wolfus
Hal & Francis
Herbert Germaine 3
Kathleen Clifford
(Others to fill)
LYRIC (sc)
Fred St Onge Tr
Ed & Jack Smith
Gwynn & Gossett
Beatie Browning
"Opening Night"
Jacksonville.
ORPHEUM (inter)
Caesar Rivoli
Kaufman Bros
Eldridge & Barlow
Neil McKinley
Anita Bartling
Kansas City, Mo.
EMPRESS (sc)
(Open Sun Mat)
"Spirit Paintings"
Belmont & Harl
Hilbert & Co
"In 1900"
Wm Cahill
Derkin's Circus
Los Angeles.
EMPRESS (sc)
(Open Sun Mat)
Martini & Maximilian
Ballo Bros
3 Emersons
Louis Mayo
Sam Harris
"Bower of Melody"
PANTAGES (m)
"Matrimonial Context"
Juggling Normans
Kathryn Milley
Romero Family
Vincent & Raymond
La Tell Bros
Louisville.
KEITH'S (ubo)
Olga Petrova
Bernard Harold Co
Kramer & Morton
Gordon & Rica
Howard & Ratloff
Ethel Mae Barker
5 Idanas
Milwaukee.
MAJESTIC (orph)
Marie Lloyd
Natalie & Ferrari
Plannagan & Edwards
Jestick Franziska
McDevitt Kelly & L
Van Hoven
Lane & O'Donnell
Charlotte Ravenscroft
Mile Martha & Sis

EMPRESS (sc)
(Open Sun Mat)
Dennis Bros
Ward & Clark
"Stick Up Man"
Murray Bennett
Roosev's Midgets
Minneapolis.
UNIQUE (sc)
(Open Sun Mat)
Patrick Franc & W
Burke & Korae
Kiernan Walters & K
Warren & Blanchard
Dancing Girls
Montreal, Can.
ORPHEUM
Dorothy De Schelle Co
"Porch Party"
Claude Golden
Linton & Lawrence
Cole & Donahy
Lynch & Zellar
(Others to fill)
FRANCAIS (loew)
El Mino Eddy
Robert's Animals
Carlyle & Roma
Fred Werner
Hurling's Seals
Richards & Montrose
Mt. Vernon, N. Y.
LYRIC (sc)
Flying Henrys
Mr & Mrs P Mario
Bert Granville
"Salvation Sue"
Leagne & Leagne
Foy Clark Co
2d half
Hugotens & Brennan
Seiser Waters
Sterling Circus
Mr & Mrs Allison
Hines & Remington
"Coney To Pole"
Newark, N. J.
PROCTOR'S (ubo)
Belle Baker
"Day on Nile"
Knapp & Cornella
Cain & Newcomb
Malay & Wood
Morine Carman
Herbert & Goldsmith
King Creggan Co
Norman
Frost & King
Revolving Collas
Nat Aldine
Three Boyds
Well & Earl
Gertrude McGill Co
Ladelle Langdon
Lazano Troupe
Marcus & Gartelle
2d half
"House Jack Bullt"
International 3
Mr & Mrs Sullivan
O'Brien & Brooks
Chester & Du Ross
Bert Lennon
Newburgh, N. Y.
COHEN O H (loew)
Work & Play
(Four to fill)
2d half
Broughton & Furner
Moose & Elliott
(Three to fill)
New Haven, Conn.
POLI'S (ubo)
Will Oakland Co
Chas & Fan Van
Eaton & Count
Ryan & Lee
Act Beautiful
Gordon & Murphy
(Others to fill)
New Orleans.
ORPHEUM
Olga Netherlands
Rube Dickinson
Ruth Royce
M Zazell Co
Sidney Baxter
3 De Foes
New Rochelle, N. Y.
LOEW
Cats Bros
Gladys Hilton
(One to fill)
2d half
Jack Symonds
"4 of a Kind"
(One to fill)
Norfolk, Va.
COLONIAL (ubo)
Melville & Higgins
Joe Jefferson
Walter Van Brunt
Prevost & Brown
Bankoff & Gilrie
(Others to fill)
Oakland, Cal.
PANTAGES (m)
(Open Sun Mat)
Howe Northland Co
Pickard's Seals
Blanche Gordon
Lealle & Berns
White Duo

Ottawa.
DOMINION (ubo)
Imhoff Conn & Cor
Leitzel & Jennette
Holler's Dogs
Nevins & Erwood
Britt Wood
Vandinnoff & Louie
Paterson, N. J.
EMPIRE (loew)
Eldale's Co
Estelle Rose
Milani 6
O'Boyle
Clare Vincent Co
Husse's Dogs
Creighton & Belmont
Kitty Francis Co
Perth Amboy, N. J.
PROCTOR'S
"Coney To Pole"
Selmer Waters
Miller & Tempest
The Marshalls
Hugotens & Erennen
2d half
Robert's Animals
Harold Yates
Bricknell & Gibney
Carey & Wilson
Ed Estus
Philadelphia
KEITH'S (ubo)
Adale's Circus
Robt T Haines Co
Chas Kellogg Co
Doc O'Neill
Cartmell & Harris
Nevins & Gordon
R L Goldberg
Skating Bear
The Jards
(Others to fill)
Pittsburgh.
GRAN O H (ubo)
Ladlie Cliff
Baby Helen
Imed
Welch Mealy & B
Pittsburgh
PROCTOR'S
"House Jack Bullt"
Pierce & Knolls
Mr & Mrs Stillman
Louise De Forni
Dare Dill Clark
2d half
Royal Shanghai Tr
Bayer & Marx
Emmett & Emmett
Fauls & Mario
Mile Emma
Portland, Ore.
ORPHEUM
Bert Fitzgibbon
Martin E Johnson
Daley Leon
Rupert
Wilson & Pearson
Mario & Duffy
EMPRESS (sc)
Aldro & Mitchell
Ernest Upille
"Caneoe Girls"
Bernard & Lloyd
Merlan's Dogs
PANTAGES (m)
Tabor's Lions
Richard Carter Co
Hetty Urma
Toney Cornetta 3
Great Arnesens
Portchester, N. Y.
PROCTOR'S
4 Sterling Girls
Marsh & Ellwood
Great Harrah Co
Fred Morton
(One to fill)
2d half
Flying Henrys
Dick Fitzgerald
Gertrude Magill Co
Finn & Finn
Nanette Comstock Co
Providence, R. I.
KEITH'S (ubo)
Albert Perry Co
Mr & Mrs J Barry
Mercedes
Ed Morton
McRae & Clegg
(Others to fill)
Richmond, Va.
LYRIC (ubo)
Francis McGinn Co
Boganny Troup
Ward & Weber
Claude Rant
Cameron & O'Connor
Clair & Scarlett
(Two to fill)
Rochester, N. Y.
TEMPLE (ubo)
Master Gabriel Co
Ed Reynard
Kimberly & Mohr
Jimmy Luthane Co
Dorcas Shannan
Montambo & Wells
Murray Sisters
(Others to fill)

FAMILY (low)
 Castlane
 Little Wilson
 Red Raven 8
 Jack Atkins
 Moscorop Sisters
 The Tanakas
 Sacramento.
 EMPRESS (sc)
 (Open Sun Mat)
 Livingston 3
 Brooks & Harris
 Bruce Duffett Co
 Mayo & Allman
 "Happiness"
Salem, Mass.
 EMPRESS (low)
 Bennett & Cooper
 Martinetti & Sylvester
 (One to fill)
 2d half
 Laurie & Alton
 White's Models
 (One to fill)
Salt Lake.
 EMPRESS (sc)
 (Open Wed Mat)
 Orville & Frank
 Kaise & Leighton
 Franconi Opera Co
 Ross & Ashton
 "Behind Footlights"
 5 Old Boys in Blue
San Diego.
 EMPRESS (sc)
 (Open Sun Mat)
 Adeline Lowe Co
 Leo Beers
 Houghton Morris & H
 Edna Aug
 "Louis Xmas"
 Dancing Mars
 SAVOY (m)
 "Night in Mexico"
 Alex Kaminsky
 4 Charles
 Sam Hood
 Hall & Satchey
 Archer & Ingersoll
San Francisco.
 ORPHEUM
 Catherine Countess Co
 Lillian Herlein
 5 Sullys
 Lew Hawkins
 The Brads
 3 Dolce Sisters
 Lennett & Wilson
 Van & Beaumont Sis
 EMPRESS (sc)
 Willrich
 Mond & Salle
 D'Arcy & Williams

"Night at Baths"
 Low Wells
 Katie Sandwine
 PANTAGES (m)
 (Open Sun Mat)
 Powers' Elephants
 Otto Bros
 Link & Robinson
 Benson & Belle
 Dumitrescu Troupe
St. Louis.
 SHENANDOAH
 (craw)
 Alf Ripon
 Fern Biglow
 West & Boyd
 Halloween Hop
 KINGS (craw)
 John & Ella Galvin Co
 BREMEN (craw)
 Arre
 Duncan & Holt
 Tango Dancers
 Fred Wayne
 UNION (craw)
 La Voles
 Billy Barlow
 Miss Arackes
 Bell Barchus Co
 ARCO (craw)
 Casino Co
 MIKADO (craw)
 Palitika Duo
 Billy Barlow
 La Voles
 Duncan & Holt
 MONTGOMERY
 (Craw)
 Dudley Co
 Casino Co
 CHEROKEE (craw)
 Johnny Adams
 Miss Wier
 Atlas Players
 GRAVOIS (craw)
 Moscow Sene
 Dorothy Earle
 De Colb Co
 AVENUE (craw)
 Rush Ling Toy
 Alf Ripon
 West & Boyd
 The Harts
 WASHINGTON
 (Craw)
 Freeze Barre
 Nettie Carroll Tr
 Eddie Badger
 Hopkins & Silvers
St. Paul.
 EMPRESS (sc)
 (Open Sun Mat)
 Mendie & Nagle

Spinnell & Mack
 Gladys Wilbur
 Rose Tiffany Co
 McAdams & Chappelle
 Boudling Gordons
 Schenckedy, N. Y.
 PROCTOR'S
 Wm H Fox
 Howard & Mason
 Girls in Blue
 Zaida Marshall Co
 Rev Irvine Co
 2d half
 Knapp & Knapp
 "Dis Atty Wife"
 Musical Cases
 Cooper & Eshell
 Mr & Mrs Voelker
Saratoga, Pa.
 POLI'S (ubo)
 "House Warmers"
 Doolin & McCool
 Vinton & Baster
 Billy & Edith Adams
 3 Alex
 (Others to fill)
Seattle.
 ORPHEUM
 Frank Keenan Co
 Fred Lindsay
 Von Tilser & Nord
 Margaret Isle Co
 Edna Showalter
 Sharp & Turek
 Asaki
 EMPRESS (sc)
 Luigi Dell'oro
 Burke & Harrison
 Walsh Lynch Co
 Leonard & Louie
 Big Jim
 PANTAGES (m)
 Pollard Opera Co
 Gertrude Forbes Co
 Kresko & Fox
 Roche & Crawford
 De Forrests
Sioux City
 ORPHEUM
 Mack & Orth
 Milton & De Long Sis
 The Langdons
 4 Athletes
 Brown & Newman
 Herkeny Co
 La Vler
Spokane.
 ORPHEUM
 (Open Sun Mat)
 Lawrence & Cameron
 Paul Conchas
 4 Peres
 Double Ross

Smith Cook & B
 Cummings & Gladings
 Ioleen Sisters
 EMPRESS (sc)
 (Open Sun Mat)
 Barton & Lovers
 Katherine Klare
 Richard Milloy Co
 Joe Whitehead
 Banjophlends
 PANTAGES (m)
 (Open Sun Mat)
 "Golden Dreams"
 Julia Redmond Co
 Bob Albright
 Dunder & Turner
 Reed's Dogs
Springfield, Mass.
 POLI'S (ubo)
 Ben Deesley Co
 Ada Latham Co
 Sam Barton
 Kelly & Lafferty
 Burnham & Irwin
 The Marshes
 (Others to fill)
Syracuse, N. Y.
 GRAND (ubo)
 "Trained Nurses"
 Raymond & Caverly
 Stan Stanley 3
 The Vivians
 Arion 4
 Consul & Betty
 (Others to fill)
Tacoma
 EMPRESS (sc)
 Herman & Shirley
 James McDonald
 Whyte Pelsner & W
 3 Yocarsy
 Orville Reader
 Diving Nymphs
 PANTAGES (m)
 8 Berlin Madcaps
 Alpha 6
 Rena Arnold
 La France & McNabb
 Aerial Lafayette
Terre Haute, Ind.
 VARIETIES (ubo)
 "Sunnyside of Eway"
 2d half
 Blondell Co
 Ada Carleton
 Norris's Baboons
 Richards Kyle
 Markee Bros
Toledo
 KEITH'S (ubo)
 Dooley & Sayles
 McConnell & Simpson
 Alexander Bros

Meredith Sisters
 (Others to fill)
Toronto.
 SHWA'S (ubo)
 "Beauty Skin Deep"
 Schooler & Dickenson
 The Brachs
 Mosher Hayes & M
 Empire Comedy 4
 6 American Dancers
 Ray & Hillard
 Archie Oari
YOUNG ST
 (low)
 The Zeraldas
 Wilson & Washington
 Marnele
 "The Punch"
 Jarvis & Harrison
 T J White Co
 Coogan & Cox
 Caron & Herbert
Utica, N. Y.
 SHUBERT (ubo)
 Fatima
 Ray Conlin
 The Hennings
 4 Bards
 (Others to fill)
Vancouver, B. C.
 ORPHEUM (sc)
 Williams & Warner
 Frostick Hume & T
 Maurice Freeman Co
 Chas Drew Co
 Archie Goodall
 PANTAGES (m)
 Riding Castellas
 Walter Terry & Girls
 Newsboys 6
 Allegro
 Lyons & Cullum
Victoria, B. C.
 EMPRESS (sc)
 Price & Price
 3 Musketeers
 Mr & Mrs Fisher
 Dave Ferguson
Washington
 KEITH'S (ubo)
 "Woman Proposes"
 Sophie Tucker
 Edwin Stevens Co
 Hussey & Lee
 La Grandall
 Lockett & Waldron
 Loughlin's Dogs
 (Others to fill)
Winnipeg Can.
 EMPRESS (sc)
 Sebastian Merrill Co
 Brown & Blyler

Bert Leslie Co
 Jennings & Dorman
 Jessika Troupe
Worcester, Mass.
 POLI'S (ubo)
 Claude Gillingwater Co
 Trovato
 Cross & Mooney
 Burns & Klassen
 (Four to fill)
CONTINENT
Altona.
 FLORA
 Bolton & Leads
 Welda Brats
 Les 4 Lugoscos
 Derwent & Lare
 Martha Weston
 3 Barrars
 Selmar Busch
 Pia & Coco
 Rappo Sisters
 A Rossi
 Restow
 Li & Lou
 Les E P Loyals
 Lucie Bernardo
 Martin Martens
Breslau.
 LIEBICH'S
 Willard
 Paul Juulich
 Georg Bauer
 Manello & Marnits Tr
 Patty Frank
 Charles Pauly
 Felix Brunner
 Les Fleurs Polonaises
 Carl Eduard
 Willbun 3
Dresden.
 CENTRAL
 Heidenreich Pariser
 Luftballiet
 Morues
 Boston & Boston
 Bowden & Gardey
 Garden Sisters
 Jean Clermont
 Elisabeth
 Travilla Brothers
 Lilli Walter Schreiber
 Otto Reuter
Duesseldorf.
 APOLLO
 Hecor & Loletta
 Grete & Werner Bing
 Lona
 Frey Twins
 Trio Chante Clair
 The Patans

Great Roland
 Alfred Heinen
 Enrico Martialo Co
 Voo & Doo
 4 Spisels
Frankfort.
 A M
 SCHUMANN
 Marco Twins
 Farabonis
 Robert & Robert
 Adonis
 Arrignon
 G French Truppe
 Kitty Starling
 Francois & Boys
 Guilly & Joanny
 Foldi & Day
 Kar & Yon
Hamburg.
 HANSA
 Muriel Hudson
 Ludwig Amann
 Labelle One Oie
 Lance & Monter
 Lea Mantl
 Jeanette Denarber
 Van Dock
 Lilly Baretta
 4 Tawos
 Argentine Tanginnettes
Hannover.
 MELLINI
 Les Trombetas
 The Aeris
 Horelik Truppe
 Maud Elton
 Karl Bernhard
 Kremolina Darras
 Barnes Trio
 Norman Teima
 Miesse Hausmann
 The Orpingtons
 Elia Garell
Magdeburg.
 ZENTRAL
 Sisters Burns
 Crass & Walden
 Hindeo Trio
 Johnson & Dean
 Maud Kerry
 Les 3 Moreaux
 Ella Vendaro Tr
 "Der Junge Papa"
 Operette
Munich.
 DEUTCHES
 Grete Freund
 Gerd Bert Comp
 Henry de Vry
 Die 8 Dardine
 The Butsm's

Carl Sedjmays
 Nastja Kamarofska
 Walter Hotze
 O Coppes & Ensemble
Nuremberg.
 APOLLO
 The Vinitos
 Zese & Larette
 Royal Marionettes
 Herman Strebl
 Camille Trio
 Willy Pantzer
 4 Amaranths
 Grock
Prag.
 VARIETE
 Silbon
 Miss Joe
 Roland Bros
 Dick & Doroty 3
 Campbell & Barber
 Sergeant Brennan
 Valentina Oilda
 Fr Radotsky
Vienma.
 RONACHER'S
 Rolf Holba
 Tortola Valencia
 Ralla & Memphis
 R A Speedwell
 Ball Truppe
 Les Niards
 "Bine Million au
 veridenen"
 Walter Steiner
 APOLLO
 "Der Herr ohne
 Wohnung"
 Grete Wiesensthal
 Four Arcosis
 Van Damme Trio
 Frank Raffin
 Harmony Four
 Lillian Webb & Pica
 Adler & Arline
 Piccolo Roberto
 Les Georgia
 Jarrov
 Mason Wilbur & Joe
Paris.
 EMPRES
 (Etoile Palace)
 Ivan Tschornoff
 C Baron
 La Criola
 The Lattons
 Mares
 Lyla Trio
 Renee Phalene
 Wilned
 Odila & Siko
 The Brestos



JACK BUTLER W. C. WOODS CHAS. REID H. BLOOM GEO. BRITT N. COSTER JACK MANION H. TINNER

THE GREAT AND ORIGINAL AMERICAN RAGTIME OCTETTE

The Pioneers of Ragtime in Europe.

These are the boys who created such a furore in London and still are as great a sensation as ever. They have received an offer to appear in New York next June and may do so, but have to return to Europe to open in August with a big production.

CABARETS

George Rector's new "Rector's" restaurant at Broadway and 48th street had a splendid opening Tuesday evening. The former Folies Bergere has been palatially refitted and redecorated. The crowd attending the opening contained most of the well known Broadwayites, including Flo Ziegfeld, Jr., and Norah Bayes, who danced together, leading to the rumor Miss Bayes would head the new Ziegfeld mid-winter revue. George White is the special dancer engaged for the ballroom floor above the restaurant. During the evening he danced with Lillian Lorraine. Leon St. Clair and Joseph Manning are in charge of the Cabaret, which contains an unusually long list of carefully selected turns. The new Rector's looks destined to give all the better class of New York restaurant-dancing-cabarets an active opposition that has been looked forward to by all of them with trepidation since Mr. Rector announced his intention of converting the Folies into another (and the only one in New York) "Rector's."

Jan. 12 is now the date set for the 44th Street Theatre Roof to open as a dancing place. It will seat 600 and the floor space will allow of 90 dancing couples at one time. The rathskeller in the same building will open Dec. 29, the same evening "The Girl on the Film" is first presented in America on the stage of the theatre above. Huffer, formerly chef at Martin's, will preside over the two kitchens that have been installed, one up and one downstairs. The rathskeller will seat about 400, which with the balcony of the Roof, will give Henry Morton, the director of the refreshment places, a gross seating capacity of nearly 1,200. The rathskeller will be called "The Rendezvous." No name has been selected for the roof dancing place as yet, nor has the admission there been fixed, although a reserved seat coupon from the theatre will admit the holder all over the building.

A dance hall is proposed for McKinley Square in the Bronx. The first intention was to have it in connection with a theatre. The plot is a large one and the original plan may be changed to have the dance floor over all of a two-story building, with the lower part rented out to stores. The scheme will be a nickel or ten-cent dances. The places where dancers are charged five cents for each dance with admission free are rapidly spreading over the country. There are two or three circuits of them, with promoters continually on the lookout for locations.

An unusual procedure by the police Thursday night of last week was when officers from headquarters walked out on the floor of Murray's (42d street), while a dance was on, and made an arrest of two of the dancers. Jay O'Brien and Al Davis were the ones taken into custody, on the charge of

being common gamblers. Bail was immediately furnished at the police station and the hearing next morning adjourned. The complaint said that the two men who occupied the same bachelor apartments upstairs in Murray's had gambling apparatus there. It was confiscated by the police. The apparatus consisted of a small roulette wheel, cards and poker chips. A detective said he had been introduced into the room as a wealthy man from Pittsburgh and lost \$85 gambling while there. The charge was also made that young women who knew the two accused men and often danced with them were wont to "steer" strangers into their rooms to gamble, meeting the strangers in the dancing places and telling them they knew "where there was a game going on." The entrance of the police onto the floor and the summary arrest made threw the crowd at Murray's into a panic. O'Brien is well known along Broadway as an amateur dancer. Davis recently won a couple of dancing contests, one at the New York Roof and the other at Murray's. O'Brien was one of the judges at both events. O'Brien and Davis claim they were "framed." The opinion around Times Square over the incident and the subsequent spectacular actions of the police in a public place instead of quietly taking the men into custody (which could have been easily accomplished at any time) was that there had been a "squel" for some reason that might eventually lead to some "inside stuff" that would explain much in connection with the affair. People who frequent the all-night places were at a loss to understand when O'Brien or Davis found time to gamble—either of them may be located almost any time at one of the many dancing places in New York.

Mae Murray and Muris leave the New York Roof this week for the College Inn, Chicago. Maurice and Florence Walton are reported engaged for the Portola Louvre, San Francisco. It is said that the high prices for dancers now prevalent carry a condition in their restaurant contract that their services may be farmed out for theatres or private entertainments, with the amount received going to the restaurant, not to the dancer, unless by separate agreement. That is, a contract with a restaurant for \$1,000 weekly might mean only an expense of \$500 or less if the dancers were "sold" to a vaudeville theatre for a week for \$500 or more, while dancing in the feedery also. This has not been the general understanding, but it is claimed to be the correct version of big contracts.

Joan Sawyer and Lew Quinn are not appearing professionally at any restaurant just now.

The Waltz Contest held on the New York Roof Monday night returned Mr. Kingsbury and Miss Clark as the winners. The prizes were a silver cup and chafing dish.

STOCK

TAKING A CHANCE.

Luke Conness has abandoned all hopes of making musical comedy stock pay at the Avenue theatre, Wilmington, Del., and this week leased the house to a Mr. Lieberman, who is organizing a dramatic stock to open there at once.

PAUL BURNS GOES BACK.

Philadelphia, Dec. 24.

Paul Burns' return to the Standard stock company is the chief subject of gossip in local stock circles. Burns recently quit the company without any notice.

MELLERS IN LAFAYETTE.

The LaFayette, on upper 7th avenue, which has been housing colored musical shows of late, changed its policy Monday, offering the first of a series of melodramatic stock pieces by a white company under the stage direction of Ellis McClellan. The opener was "The Night Before Christmas."

DEATH CLOSED THEATRE.

Cincinnati, Dec. 24.

The Lyall Stock Co., at the Arcade, closed for two weeks, when the father of Gertrude Lyall, the leading woman, died.

MAKING GOTHAM PAY.

The B. F. Keith pop vaudeville chiefs have been shown a trick or two by a stock actor who, taking over the Gotham, Brooklyn, after it had failed to pay with stock this season, and vaudeville on Sundays, is turning both the week days and Sunday to account.

James Kyrle McCurdy with melodramatic stock is packing them in. He has taken up the Sunday vaudeville concert. Sunday night he turned people away.

STOCK BLOWS UP.

Camden, N. J., Dec. 24.

The stock proposition at the Masonic Temple has gone up, leaving the players with one and a half weeks' salary coming and little chance of recovering it. The company opened three weeks ago. Some of the players are still in town.

FORMER MEMBERS FORM.

Paterson, N. J., Dec. 24.

What is billed as "the former members of the Corse Payton stock company" opened an anticipated winter stock stay Monday at the Paterson opera house under the joint management of Robert Campbell and Frank Sanger.

W. A. Mortimer is stage director.

EVA VINCENT INJURED.

Detroit, Dec. 24.

Eva Vincent, character actress with the Washington Theatre Co. here, was run down by an auto while crossing a street Dec. 13. Several ribs were broken. She is at the Grand Boulevard Sanitarium.

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

TRAVELING STOCK STAR.

James Clancy is negotiating with Ramsay Wallace, leading man of the Harlem O. H. stock company, to start about the middle of January under a stock starring plan. His idea is to present Wallace in half a dozen towns for a week at a time in the latest pieces released for stock, to be featured with the stock companies at present located in the respective cities.

The towns selected will be those in which Wallace is best known.

He gave "notice" to the Keith organization in Harlem a few days ago.

THURLOW WHITE ILL.

Jamestown, N. Y., Dec. 24.

Thurlow White has been forced to relinquish the leads of the Bisbee Players at the Samuels O. H. here, owing to typhoid fever. Kenneth Bisbee will play his roles for the present.

OBITUARY

David Burke, owner of Burke's Musical Dogs, died at his home in Boston, Dec. 4, following an operation for appendicitis. He had been connected with the stage for 30 years.

Henry L. Meech, part owner of the Academy, Buffalo, died late last week in that city at the age of 70. Many years ago he was one of the best known theatrical men in the country.

Lucia Page Mower, one of the original cast of "My Friend from India", died last week at Swampscott, Mass. She was 60 years old.

Ferdinand Dugue died in Paris, Dec. 6, at the age of 98, from the effects of a tram-car accident. He was the author of many well known plays.

Henri de Farconnet, manager of the Casino Municipale, Nice, died in Paris, Dec. 6 following an operation.

The mother of Gussie Linder (Howard and Linder) died at her home in Brooklyn Dec. 17.

Jules Claretie, administrator of the Comedie Francaise, died in Paris Tuesday.

Greta Boyle, known on the stage as Ruth Wilbur, died of Bright's disease in Boston. She was 24 years old and had been a member of stock organizations at the Auditorium and Lynn theatres.

Richard Murphy, retired actor, died suddenly Tuesday at the home of his sister-in-law in New York of heart disease.

NEW ACTS NEXT WEEK

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

12 Olympia Girls, Palace.

Chris Baker, Palace.

Laswell and Rawland, Fifth Ave.

Whirling Erfords, Fifth Ave.

Hoyt's Minstrels, Fifth Ave.

Jack Boyce, Fifth Ave.

"The Willow Pattern Plate."

Chinese Musical Oddity.

25 Mins.; Full Stage (Special Setting;
Exterior).

Fifth Avenue.

"The Willow Pattern Plate" by Eugenie Magnus is tragedy in song as enacted on a willow plate pattern of Chinese origin, which stage effect in blue and white is unusually effective as shown for the first time at the Fifth Avenue Monday night. According to the program, the action is supposed to take place during the reign of Kang-Hi (1661-1722). The billing also says Morey, Creamer and Ward do the "presenting" and that the act was staged under the personal direction of the author, assisted by George Ingleton, producer of "Bunty Pulls the Strings." It's an elaborate affair scenically, but musically it shows nothing out of the ordinary. There's one strain about "Lady Love" which is the most lasting of the little score, but the music as it runs for nearly a half hour is hardly strong enough to carry the act over for any great returns. William Pruette is featured and works heroically to keep up the offering. Vernon Dalhart sings the tenor role of the young fisherman who woos Nieou-Chie (Louise Brunelle), the mandarin's (Mr. Pruette) daughter, only to be sentenced to death. Dalhart has some tricky solo work and gets away with the greater part, although one slip during a song offstage hurt him for the remainder of the evening. His voice is musical and of high range, but he attempts to soar above the "range." Pruette, of course, handled his song allotment in his usual finished manner. His mandarin was in keeping with the color scheme. Miss Brunelle acted stiffly and lacked repose. Her singing met favor. Dorothy Grace, Gwen Rayner and Edith Warren were "three wise men" who neither sang, danced nor talked. This musical piece with its Chinese atmosphere is tragedy, grim and depressing, and leaves such a dark taste one forgets that "Lady Love" melody which lightened the gloom. The death of the daughter and the ghostly apparition of the lovers at the finale with the mandarin sobbing over the form of the girl will not be particularly relished by anyone. The producers have gone to much expense. The "Plate" setting is decidedly a novelty and catchy; 25 minutes of sad stuff doesn't make the right appeal from a vaudeville standpoint, although it may add novelty to a bill. *Mark.*

Bert Williams.
Songs and Talk.
33 Mins.; One.
Palace.

Bert Williams returns to vaudeville after his long stay in musical comedy as a feature of Florenz Ziegfeld's productions. He has a series of new songs, with a few scattered bits of talk. At the Palace this week he is demonstrating his strength as a drawing card. With things theatrical at a low ebb in the other show shops of Broadway, consequent upon the close approach of Christmas, there was a turnaway at the Palace Monday evening. Williams' one best bet in the new repertoire is "We Play According to Me," the lyrics of which recite the dictum of a darktown sport to his fellows at the poker table, after he has lost his roll in the game as played "according to Hoyle." These lyrics might have been written to accompany the now famous pantomime bit in which Williams pictures a deal at poker. That could be introduced as an incidental to the song with capital effect. Monday night Williams sang five songs and told two stories, and was then called back to do the poker pantomime and sing "Nobody." His regular routine occupied about 25 minutes, and the encores the remainder of the 33. The audience insisted upon "Nobody" and refused to let him go until he had sung it. Then the colored comedian had to make a speech. It is regrettable that he has not more of his inimitable stories. The two delivered as incidentals of songs in the present are poor successors to those classics of "the African dodger" and the man who "wouldn't want any fish next Sunday either." Williams has the story-telling gift in a degree possessed by few. It's a pity he puts it to such poor use in his present turn. He does practically none of his old style of dancing, the lazy, loose jointed stepping that was so funny, but has a screamingly funny burlesque of the tango, which made up for it. Of course, he "cleaned up" at the Palace. *Rush.*

Parello and Frabeto.
Songs and Music.

11 Mins.; One.

Columbia (Dec. 21).

Parello and Frabeto are two boys dressed in the velveteens most of the stage-Italians affect. One of the young men is a very fair entertainer, and does not seem to be an Italian by birth. He does most of the singing, though both do enough for a couple of acts. When they are not singing, they are playing musical instruments, one a guitar and the other an accordion. The act will do nicely on small time. *Stime.*

Hartley and Pecan.
Talk and Songs.

16 Mins.; One.

Columbia (Dec. 21).

The only moment of interest during the Hartley and Pecan act is when the young woman does some crying in the conversational argument over marriage and their relatives. The talk itself holds no especial interest, nor do the songs the two people sing. The boy dresses in a very light sack suit and wears a derby of the same shade. As now framed, small time. *Stime.*

Prince Lai Mon Kim.
Chinese Tenor.
10 Mins.; One.
Palace.

You'd never suspect the Prince was Chinese if it were not for the fact that he wears a flowered coat with flappy sleeves and his eyebrows point northeast and northwest like Frank Daniels'. There is not a hint of a dialect in his speech. Indeed, he speaks better English than the average of English-speaking actors, with broad vowels of ultra-Bostonian extraction. He sang "I Hear You Calling Me" with perfect enunciation, and the audience found nothing humorous in the Chinese idea of the song that John McCormick and the talking machines made familiar. He closed with "The International Rag" translated into Chinese. Except for this item, his act was perfectly "straight." He has a rather agreeable tenor voice. The turn does very nicely as an oddity. Certainly a Chinaman who pronounces "last" as "lawst" and talks University English is an interesting freak. The audience took him seriously, and seemed to be entertained. *Rush.*

Five Hayward Sisters.

Musical.

20 Mins.; Two (Plush Curtain).

American.

Five women have arranged a musical act which should have no trouble in getting them time in the pop houses. They carry their own lighting outfit, introducing a lighted cross on the curtain upstage during the "Rosary" number on the one-stringed instruments. There are solos and group numbers with the brass, the popular stuff getting a nice hand. The song number at the piano by two of the women could just as well be omitted. It got nothing Tuesday night. *Mark.*

Polly Prim.

Songs.

15 Mins.; One.

Bronx.

Polly Prim is a clever girl, without the right material. That explains everything. Miss Prim opens with a song, entitled "I Want a Rainy Day, Pal," dressed in a rubber coat and hat. After one verse and chorus she drifts into a sentimental recitation. It places a dampener on the act right there. If Miss Prim must recite, why not wait until the finish? The second song was "I Tried to Be a Lady," rendered a la Irene Franklin. The last number was the best. It told of the way different men make love (doctor, baseball player, etc.). Miss Prim has a pleasing way of getting a song over. *Vesta Powell.*

Freeman and Carr.
Singing and Dancing.

10 Mins.; One.

Bronx O. H. (Dec. 21).

Some singing, an exchange of patter with one man affecting an Irish dialect, and soft shoe dancing. Play is made for comedy through interruption by the comedian. The men did their best work with the soft shoes, the dancing being sufficient to hold them in esteem in the pop houses. The straight should pay closer attention to his dressing. A yard or two off that brown suit anyway. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York

"Iole," Longacre (Dec. 29).

"Girl on the Film," 44th Street (Dec. 29).

Anna Held Company, Casino (Dec. 29).

"The Philanderer," Little (Dec. 30).

Lily Long.

Songs.

12 Mins.; One.

Columbia (Dec. 21).

Lily Long is an English singing comedienne, long and lanky, calls herself "Skinny Liz" and otherwise pokes fun at her angular figure. Miss Long is the girl who came across anticipating a long route over the big time vaudeville circuits, but found herself cut short after appearing for one week at Proctor's, Newark. Take away the eccentric clothes Miss Long wears and her work remains all about the same. Even her style of comedy dressing is similar, one-piece dresses with tight skirts, causing her to dance with difficulty. Her dance steps show no versatility. She is a high kicker and can do the Charlotte Greenwood thing, of swinging one leg in a semi-circle before her. The type of eccentric singer Miss Long presents has been seen over here before, more or less exaggerated from the specific type as given by her. Nellie Wallace was one. From the "Dame" character as it is known in England and has been seen in America, Miss Long appears to be a female extract. Sunday she did three numbers at the Columbia. Practically everything she had to offer was contained in one of them. The others were merely repetitions. She sings pleasantly, but for this country and in vaudeville an eccentric comedienne must be eccentric and a real comedienne. Her first number was "I Wanted to Go Into Vaudeville," the next "It's Me They Mean" (or "Here Comes Skinny Liz"), and the last, "Where Has My Georgie Gone?" In the latter the singer wore a red covering over yellow pantalettes, with a bunch of roses at the waistband in the back, much as Daisy Harcourt at one time wore a rose. Her first costume was of white and black stripe, and the second a yellow. It seemed as though she had them all on when entering, just stripping down and changing hats. Miss Long wouldn't have a chance ever here on the big time. She is doing nothing that has not been done before. On the small time she would go through without attracting undue attention. If there is any opening over here for her at all, it would be in a production to take care of a bit that called for eccentricity in dress and form, where her "Greenwood kick" might come in handy. But it could only be a bit. *Stime.*

Varre Brothers.

Acrobats.

8 Mins.; Full Stage.

Bronx O. H. (Dec. 21).

Two men in "Tad" and "Chink" characters go through an excellent routine of ground tumbling although they could get better results with more speed. Good acrobats, and will give satisfaction on any three a day bill. *Mark.*

(Continued on page 19.)

HIGH LIFE GIRLS

"Get me the menu." "What do you mean mean me?" "No, mean you."

It was a table scene in the first part of the "High Life Girls," an alleged burlesque show at the Gotham this week. Tuesday was a bad night for dirty deeds. It rained all the way from Times Square to Harlem. In Harlem they date ahead.

And so it happened that on the stormy evening this all happened, a "stag" party of 150 from the Progressive Republican Club attended the performance after a dinner. The men occupied the front rows and it must have been a good dinner for most of them laughed at the comedians.

One of the Progressive Republicans however who managed to keep his wits, after listening to the "table scene" "menu stuff," threw one of the menu cards from the banquet on the stage. That broke up the discourse that only equals "Watt Street" for rank and age.

While the 16 chorus girls were doing their march about in the "Mysterious Moon" number, another of the gentlemen in front threw a small badge on the stage, suggesting to the comedians that one of the latter pin it on one of the girls. The man in front knew which girl he meant, but the comedian had hard work locating her. He finally did, after the choristers had taken several encores. By this time three of the girls were members by proxy of the Progressive Republican Club. The fault of the delay in identification was not the comedian's. The 16 girls of this show all look alike, whether you glance at their faces or their forms—they are all funny.

On the same night one of the comedians asked another at the table scene if he had frog's legs. When he followed this up by inquiring if the cook had pig's feet, everyone in the house who knew Tommy Gray commenced to believe that if Tommy did admit writing "The American Beauties" show, he did not write this one. The program called the piece "Frolics on the Beach."

Perhaps it was because of the title that one of the comedians asked another if he had been to "Sunny Beach." That's a pretty thing, as nice as an Eastern Wheel troupe, that once referred to "Sandy Beach." It's just as well to throw a burlesque show that will use material like this on the stage into a sewer or any other place that is as filthy as that expression made in public.

Toward the ending of the first part Florence Monroe had a "chorus girl number," where each girl in the line was given an opportunity to sing. That was when it became the choice between the rain or the performance.

The comedians of "The High Life Girls" wear grotesque make ups. Asking to be pardoned for referring to them as comedians, remain in much sadness.

Time.

The condition of Severin Dedeyn, who suffered a paralytic stroke recently, remains unchanged. It's doubtful if Dedeyn will ever be able to act again.

FAY FOSTER

Harry W. Fields and Burt Jack have no "advanced burlesque" ideas. They have put together a loose entertainment, made up of well remembered bits without pretense of a connected story. It seems to be pretty well settled that the Progressive heads have a leaning toward this sort of show. As long as there are plenty of numbers, a score of girls who put in an appearance with sufficient frequency and an ample succession of "bits," the censors appear disposed to let other details pass.

The "Fay Foster" aggregation is an old line burlesque troupe. It discloses nothing above the Wheel average of a few years ago, but its principals have a thorough familiarity with the sort of entertainment the Olympic (14th street) audience enjoys. Money changing, table scenes, blackmailing-wife-and-tough-husband-with-a-gun and the veteran gags are present and accounted for. There is this distinction, however, from the burlesque of the old days, the show is notably clean in language and business.

Sam Micals plays a Hebrew with a first rate idea of low comedy, black derby, crepe whiskers and the rest of the props. He has a few really funny minutes and makes the familiar material fairly amusing at all times. Lester Allen is in a similar character as the son. He is a precocious youth and works with a willingness and self-confidence which promise something for him in the future.

Harry W. Fields does a German without disclosing anything particularly novel. He was of little assistance to the laughing department, although he and young Allen got some fun out of a conversational specialty in the olio. The company has two straight men, Ernest Scanlon and Eddie Gibbs. Gibbs was the conventional burlesque "straight," but Scanlon put over several numbers most successfully and with Florence Press did some spirited dancing. He is a good looking youth and has the knack of wearing evening clothes without appearing to be on parade.

This same Miss Press owned the only real wardrobe in the troupe, and furnished the only animation there was. She put some snap into her dances, but did not figure in the comedy. Clara Burg was principal woman. She looked well and wore some very flashy clothes of time-honored burlesque model. Marceline Montague was principal boy in tights for one number near the finale and did a singing turn in the olio, but was only incidental in the rest of the proceedings. She has a capital voice for ballads and those sweeping curves that make the principal boy's stock in trade.

The score of choristers are Wheel "regulars," rather light on looks and voices and measuring well under the average in point of appearance generally. Three of them were picked out of the line to do a song specialty after the Watson manner.

The whole affair is slipshod and seems to have been thrown together with the least labor and thought to fill out two hours and a half of well tried, "sure fire" stuff.

Rush.

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

HAMMERSTEIN'S

With two acts out of the Hammerstein bill Monday evening, the program ran until about 11.20, though it was started a little late. Another item that broke into the running order was a couple of turns playing two houses. This made the bill seem somewhat confused toward the centre with three acts with singing following one another, two appearing consecutively in "one." Singing predominated throughout the show. Two cabaret turns were there and four acts used a piano. "Nance stuff" came out twice during the evening and songs were continuous, from the rough comedy mixed in with those of the Avon Comedy Four to the new number, "Bells," sung by Joe Cooper. He and his brother, Lew, did well enough at the bottom of the bill, after all the other songsters.

Ray Cox was one number before the Coopers. She had to work hard without any too favorable results. Miss Cox was the fourth single woman to appear, including Dainty Marie on the rings. Another was Belle Story, who got away with her flute notes but fell down trying to render a rag ballad in the manner of an operatic diva. A bouquet helped Miss Story a lot.

The first piano man was Will H. Fox, the original trickster at the ivories, appearing in America once again. Mr. Fox had a boxing glove on one hand when entering and did his usual work on the piano, besides having some new talk. He was on too early.

Nina Payne, just ahead of him ("No. 3"), had even a poorer position. Miss Payne will have trouble holding up on the big time with the single act she is now doing. The girl pulls out a little with the dancing, but the early portion is weak through the singing. Tom Penfold sang the ill. song. Millie De Leon and Walter Van Brunt were the two acts out—"The Girl in Blue" by request, and Mr. Van Brunt through vocal difficulties or the position, he being programed for the fourth spot, after Miss Payne.

The acts doubling this week were the Avons (at the Colonial also) and Robert L. Dailey and Co. (Fifth Avenue). Mr. Dailey in his new skit, "Our Bob," opened after intermission. The piece was plainly written to fit Dailey, who clowns it well. R. S. Roberts and Miss Armstrong are the support. It's a story of Bob crashing into a household with much flippancy.

An Arab troupe with the usual acrobatics and formations closed the first half. Sherman, Van and Hyman immediately preceded them. The three-act of the rathskeller sort did very well. There is too much "Nance" matter in it, but they got over, the first of the singers to do so, as the Avons were the first to draw a real laugh.

The Kaufman troupe of cyclists held the house, closing the show. The boy was working off Monday night. The act looks good and is nicely dressed. Louis Beimeel opened.

The vice film, "Lure of Paris," held over, was placed in the centre of the bill. It is a badly made piece of manufacturing, mostly studio work, and has a morbid finish. The film may be drawing business. Hammerstein's had a fair house Monday night.

Time.

PALACE

(Estimated Cost of Show, \$4,900.)

"Satisfactory" goes double as a description of the Palace entertainment this week. The layout is thoroughly interesting to the audience, and, judging from the Monday evening attendance, the drawing power of Bert Williams is all that the management hoped for. The house was filled to capacity by 8.20 and several hundred late applicants for seats were turned away.

Williams (New Acts) did 33 minutes and left the audience shouting for more. The bill runs as programed without change, proving it can be done. Herbert's Leaping Dogs opened. The routine starts with a novel parade and throughout to the finish with the high-diving and loop-the-looping pups the material is new. An exceptional number.

Prince Lai Mon Kim, Chinese Tenor (New Acts), had second place. Charles Grapewin and Co. ("With Anna Chance," is the billing) did "Mr. Pipp," which proved itself a "hardy perennial." In the "No. 3" spot it delivered the laughs at just the right time.

Gertrude Vanderbilt and George Moore found the house in a pleasant frame of mind, and had no difficulty in keeping 'em interested.

Odiva has done the Travilla Bros. the honor of "lifting" their idea of using seals in a tank act. She has three seals, one of which enters the tank while she is submerged, the others performing in the intervals between her aquatic feats. Miss Odiva's garrulous announcer is as irrepressible as ever. The turn would be immensely improved if he could be persuaded to confine himself to short, crisp announcements instead of wandering, prolix oratory.

Florence Tempest offered a pleasing series of songs and costume changes, assisted by two young men in claw-hammers, finishing with a dance that might have been more spirited, but could not have been more graceful. "Get That Guy" is a new song with a rather cynical slant to its lyrics, but capably worked out with the assistance of Herbert Hofman, who was also concerned in the dance. Miss Tempest changes from her boy's clothes to a ravishing ball gown of white, for her final song.

Morris Cronin and His Merry Men return after an absence of some years with illusions, acrobatic comedy and juggling. In the important spot of second from closing the number was a substantial success. It is full of small bits of surprise and the constant succession of unexpected flashes holds attention. Bert Williams was next to closing and The Three Types rounded out.

Rush

"ARSON SQUAD" STAGED.

Columbia, Mo., Dec. 24.

"The Girl and the Bomb," a three-act musical comedy by Samuel Ayres, Jr., and R. R. Miller, music by F. W. Perkey, all local men, was staged at the Columbia theatre here Saturday.

Militant suffragists furnish the background for the humor of the piece. The presentation was fairly good, with twelve principals and a chorus of 24 girls.

AMERICAN

The near approach of Christmas and a driving rain Tuesday night knocked the bottom out of receipts and there was hardly a corporal's guard present when the show began.

It was a small time show at best, but as there was no chance of any extra money going to waste at this season of the year nobody expected anything great. The Kichis, Jap top spinners, opened. A neat little act but lacking class. The Kichis should make their work seem harder. Gilmore and Castle, blackface, should tone the act up a bit. The "comedian" could improve by wearing his hat above his eyes and a different stage suit. He held the act up with his eccentric dancing. The Five Hayward Sisters (New Acts) enlivened things somewhat, while Jones and Brown proved to be Cordeau and Naud, who had a Fifth Avenue showing not long ago. This man and woman have splendid voices but are behind on dressing the turn. The act went big atop the American.

Leonard and Whitney furnished some fun through their Duffy sketch in which the old tad runs counter to the highfalutin' ideas of his wife after they become rich. Acceptable returns despite the recent showing there of a similar act along broader lines by the Ryan-Richfield Co. After intermission Tony and Norman gave the bill some true comedy swing with their dancing turn. A bully act for the "three-a-day."

"The Stool Pigeon," the former Edwin Arden-Ann Sutherland act, held attention with its story, although the police and underworld characters are poorly interpreted, barring the young man who plays the "framed up" crook. Melodrama at any time requires clever acting, but whenever raggedly, done strikes a discordant note. Aveling and Lloyd have become more natural since their work in productions, although they still dwell upon some of Fields and Lewis "listener and feeler" business. These boys have personality and should work for results on their own. They had an easy time Tuesday night. Daring Darts closed and held the audience seated.

Mark.

FIFTH AVENUE.

The Fifth Avenue is still opening its show around 7.45 and consequently the early acts find the "house" walking in. The usual depression that comes the first three days before Christmas affected business Monday night.

Hugoston and Brummer, cannon ball jugglers, opened the show. This act was at the Union Square last May. The men show little improvement since. The act lacks class and showmanship.

Luce, Bruce and May were formerly Luce, Glynn and May, a musical act, at the Union Square last August. The routine could be improved and a snapper ending worked up. The trio opens stronger than it finishes. This act and the one ahead are best classified for the smaller houses.

Grace De Mar has gone in for more elaborate dressing than heretofore and has changed her former routine considerably. She now depends for more returns on the straight songs and has discarded her character impersonations. Miss De Mar on looks classes with any

of the big time singles. She makes some pleasing costume changes, and on her second number brought out some gasps with an abbreviated model that was quite nifty. This outfit should have been reserved for the last.

Robert L. Dailey and Co. showed in "Our Bob," also at Hammerstein's this week. Edward Clark skidded along with his opening, but struck a better gait with his character "bit" as the tattered workhouse gamin. With Clark is a young woman who plays the piano and bass viol, the solo on the latter earning applause. "The Willow Pattern Plate" (New Acts) went a long, dull way to a sombre finish. Ralph Herz yanked the audience out of its comatose state with his droll numbers and then had 'em groggy again with the dramatic sobriety attending his "Mills of the Gods."

Adele Ritchie, looking most attractive, didn't start anything until she forced a "plant" into play. Clark and Hamilton walked away with the show despite the tumult ahead with the whistles. Jed and Ethel Dooley closed. The Great Asahi also appeared.

Mark.

BRONX

The show at the Bronx this week is long and draggy. Several good acts are on the bill, but as they are placed do not make a good show. The first five turns are very quiet. The only life to the show Monday matinee came after intermission.

Tate's "Motoring" was the laughing success, with Ray Conlin a close second. "Motoring" is as funny as ever. Although this act has played around for so many years, the public never seems to tire of it. Jack Tate (brother to Harry) is playing the principal role (the owner of the car). "The Trained Nurses," with Clark and Berkman, livened up the afternoon with their singing and dancing. Clarke and Bergman held up this act entirely. But they need new songs.

Mr. Conlin is an extremely clever ventriloquist, and has a great line of talk. He has dropped the material that formerly sounded suspiciously like Arthur Prince's, and Mr. Conlin is doing much better without it. James Diamond and Sybil Brennan were favorites with their "Nifty Nonsense." Rita Gould is with us again with an entirely new set of gowns and songs. The first number ("In Me You See a Girlie with Ambition"), sung by Miss Gould, is the same as Lillian Lorraine is using, but Miss Lorraine gets much more out of it. When Rita made her appearance she received applause, evidently from "Bronx Boosters" working for her. She was forced to make a speech—that is, not exactly forced, but, oh, well, she made it anyway.

W. Uessem's Third Generation have an acrobatic sketch with four people who work, also two men who pose. They do about everything in the acrobatic, hand-balancing and aerial line. A clever lot, there is no doubt, but the turn is much too long and slow for vaudeville. A small woman in the act introduces a toe and Spanish dance. The dances are not worth anything except to give the others a rest perhaps. It seems they could be easily

omitted. Percy Waram and Co., in "The Bo'suns Mate," an English sketch, did not do much. The sketch is too English for many people over here to understand. For example, what do people living in the Bronx know of English slang?

George E. Delmore and Wm. De Graaf Lee closed the show with their artistic gymnastic act, "A Study in Black and White." (What is the idea of the "two-dollar stuff" boys? It used to be just plain Delmore and Lee.) Belle Onre did well in an early position.

Polly Prim, New Acts.

Vesta Powell.

NEW ACTS

(Continued from page 17.)

Hayward and Stratford.

Sketch in Rhyme.

14 Mins.; Five (Parlor).

Columbia (Dec. 21).

This is said to be Harry Haywood's new sketch. In it he has an entertaining novelty that should get over anywhere in vaudeville, big or little time. It is a sketch in verse, written by a regular lyric writer, perhaps someone even more so. The two players, Mr. Hayward and a woman, read it well, the man especially. Points are well made, and are apt, while there is some red fire declamation that seems to get right to the audience. During the course of the turn any well rounded bit of the verse which tickled the audience was applauded. The story is of a husband who returns from a masquerade, where he had gone as The Devil. A French maid awaits him at home. He doses, but a key at the door awakens him. His wife has returned after an absence at the seashore for some weeks. Resuming his masquerade as Satan, he and the wife discuss their domestic affairs, she professing love and pleading neglect. The finale discloses the wife is also the French maid, who was made the centre

of much of the verse. When the rhyming takes a turn toward the sentimental, almost pathos, the piece glides back somewhat, but the rhymes hold it up, and the finish found a very appreciative audience. The woman's delivery was much preferred when she grew somewhat emotional. Though but two people play it, the story is complete and holds attention from the outset, though the opening is quiet, with some pantomime and action. Good effects are obtained from the lights. This latter will likely be strengthened where a week-stand is being played. The Sunday show at the Columbia was for two performances only. This sketch, title not known, should be played by the big time. It is well done.

Sims.

Marie Laurent.

Songs.

8 Mins.; One.

Bronx O. H. (Dec. 21).

Marie Laurent is traveling on her voice, with a straight song repertoire that almost snowed her under at the Bronx Opera House where they like the pop stuff. Old Horatius and his bridge specialty had nothing on Miss Laurent Sunday, when she rendered a classic, "Mother McCree" and "My Hero" in the face of opposition out front. Miss Laurent sings well but lacks stage finesse. She seems to have no use for her arms and during her songs carries herself awkwardly. Acting naturally and taking herself less seriously will help Miss Laurent in her pop house travels.

Mark.

Rilla MacMillan, of the J. F. Fersey repertoire company, was granted a decree freeing her from Robert D. Sacray, the circus man.

Elizabeth Goodall opened with "The Passing Show of 1913" on two days' notice. She was with "Little Boy Blue."

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

EMPRESS (Harry Mitchell, mgr.; 8-C).—Tango dances reached halated street this week via the Empress bill. There is no doubt at all but all Sixty-third street will be stepping at a lively rate from now on. Fenner and Tallman and Motto and Van were the dancers, and they had headline place in the program, which they very well deserved. These dances are fast, and they have all the latest moves and they also do some of the old dances well. Murray Bennett was the laughing hit. He followed Robert E. O'Connor, and it was not an easy task after the sketch, "The Stick-Up Man," but he soon had his audience with him, and held it closely. Mr. Bennett does Jewish imitations, but without being offensive. He tells new stories and old stories, and some of the old ones appear to go better than the new. The O'Connor sketch went big at the first show Sunday night. There is plenty of humor in the one-acter, and there are also some little touches of pathos that help to make the piece popular. The Rossow Midgets had closing spot. They went through their piece at a lively clip and were favorites. Ward and Clark, vocalists, were in second place and offered a good program. The act has class and displayed well trained voices. Dennis Brothers opened. They did their comedy under work to good advantage, and started the show on its way at a high rate of speed. Every available seat was occupied at both shows Sunday night. Large number were turned away.

REED.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Joseph Santley, in "When Dreams Come True" opened Sunday (return engagements).

AUDITORIUM (Bernard Ulrich, mgr.).—Chicago Grand Opera Co. in repertoire.
BLACKSTONE (Augustus Pitou, Jr., mgr.).—"The Flight," formerly played in Chicago as "Standing Pat." Fair business.
FOHANE'S (Harry Riddings, mgr.).—Raymond Hitchcock in "The Beauty Shop," still drawing crowds.
CORT (U. J. Hermann, mgr.).—"Help Wanted," by Jack Lalt, a Chicago writer, opened Sunday.
FINE ARTS (Albert Perry, mgr.).—Rep. company.
GARRECK (John J. Garrett, mgr.).—William Hodge in "The Road to Happiness," breaking all records for dramatic attractions this season.
HOWARDS (Frank O. Peers, mgr.).—"The Traffic," white slave play attracting growing business.
ILLINOIS (Will J. Davis, mgr.).—"Follies," big business.
IMPERIAL (Kilmt & Gazzolo, mgrs.).—"Boys 123."
LA SALLE (Harry Askin, mgr.).—"September Morn," opened Saturday night.
NATIONAL (John J. Barrett, mgr.).—"The Little Rebel."
ORPHEUM (George C. Warren, mgr.).—"Thought and Folly," good returns.
POWERS (Harry J. Powers, mgr.).—"Poor Little Rich Girl," fair business.
PRINCESS (Frank Phelps, mgr.).—"Doris Keane in 'Romance,' keeping up good pace.
VICTORIA (Howard Borlaski, mgr.).—"The Rosary."
GLOBE (E. H. Browne, mgr.).—Winter circus, fair business.

Pictures alleging to show the inside of the white slave traffic opened Sunday at the Ziegfeld.

Bobbie Smith is the treasurer at the Victoria. He was formerly an usher at the Bush Temple.

Harry Lelahear, for a long time in the box office at the Princess, is now at the Garrick, assisting Dan Cotter.

The Orpheum, Tulsa, Okla., which has been booked by Hookins, has been taken over by the W. M. V. A.

Ed Gray, in advance of Julian Eltinge, was in town this week on his way back from the Pacific Coast.

It is reported George Clark, formerly manager of the Orpheum, Topeka, is managing the Hippodrome, Springfield, Mo.

A second company is to go out to play "The Traffic" in the regions around Chicago. It will open on New Year's eve.

Special performance of "Romance" Sunday, Dec. 23. As a usual thing, Doris Keane does not play Sunday nights.

"Stop Thief," recently at the Olympic, will close next week, according to advices. Bad business is given as the cause.

The rep. company at the Fine Arts will remain there until Feb. 14, when the Irish Players will take possession of the house.

Edwin De Coursey has gone out in advance of "Graustark" for the United Play Co. The piece will make its first tour of Canada.

Frank Tannhill, Jr., was called in at the last moment to whip "September Morn" into shape for production at the La Salle.

"Cowards," a play dealing with "illegal operations," will soon be produced at the Fine Arts theatre by the repertoire company there. It is by Prof. Robert M. Lovett.

Maude Campbell (Mrs. A. W. Herman) has been in the city spending the holidays with her husband, manager for "Busy Day." Selma Herman, sister to Mr. Herman, has also been in the city for the holidays.

Jones, of Belle and Jones, at McVicker's, was arrested last Friday for alleged assault. It appears that Jones resented an insult to his wife at the Elsmarck hotel with such good effect he knocked the man down. Jack York went bail for Jones.

The Song Boosters' Club gave its annual entertainment at the Coliseum Annex, Dec. 17.

The entertainment took the form of a cabaret dance. Among those who took part in the cabaret performance were Marie Lloyd, Leon Errol, De Luxe Quartet, Maurice and Walton, Four Entertainers, Rathskeller Trio, and Snyder Trio. The grand march was led by Dr. and Mrs. Max Thorek. The affair was quite largely attended.

SAN FRANCISCO
By **HARRY BONNELL**
VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES THEATRE BLDG.
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EMPRESS.—Joe Maxwell's "Happiness," well and favorably received. Harry Mayo and Jack Allman sang well; Bruce Duffet Co. didn't start anything. Brooks & Harris, nifty turn. Livingston Trio closed show to pleasing impression. Caine and Odum scored. Barton and Jackson, local tango dancers, added starter, having opening position. Company proved too fast for them.

PANTAGES.—Tommy Murphy, the New York pugilist, who is after Champion Ritchie's scalp, got a warm reception. The Howe-Northland Co. strived to put over some comedy that was dull and tiresome, the act doing poorly in the closing position. Pickard's Seals, clever; White Duo opened capably; Dorothy Gordon, did fairly well; Leslie & Sol Berns, fairly well received; Three Harmony Singing Maids, entertaining.

ORPHEUM.—Billy Van and Beaumont Sisters had soft spot and made the best of it. Cecil Lean and Cleo Mayfield were enjoyed. Sophy Barnard, next to closing, did well; Lou Anger, liked; Corelli & Gillette opened nicely. Acrobatics won favor, but chatter didn't please. Lorna and Toots Pounds did not show, playing Oakland instead. Nonette (holdover). Conroy's diving act again closed the show. Mr. and Mrs. Douglas Crane, local favorites, artistic dancing turn, generously applauded. Six Samarinas, fillers, opening position, but work mediocre.

CORT (Homer F. Curran, mgr.; Shuberts).—Gaby Deslys Show (first and only week).

GAIETY (J. J. Rosenthal, gen. mgr.).—Irene Franklin, in "The Girl at the Gate" (second week).

COLUMBIA (Gottlob, Marx & Co., mgrs.).—May Irwin in "Widow by Proxy" (first week).

ALCAZAR (Belasco & Mayer, mgrs.).—Vaughan-Lytell stock (ninth week).

SAVOY (W. A. McKenzie, mgr.).—"Mutt and Jeff" (first week).

The current engagement of the James Post "tab" stock at the Majestic has been extended another ten weeks.

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Aerial Buds

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will inaugurate their series of the
Season's Latest Dances in the Ball
Room of Reisenweber's Columbus Cir-
cle, New York, on Saturday evening,
the twenty-seventh of December,
nineteen hundred and thirteen at
ten-thirty o'clock.

The pleasure of your
company is requested.

Bert Lytell and Evelyn Vaughan will shortly
conclude their dramatic stock engagement
here at the Alcazar, and go east.

Instead of sailing from here last week for
Australia, J. D. Williams, the "movie" man,
departed a few days previous for the east.

Bob Cunningham was succeeded last week
in the resident management of the Republic,
Los Angeles, by Al Watson, lately manager
of Empress, Vallejo, Cal.

A recent shift here in the stage crew of
the Empress is the succession of Harry Griffin
to master carpenter in place of George
Sauer, and Matt Laureisen as assistant.

Walter Smith, formerly manager of the
Barton Opera House, Fresno, Cal., has been
transferred to the Hippodrome in Los An-
geles as assistant to Resident Manager Lester
J. Fountain.

When the Ventura sailed Dec. 16 for Aus-
tralia, it carried Joe Simpson, lately repre-
sentative here of the Rickard Circuit. Be-
fore leaving, Simpson closed his office in the
Pheasant building, which means that for an
indefinite period the Rickard Circuit will be
without official representation in this country.

After three weeks of darkness, during which
period several thousand dollars were spent in
improvements, the Jose theatre was relighted
Dec. 24. The entertainment is again the
Bert Levey brand of vaudeville. Levey is per-
sonally interested in the house, in partner-
ship with Resident Manager Joseph Blum.
They have a new lease of ten years' duration.

When Mr. and Mrs. Tom Waters departed
from here Dec. 16 for New York, in their
company was Franklin Farnum, late of "The



Better than Money on the Road

Have you ever saved up money
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Co., N. Y. City.



Candy Shop," and John L. Kearney, until
recently of the Oliver Morosco musical com-
edy forces in Los Angeles. Before leaving
Waters received a wire he is to open Jan. 1
at the Union Square, New York, with his
"single" pianolo.

The Columbia, Oakland, formerly the home
of the Dillon and King pop burlesquers, re-
opened Dec. 15 with "Quarter to Four," a
musical comedy piece written jointly by a
newspaper man and musician of that city,
and which had its premiere last summer in
Idora Park. The Columbia Comedies Co., L.
B. Cross, manager, announces a ten weeks'
season of royalty plays.

Sandwiched in between Irene Franklin
across the street at the Gaiety theatre and
Gaby Deslys down at the Cort, to say nothing
of May Irwin up the street at the Columbia,
the Orpheum Road Show is confronted with
some real opposition here this week. While
the attendance is invariably healthy at the

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Monday, Dec. 29, New Haven, Conn.

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JOHNNY FORD

SAYS

Boys, the two weeks' clause in my contract has been scratched

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We Extend To All Yuletide Greetings

May the New Year Bring You Additional Success
and Prosperity is the Sincere Wish of the

MARCUS LOEW CIRCUIT

Orpheum, the "S. R. O." conditions are not nearly so much in evidence there as in the old days before the advent of the rival Gaiety and the star vaudeville road shows at the Cort.

The difficulties that beset the "Chocolate Soldier" company recently in Los Angeles when the leading woman, Antoinette Kopetsky, left, were increased Dec. 13 in Oakland by the unexpected attachment of the box office receipts at the Macdonough as the result of a suit being instituted by leading man Charles Purcell and Stage Manager Edward Beck. When the news of the legal action reached Manager A. E. Root he proceeded to have the performance discontinued in the middle of the second act and the following day the receipts were refunded. Since then the members of the company are reported to have adjusted their differences sufficiently to permit of the show continuing eastward via the Reno route.

LOS ANGELES By JACK JOSEPHS.

ORPHEUM (Clarence Brown, mgr.).—Week 15, Fox & Dolly, scored; Musical Cuttys, well liked; Genaro & Bailey, good; George Rolland & Co., excellent; The Three Collegians, pleased. The holdovers include Joe Welch, Ellen Beach Yaw and S. Miller Kent & Co., repeated successfully.

GREETINGS

FROM

HENRY P. DIXON

AND

"Belles of Beauty Row"

EMPRESS (Dean Worley, mgr.).—"Behind the Footlights," well received; Five Old Veterans in Blue, appreciated; Kelso & Leighton, good; Franconi Opera Co., excellent; Rosa & Ashton, fair; Orville & Frank, good opening.

PANTAGES (Carl Walker, mgr.).—"The Apple of Paris," well liked; Laurie Ordway, good; Marion Munson & Hal Forrest, pleased; Five Piroccas, fine; Balsac & Baker, fair; Frances Le Maire, pleasing.

HIPPODROME (Lester Fountain, mgr.).—"The Veteran Fireman," very good; Nardini, splendid; Rochester & Lavigne, fair; Mme. Lloyd, pleased; Four Nelson Comiques, good; Floyd & Floyd, fair; Abrams & Johns, endorsed.

REPUBLIC (Al Watson, mgr.; agent, Levey).—Vaudeville.

MAJESTIC (Joseph Montrose, mgr.).—"Little Women," business fair.

MOROSCO (Chas. Eytan, mgr.).—"Candy Shop," Capacity (1st week).

BURBANK (Oliver Morasco, mgr.).—"Little Miss Brown," stock (2d week).

MASON (W. T. Wyatt, mgr.).—"Mutt and Jeff in Panama" (2d week), Dec. 22, "Stop Thief."

AUDITORIUM (Len E. Behymer, mgr.).—Dec. 19, Fanny Bloomfield Zelsler.

CENTURY (A. M. Loewen, mgrs.).—Burlesque.

Al Watson, former manager for Bert Levey

Inez Macauley and Co.

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Booked Solid Until October, 1914. Loew-Sullivan-Considine Circuits

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SULLIVAN *and* CONSIDINE CIRCUIT

at Vallejo, succeeds Bob Cunningham as manager of the Republic theatre.

Bessie Val Dare (Mrs. Peterson), wife of John C. Peterson, orchestra leader at the Morosco theatre, is visiting in the east.

"Double Crossed," the sketch in which Jane O'Rourke, Jack Bryce and Huron Blyden played at the Hippodrome last week, was substituted after Thursday performance by another sketch, "Stung." A misunderstanding with E.

W. McIntyre, author of "Double Crossed," was the cause.

George Kahn, baritone and amusement manager of the Bristol, was presented with a 7-pound baby girl.

About 500 orphans were guests of W. T. Wyatt at the Mason Wednesday, where they enjoyed "Mutt and Jeff."

The use of motion pictures as an aid to

the identification of criminals is being considered by the local police department.

ATLANTIC CITY

By I. B. FULASKI.

SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.) — "Song Revue," new scenery and several new numbers. Deliro, hit; Madden & Fitzpatrick, favorites, went very big; Asard Brothers, sensational; Hufford & Chain, hit; Earl & Curtis, pleased.

APOLLO (Fred E. Moore, mgr.).—"Adele," 22-24; "Sari," premiere, 25-27.

The coast company of "Adele" opened here Monday night. It will be the only road show of the operetta that will be put out. The production is a splendid one in every way and said to be equally as fine as the New York piece. The cast, too, is considered by many to be on a par with the original. The title role, played by a newcomer, who will bear watching, Carolyn Thomson.

The opening of the Garden Pier theatre is still indefinite. It doesn't look as if the new theatre would be opened Monday next as planned.

Through an unusual accident this is the first week in eight that Wheeler Earl and Vera Curtis, who are at the Savoy, have worked. The accident resulted in a broken collar-bone for Earl, who with his wife was leaving their home to go dining. He had been clowning and tripped over rug in the hall, which threw him against one of the pillars of the building. All thought that he was still kidding, until they picked him up.

Billie Burke was seen at the Apollo Thursday night last in W. Somerset Maugham's "The Land of Promise," for the first time. She is viewed at a different angle in the new play and both are interesting. The story is worth while and exciting in spots. The star was liked in her new role. Shelly Hull played the male lead. To Lillian Kingsbury belongs credit for her clever interpretation of "Gertie," the flinty-hearted, bristling wife of Norah's brother.

The Colonial, one of the newest motion picture houses, and located on Atlantic avenue, was sold Monday to the Atlantic City Theatres Co.

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THE ZORANOS	Novelty Acrobats
Tillie LOCKE-SMITH-Eddie	In "Types"
THE GARNELLAS	"My Brother Johnny"
CONROY and GRIMLEY	Look Who's Here, Komedy Kreators
BERLING and URBAN	"The Howling Hoofs"
ALLEN	"The Man Who Lives on His Head"
KOSTER and WINSOME	Gymnastic Novelty
BURKHART and BERRY	"Just for a Laugh"
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ORPHEUM (Arthur White, mgr.).—Entertaining bill. Les Yost, French jazz modelers, stand alone; Handers and Millias, failed; Lorraine and Dudley, bright sketch; Will Rogers, hit; Sabaret, dances laboriously; Old Soldier Fiddlers, awakened the patriots; Nick's Roler Skaters.

TULANE (T. C. Campbell, mgr.).—"Broadway Jones," fast moving comedy, capably interpreted, splendid houses.

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By O. R. CARSON and W. J. DELL.

OLYMPIC (Walter Sanford, mgr.).—Stratford-Upson-Avon Players, capacity.

LIBERTY (Melville Stoltz, mgr.).—Primrose-Dockstader Minstrels promises successful week. Big advance.

AMERICAN (H. R. Wallace, mgr.).—"Mutt and Jeff in Panama," very popular musical comedy.

PRINCESS (Arthur Fishell, mgr.).—"The Rehearsal," received much laughter and applause from well filled house.

GAYETY (Chas. Walters, mgr.).—"The Millionaire," well received by large audience.

STANDARD (Leo Reichenbach, mgr.).—"Girls From Happyland," entertaining show. Business good.

COLUMBIA (H. D. Buckley, mgr.).—Marie Lloyd, headliner; W. L. Abington & Co., unusually good; Helen Ruggies, scored; Hamill & Abbat, scored; Van Hoven, hit; Sutton, McIntyre & Sutton, very good; Les Montford, clever; Ghirl Rivers & Co., excellent.

EMPEROR (C. B. Heib, mgr.).—Zeena Keefe & Ten in "College Town," headlined; Harrison & Bell, very good; Night Hawks, an underworld sketch; Five Vanias, well received; Niko Japs, clever wire and risley work, clever.

HIPPODROME (Frank Talbot, mgr.).—Abdul Hamid's Arabs, headlined; The Four Magician Family, scored; Williams & Durrell, entertained; Macree & LaPorte, applause; Bean & Hamilton, funny; The Okadas, hearty applause; Harry Antrim, encores.

GRAND (Harry R. Wallace, mgr.).—Bersac's Comedy Circus, headlined; Candy Store Girls, pleased; Acme Four, scored heavily; Valdares, comedy bicyclists; Danny Simmons,

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did well; Kalmo & Co., very good; Frances & Demar, hit; Marie Scott, did nicely; Leonard & Alvin, warm applause.

BALTIMORE

By J. E. DOOLEY.

MARYLAND (F. C. Schanberger, mgr.; agent, W. E. O.).—Seven Castles, great; skating bear, fair novelty; Freeman & Dunham, capital song review; Charles Kellogg, hit; Henry & Francis, still big with chatter; The Vivians, startling; James H. Cullen, laughter; Edward Abeles & Co., charming; Sophie Tucker, makes bigger impression than on former trip four months ago; Morris Brothers, moderately received.

VICTORIA (Pearce & Schack, mgrs.; agent, N. N.).—Seven Castles, great; Dena Cooper & Co., thrilling; Durand & Russell, high class entertainers; George Nagel and soubrettes, beautifully costumed novelty; Brown & Fletcher, original and fast; Hardy Gibson, laughing hit.

NEW (George Schneider, mgr.; Ind.).—Downie's Elephants, hit with the young folk; Jewell Sisters, clever; Orvello & Mileart, artistic; Lambert & Perry; Powers' Minstrels, not a slow minute.

PALACE (Robert Furlong, mgr.; agent, U. B. O.).—Van Cleve, Denton & "Pete," laugh; Pauline Fielding's Players, fair; Roy La Pearl, passable vocal number; Hickman Brothers, fast and frolicsome; Quigley Brothers, rattling comedy; Florette, moderately well received.

NEW ACADEMY (T. F. Dean, mgr.; Shubert-K & E.).—Julia Dean, doing nicely with "Her Own Money," and business picking up.

FORD'S G. O. H. (Chas. E. Ford, mgr.; agents, Shubert-K & E.).—Annie Russell in "She Stoops to Conquer," first half; "The School for Scandal," second half. Good business.

COLONIAL (C. F. Lawrence, mgr.; agents, S. & H.).—"Newlyweds," Capacity.

AUDITORIUM (M. Newell, mgr.).—Poli Players, going along nicely.

HOLIDAY STREET (Geo. W. Rife, mgr.; Stock).—"King and Queen of Gamblers." No attendance records being jeopardized. Company does passably well with poor manuscripts.

PITTSBURGH

By GEORGE N. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Cap Anson made opening night memorable; McConnell and Simpson scored; Ethel Green pleased; Duffy and Lorenz, fine; Alexander Brothers, clever; Bronson & Baldwin, pleased; Chief Canpolican, a hit; Ma-Belle and ballet, delighted; Milton Pollock Co., good.

HARRIS (C. R. Buckheit, mgr.; agent, U. B. O.).—"In Old New York," the hit; Kennedy's Komedians, laughable; Ollo Trio, good; Three Kyles, good; Karl Green, excellent; Os-Ko-No, fine; Ada Jones, dainty.

SHERIDAN SQUARE (J. F. Tooker, mgr.; agent, U. B. O.).—"The Song Dream," the hit; Kyle & Co., great fun; Bartholdy's Circus, good; Loretta Trio, comical; Stirling & Chatman, good; Allen & Arnold, funny; Revolving Collins, good.

EMPIRE (A. A. McTighe, mgr.; agent, L. C. McLaughlin).—Vaudeville.

ROWLAND (P. B. Jones, mgr.; agent, Sun).—Vaudeville.

ALVIN (J. P. Reynolds, mgr.; Shuberts).—"The Honeymoon Express," big house; no holiday let-up; 29, "The Whip."

NIXON (Thos. Kirk, mgr.).—"Nearly Married," fair business. Hit by holiday hysteria; 29, "Oh! Oh! Delphine."

DUQUESNE (Harry Davis, mgr.; stock).—"A Country Mouse," opened to fine house; 29, "A Stubborn Cinderella."

PITT (W. McVicker, mgr.).—First time in stock of "The Concert," drew fine house; 29, "Hawthorne of the U. S. A."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"One Day," good business; 29, "Little Lost Sister."

GAYETY (Henry Kurtzman, mgr.; Eastern).—"Roseland Girls," good business; 29, "Follies of the Day."

VICTORIA (Geo. Schaffer, mgr.; Progressive).—"Monte Carlo Girls," doing a S. R. O. business; 29, Blanche Baird's "Big Beauty Show."

A children's playroom, an innovation, was opened in Sheridan Square theatre, fitted with all the toys imaginable for the youngsters whose parents enjoy vaudeville. A Santa Claus and tree attracted crowds.

The Theatrical Mechanical Association gives a benefit performance in the Gayety New Year's eve.

Leading downtown picture show managers got together last week and decided on charging 10 cents Saturdays. It proved a success as the better bills offered were appreciated. Two new houses, the Savoy and the Verdi are nearing completion. Movie business is excellent for the big houses.

The theatrical profession and the newspaper men of the city were entertained by William Moore Patch, director of the Pitt theatre, at the premiere of "The Storm" Saturday. It is the joint composition of Frank R. White, the Pitt organist and Robert Hope-Jones.

MILWAUKEE

By P. G. MORGAN.

MAJESTIC (James A. Higler, mgr.).—The Bell Family, cleaned up; "The Song Birds," featuring William Burruss, went only fairly, only half-hearted applause; the Kelly-Pollock team began under difficulties in following the Bell outfit, but landed; Helen Scholder, "celist," did well; Redford & Winchester opened with burlesque juggling and received a fine hand; Kennedy, Nobody & Platt scored as usual, while Davis & Matthews, a society dancing team, did well in closing.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Three Bannans, easy hit in featured spot; Tracy, Goetz & Tracy, fair; Carren & Roberts, good; Norwood & Howe, appreciated; Russell & Radcliff, pleased.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—"Dollie's Dolls," good in top position; Edouard Keough & Co., in "Ambition," excellent; Selbini, good; Al Wind, pleases; Mack & Lawrence, fine.

EMPEROR (William Raynor, mgr.; agent, S-C.).—Seven Dancing Girls, hit in headline spot; Kiernan, Walters & Kiernan, in "Macbeth" travesty, scored; Warren & Blanchard, good; Burke & Korae, fair; Patrick, Francisco & Warren, fine.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Julian Eltinge in "The Fascinating Widow," big business. "The Garden of Allah" New York week.

SHUBERT (C. C. Newton, mgr.).—Shubert Theatre Stock company in "Brewster's Millions." Business excellent. "Lover's Lane" to follow.

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LOST

THE MANUSCRIPT of a comedy sketch entitled "Duke's Mixture," by Johnnie Hoey. Kindly return to WM. C. WEEDEN, Care VARIETY, New York.

PABST (Ludwig Kreiss, mgr.).—Pabst German Stock company in "Der Raub der Sabinerinnen." Good drawer. "Madame Sans Gene" next.

Ruby Blackburn closed with Hal Davis & Co. at the Crystal last week, to join the Shubert Theatre Stock company, to begin up their work next week. Her place in the Davis sketch, "Stockton's Busy Day," is taken by Norma Mandie.

The Chicago Grand Opera company will put on "Madame Butterfly" in the Pabst on January 2.

The Wisconsin branch of the Moving Picture Exhibitors' League of America has elected these officers: President, Harry H. Burford, LaCrosse; first vice-president, W. C. Judson, Portage; second vice-president, H. C. Zander, Rhineland; secretary, A. H. Grey, Oshkosh; treasurer, Donald Duffy, Appleton sergeant-at-arms, C. L. Hiller, Eau Claire.

The Gayety, playing burlesque, has increased its newspaper advertising 400 per cent. per paper on Saturdays and Sundays in the course of a campaign strongly bidding for the patronage of women.

HONOLULU, H. I.

By E. C. VAUGHAN.

EMPIRE (J. H. Magoon, mgr.).—Dolly Harris and feature films.

HAWAII (I. Scharlin, mgr.).—POPULAR (Under Henry Bradhoff's direction, is now on a paying basis)—Pictures.

The Honolulu Lodge of B. P. O. Elks, No. 618, held its annual memorial service in honor of members who have passed to the Great Beyond, on Dec. 3, at the Royal Hawaiian Opera House. Dec. 9 was Elks' night at the Bijou, when Monte Carter and Co. presented "O. U. Elks" to a full house.

YE LIBERTY.—Dec. 8, Valderne, magician.

Joel Cohan of the Consolidated Amusement Co. leaves for San Francisco Dec. 13 on business.

Monte Carter and Dancing Chicks will close their engagement at the Bijou Dec. 12, sailing for San Francisco Dec. 13.

The marriage of J. H. Magoon, manager of the Consolidated Amusement Co., took place Dec. 3. The bride was Juliette V. Carroll, daughter of the late Judge Carroll of San Francisco.



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SOME IRISH COMEDIAN

Featured with "Stars of Burlesque"

Tom Gunn, the Chinese aviator, has returned to Honolulu after a tour of the islands of Hawaii, Maui and Kauai. He has been engaged by the "Aloha" Lodge of Shriners to make seven flights out to sea with some of their candidates Dec. 13.

The Alexander Young Cafe has introduced the Cabaret feature. Dolly Harris is now filling an engagement at the Empire. She gave Honolulu cafe diners their first lesson in how they do it in "good old Frisco."

Sam Blair and his wife (known in the profession as Mae Taylor) have arrived in Honolulu. Mr. Blair has resigned as San Francisco agent of the Consolidated Amusement Co. Mr. Magoon, manager of the Co., informs VARIETY'S representative there will be no Coast representative retained to book their houses exclusively. They feel the Honolulu office can carry on this end of their business.

ATLANTA

By R. H. McCAY.

FORSYTH (Hugh Cardozo, mgr.; agent, U. B. O.).—"Sergeant Bagby," featured, well received; Crouch & Welch, usual big reception; Joe Bogann's Troupe, good; Unnever & Friedland, clever act; Burton, Hahn & Cantwell, big; Count Beaumont, magician, whose new stuff went good; Burton & Lerner, comedy hit.

ATLANTA (Homer George, mgr.; K. & E.).—Victor Morely in "The Quaker Girl," good company, fair business; "Within the Law," 25-27; "The Bluebird," week 29.

LYRIC (Jake Wells, mgr.; S. & H.).—"Happy Hooligan," week 22; Norman Hackett, "A Double Deceiver," week 29.

BIJOU (Jake Wells, mgr.).—Jewell Kelly Players, "A Midnight Marriage."

COLUMBIA (Frank Hammond, mgr.).—Vaudeville and burlesque.

DUTCH HILL (B. Tassel, mgr.).—Vaudeville and burlesque.

MONITA.—Vaudeville and pictures.

The Norman Hackett Co. opens an indefinite stock engagement at the Lyric next week.

BRONX, NEW YORK

By C. E. MESSLER.

BRONX OPERA HOUSE (Richard Madden, mgr.).—"Mutt and Jeff." Next week, Rose Stahl.

GARDEN.—"Uncle Tom's Cabin." Feature films.

SPOONER'S.—"My Wife's Gone to the Country." Next week, "Life Shop Window."

TREMONT GARDEN (Louis Kulper, mgr.).—Stella Ginson, Patsy O'Brien, Jack Sturgis, Miss Frances Gibson and Joe Gold's orchestra.

METROPOLIS (Paul C. Grening, mgr.).—Rowden Hall in stock, "Little Lord Fauntleroy." Next week, "Kindling."

TREMONT (S. E. Rose, mgr.).—"The Mysteries of Paris," "The Belle of York."

PROSPECT (H. Gates, mgr.).—"The Arm of the Law."

MINER'S.—Reeves.

CROTONA.—Vaudeville.

ROYAL.—"Excuse Me." 29, "Rachel."

The Metropolis resumed its policy of stock

with the Rowden Hall Co. Monday evening. The Prospect goes back to the legit, changed for one week only to movies, possibly account of the holiday week. Manager Gates again offers the Stair & Havlin shows.

"The Old Homestead" played to one of its biggest weeks of the season at the Bronx Opera last week.

"The House of Bondage" was a life saver for the Spooner, it needed some stimulating, exciting publicity and the press agents did pretty good work two weeks ago.

Mae Desmond is among those present in the Rowden Hall stock.

Another new show opened in the Bronx Monday evening at Spooner's theatre, "My Wife's Gone to the Country," written by Cecil Spooner herself and Jacob Brunner. It will take to the road after completing one week in the Bronx.

There are two Boulevard theatres in the Bronx—Loew's on Southern boulevard and Westchester avenue, and the Boulevard, a moving picture house on the Boulevard and 174th street.

The engagement of Mabel Brown to Charles K. Workman has been announced.

SENNETT'S PALM GARDEN.—Max Stamm, "Has Slattery, Ralph Howard, Jas. Burke, Buddy Whelan, Chas. Bradbury, Dave Fox, Jack Fine. Tuesday, Songwriters' night.

BUFFALO

By E. P. THAYER.

TECK (John R. Olshel, mgr.; Shuberts)—22-24, Evelyn Nesbit Thaw, capacity. 25-27, "Within the Law" will be seen, its third Buffalo engagement. 29-31, Walker Whitehead, in "The Typhoon." Jan. 1-3, "Pavlova."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.).—Rehearsal Mon. 10).—Wm. A. Brady, in "Beauty is But Skin Deep," won first honors; Mosher, Hayes & Mosher, darling; Empire Comedy Four, entertained; Six American Dancers, clever; Master Dave Schooler & Louise Dickenson, won favor; Ray & Hilliard, in "Hello Sally," up to date; Archie Onri, skilful; The Bracks, sensational.

STAR (F. C. Cornell, mgr.; K. & E.).—David Warfield in a brilliant revival of "The Auctioneer," well attended. 29, George Arliss, in "Dissraeli."

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LYRIC (H. Marcus, mgr.; agent, Loew; re-
hearsal Mon. 10).—Frank Stafford & Co.,
agents; Huling's Seals well trained; Lizzie
Wilson, popular; Fred Werner, did nicely;
Irene Latour & Zaza, a novelty; Knowles &
White, went well; Moore Sisters, classy.
MAJESTIC (John Laughlin, mgr.; S. & H.).
—"Little Lost Sister" 23. "In Old Ken-
tucky".

FILLMORE (Geo. Rosing, mgr.; agents,
McMahon & Dee).—The Five Shannons, good;
Burroughs & Co. hit; Norbert, scored. Com-
ing, 25-27. The Killers, Bessie Knowles, Sam
& Ida Kelly, Harry L. Hanson.

GARDEN (W. F. Graham, mgr.; Progress-
ative).—Eva Mull Beauty Show, drew satis-
factory.

PAZA (Staklin, Rosing & Michaels, mgrs.;
agents, McMahon & Dee).—22-24. Madril &
Corpley, hit; Stuart & LaFlamme, clever;
Frank Powell, good monolog; Bessie Knowles,
big. Coming 25-27. The Five Shannons, The
Great Frenzies, Norbert, the Russian vi-
olins, Lina Fay.

LAFAYETTE (C. M. Dargis, mgr.; Colum-
bia).—"Queens of Paris" to good business.
AMMERST (Sol Swerdloff, mgr.; agents,

McMahon & Dee).—Harry Hanson, laughs;
Billy Brown, good voice; Bill Luther, pleased.
ACADEMY (M. B. Schlenger, mgr.; agent,
Loew; rehearsal Mon. 10).—El Mino Eddy,
capable; Eugene Ellsworth & Edna Layton,
in "His Day Off," many laughs; Noodles
Fagin, feature; The Zoyarra, did nicely; Po-
santi, exceptional; Cattie, Eldrid & Carr, well
received; May Walsh, pleased; Hoyden, en-
joyed.

COLONIAL (Robt. Lowry, mgr.; agents,
McMahon & Dee).—Week 22, Ed Wynn's
Sunny South Co., to excellent business.

ORIOLE (E. A. Neff, mgr.; agents, Mc-
Mahon & Dee).—26-27, Shear Bros Minstrels.

M. B. Schlenger, formerly manager Cas-
sino theatre, Chicago, late manager Payton's
Lee Avenue theatre, Brooklyn, has been ap-
pointed manager of New Academy theatre
here. Former manager Gus Schlenger has
been appointed manager Francols theatre of
Montreal, Can.

There will be an extra matinee free, at the
Academy at 9:30 Xmas morning for the
benefit of the newboys. Mgr. M. B. Schlen-
ger and Noodles Fagin will give presents to
the boys.

DENVER

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Gaby Deshay, 16-17, pleased.

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TABOR GRAND (Peter McCourt, mgr.).—"Shepherd of the Hills," wholesome play, splendidly cast, to big returns. Extra matinee.

DENHAM (Woodward & Homan, mgrs.).—Eva Lang Stock Co., "The Girl of the Golden West." Packed houses.

EMPRESS (Geo. Boyer, mgr.; S. C.).—Snyder & Hailo, clever dancers, good show; Gruet & Gruet, b. f., great; "Othello Outdone," travesty, clever; O'Brien & Lear, applauded; Clarence Oliver, went nicely; "Cupid's Syndicate," closed bill, laughs.

PANTAGES (Nat. Darling, mgr.).—The Lowes, jariat twirlers, opened good bill; Leilott Bros., pleased; Will Armstrong & Co., got over; Gene & Arthur, went well; Ferry Troupe, funny.

BAKER (Mr. Harry Ward, mgr.).—Nettle Ward musical comedy stock.

HOFBRAU.—Cabaret, "That Musical Three"; Maud Barclay; Little Symphony Orchestra.

SELLS-FLOTO ZOO (Tannen & Bonfil, mgrs.).—Fred Slispam's Comedy Monkeys and Baboons; Margaret's Leopards; Maynard & Hayfield, clown number.

KANSAS CITY

By R. M. CROUSE.

SAM S. SHUBERT (Earl Steward, mgr.).—"The Lure," called in the notices "a raw and brutal play well acted," doing good business.

ORPHEUM (Martin Lehman, mgr.).—Strong bill for a bad week. Charlotte Parry, left a big impression; Stella Mayhew and Billie Taylor, big; James Thornton, good; The Langdons, laughing hit; Ethel McDonough, did well; Robbie Gordone, artistic poses; Huemann Trio, fair.

EMPRESS (Dan McCoy, mgr.).—"The Mission Garden," operetta, strong; Lucille Mulhall's Wild West, good; "The Concealed Bed," only fair; The Gypsy Countess, fair; Billy Sheer, needs new material; Hastings & Wilson, agile.

HIPPODROME (J. A. Gerspacher, mgr.; agent, Fabots).—Johnny & Ella Galvin & Co., in "Little Miss Mix-Up," good tabloid; Rhoda Royal's Frontier Days, fair; Williams & Durrell, clever; The Three Dreamers, good; Three Musical Stewart's, tuneful; The Revolving Minervas, ordinary; Ameeer Abu Hamid Troupe, fast acrobats; Renee Circus, fair.

GLOBE (Cy Jacobs, mgr.; W. M. A.).—23-24, Josephine Saxton & Picka; Barber & Jackson; Joe Hardman; Fields & Brown; Watson & Little; Billy & Ada White; Cowles & Dustin. 24-26, Clara Williams & Co., "The Substitute Umpire"; Pryor & Addison; Happy Harrison; Jaxon, Spatz & Jaxon; McDonald & Casey; Joe Fondel; Kinemacolor.

GRAND (A. Judah, mgr.).—"A Fool There Was," good cast, and good business.

AUDITORIUM (H. Miller, mgr.).—Meta Miller Stock Co., in "Mother," Drawing well. GAYETY (Burt McPhail, mgr.).—Columbia Burlesques. Usual big crowds.

WILLIS WOOD (Roy Crawford, mgr.).—"The Follies of Pleasure," fair.

LYRIC (Thomas Taaffe, mgr.).—Bernard's Yiddish Players in "Die Ferblontze Scholeife," good business.

NEWARK N. J.

By JOE O'BRYAN.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.).—(Feb. Mon. 9).—"The Crofields," skillful strength; Hall & Francis, funny; White's Comedy Circus, entertaining; Eleanor Fisher, classy; Nellie Elting & Co., capable; Hopkins & Axtell, clever skitists; The Van Bros., good; "The Mermald and the Man," with Clark Ross; May Haight & Co., (13), good, breezy musical comedy; Barry & Wolford, success; "Miljars," some wrist; Payne & Lee, dance, v. g.

KEENEY'S (Ray Owens, mgr.; agent, Shea).—Harry Burgeon, clever; Oxford Trio, good; Hayes & Doyle, funny; The Usher Trio, put one over; Dusan & Carter, clever; "Miljars," strong sketch; Tom & Stacia Moore, amusing; The Great Tallman, good.

LYRIC (Proctor's).—"From Coney Island to the North Pole," pleasing musical offering; George Smedley, good banjoist; "The Wolf," nice comedy sketch; "The Wolf," pleasing; Helmae & Fenton, ditto; Edith Raymond & Co., clever on wire; Hines and Remington and Billy Newton and his Dancing Nymphs made good.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—Dorothy & West, big hit in s. & d.; Woods Comedy Four, varied offering, pleased; Walter Daniels & Co., in "The Rehearsal," scored; The Mendelson Four, sang sweetly; Alvin & Kenny, acrobats; Paula Reeves, charmed; Kitty Francis & Widows in "Mrs. O'Mally's Reception," rousing reception.

ODEON (Charles Pope, mgr.; agent, U. B. O.).—Darl McBoyle, Vera Edmonds & Co. (8), in "The Star Gazer," must be a tryout, belongs on big time; Ray Hartley & Co., nicely handled; The Three Burtons, clever; Marino & Wood, good singers; Ed. Coe & Alice Boyd, good; Harry Carter, entertaining.

MINER'S (Tom Miner, mgr.).—Dave Marlon & Co., always a welcome visitor here, big business with a very good show.

NEWARK (George Robbins, mgr.).—House sold out for entire engagement of George M. Cohan & Co., in "Broadway Jones."

SHUBERT (Lee Ottelensky, mgr.).—"Traffic in Souls" on account of N. Y. crusade opened big.

ORPHEUM (Arthur McHugh, mgr.).—Brownell-Stork Co., in "Brown's in Town," have everything their own way.

Coming: "Primrose" & Dockstader's Minstrels at the Newark, "The Family Cupboard" at the Shubert, "Alma" at the Orpheum and Joseph Herbert, Jr., & Lillian Goldsmith at Proctor's next week.

SPOKANE (Charles York, mgr.).—14-16, Otis Skinner in "Kismet," nice houses. 17-18, Anna Held show, large business.

AUDITORIUM (Joseph Muller, mgr.; agent, direct).—Week 14, Nance O'Neil, filled Nina Morris's spot as headliner, proved better than her sketch, "The Second Ash Tray"; Marlow & Duffy, nice bar act; Daley Leon, just passed; Wilson & Pearson, same; Martin Johnson, travelog, scored high; Bert Fitzgibbon, funny; Roberto, good.

EMPRESS (George Blakeslee, mgr.; agent, S. C.).—Week 14, Archie Goodall, appeared. Charles Drew & Co., laughs; "Tony and the Stork," favorite; Frostie, Hume & Thomas, nicely; William & Warner, comedy told.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 14, Walter Terry & Fuji Gira, good; Riding Costello, pretentious; Allegro, music good; Lyons & Cullum, some stuff took; Newboys Sextet, hit; Imperial Japs, added to bill, sensation.

Anna Held and Nance O'Neil were made honorary members of the Order of Good Fellows for work in helping Christmas charity plans. Miss Held sold National Apple Show apples on the street, collecting \$188 in an hour.

It is announced that Great Falls, Mont., will be added to Pantages circuit. Marcus Prileca, architectural architect of circuit, says work will start at once on \$175,000 theatre and office building.

Francis Walker, music critic of the Spokesman-Review, and an authority widely known in the northwest, will leave this city on account of his health and live in California.

Otis Skinner was called on here to direct organization of a local branch of the Drama League, but refused.

Quentin Taylor of San Francisco has joined the singing staff at the American.

The Pollard juvenile opera company, favorites here, arranged to give a performance for all orphans of the city on Christmas eve.

WINNIPEG

By W. F. PAYNE.

WALKER (C. P. Walker, mgr.).—Dec. 22, "Raggy Money" & "The Bird of Paradise."

WINNIPEG (W. B. Lawrence, mgr.; Stock).—Permanent players; 22, "His Last Dollar"; 29, "Zira."

ORPHEUM (E. J. Sullivan, mgr.; Orpheum Circuit).—W. H. Murphy, Blanche Nichols, Gertrude Barnes, Leo Carillo; Max Brothers, Conly & Webb, Demarest & Chabot, Valmont & Reynen.

EMPRESS (J. R. Brouson, mgr.; S. & C.).—Earl Girdeller, Burke & McDonald, Chas. B. Lawler, Aubria Kirk & Ted Lenoer.



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Seale Grease Paint, 6 colors only	10
Liner & Crayons, all colors	10
Yeastful Tint Stage Powders, 50 shades, 1/4 lb. cans	40
Seale Blending Powders, 6 shades, 1/4 lb. cans	35
Cold Cream, lb. & 1/4 lb. cans	75-80
Seale Cold Cream, lb. & 1/4 lb. cans	50-55
Royal Eye Brow Pencils, nickel slide tube, 6 colors	15
Eye Brow Pencils, Aluminum Tubes, 6 shades	10
Yeastful Tint Liquid, all colors (Liquid make-up), bottles	40
Yeastful Tint Liquid, all colors (Liquid make-up), 8-oz. cans	65
Exuvia Paste, in jars, all colors (Exuvia make-up)	50
Spirit Gum with Brush	10-15
Mascaro (Water Paint) without brush, 6 colors	35
Mascaro, with Brush & Mirror, 3 colors	40
Brown Ink, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100	25
Indianella Paste (Indian make-up)	25
Clewa White	30
New Tinted Soap Boxes, 100 boxes or 1000	75
Ladies Make-up Boxes, 100 boxes or 1000	75
Juvenile Make-up Boxes, No. 1 & No. 2	75-80
Assorted Grease Make-up, Large & Small	75-80
Cherry Lip Grease Rouge	35
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Seale Tint Grease Rouge	35
Seale Tan Dry Tinted Grease Rouge	35
Seale Tan Dry Tinted Grease Rouge, No. 1, 10, 24, 36 & 48	35
Bloom of Seale, Liquid Rouge	10-15
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Fraternally,

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ADDRESS DEPARTMENT Where Players May Be Located Next Week (December 29)

(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
Adler & Arline Royal Orpheum Budapest
Ada Troupe Babcock Billings
Adema, care Marinelli Berlin
Albright Bob Pantages Spokane
Aldro & Mitchell Empress Portland Ore
Allegro Pantages Vancouver B C
Alpha Pantages Tacoma
Ambrose Mary 146 W 33d St N Y C
American Comedy 4 Empress Butte
Anthony & Ross Gaiety San Francisco
Anski Orpheum Seattle
Aug Edna Empress San Diego

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 C
Bimbos The Variety N Y
Bowers Walters & Crocker Her Majesty's Melbourne Aus
Brooks 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
Caltes Novelty 1234 6th St Philadelphia
Carletta M 314 Livingston St Bklyn N Y
Co Dora 9 Riverside Ave Newark
Clarke & Bergman 131 George St Brooklyn
Coss & Josephine Bronx N Y
Cresch & Welch Variety N Y
Curran Sisters Interstate Circuit

D
Dancing Mars Empress San Diego
D'Arcy & Williams Empress 8th Francisco
D'Arrille Jeanette Montreal Indef
Davis Josephine Variety London
Dennis Bros Empress Milwaukee
Dertin's Circus Empress Kansas City
Devine & Williams 1371 7th Ave N Y C
Dingle & Emeralds Marinelli 1493 Bway N Y
Drew Chas & Co Orpheum Vancouver B C
Dreyer & Dreyer Empire Calgary

Dunbar & Turner Pantages Spokane
Dupille Ernest Empress Portland Ore

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E
Ebeling Trio 88 Hudson Pl Hoboken N J
Edwards Shorty Variety N Y
Eldridge & Barlow Orpheum Jacksonville
Elizabeth Mary Hammerstein's N Y C
Elliott Sydney A 347 Harvey Ave Detroit
Emersons 3 Empress Los Angeles
Emmett Grace Maple Crest North Foxboro
Errol Bert Hammerstein's N Y C
Escardos 3 Hughes Palace Bldg N Y
"Everybody's Doing It" Empress Chicago

F
Ferry Billy (The Frog) Victoria London
Fields Teddy Variety N Y
Fox & Ward 1117 Wolf St Philadelphia
Francis Ruth Roche Ocean Beach N Y
Frevoll Fred Variety N Y
Frey Henry 1777 Madison Ave N Y C

G
Glockers The Colonial Erie
"Golden Dream" Pantages Spokane
Godfrey & Henderson 341 W 46th St N Y
Gordon Blanche Pantages Oakland
Gordon John R & Co Empress Butte

Goodall Archie Orpheum Vancouver
Graham & Dent New Amsterdam N Y
Granville Taylor 350 W 56th St N Y
Green Ethel Bushwick Bklyn
Guerra & Carmen 2102 North Ave Chicago
Gwynn & Gossett Lyrio Indianapolis
Gygi Ota Variety N Y

H
Halligan & Sykes La Salle Chicago Indef

Louise-HAMLIN and MACK-Billy
Care Will Collins, Broadland House,
Fenton St., London, England.

Hanlon Bros Hippodrome Belfast
Harrah Great White Rats N Y
Havilians The Variety Chicago
Hayama 4 Majestic Cedar Rapids
Haywards The White Rats N Y
Haywood Harry Co Variety N Y
Hermann Adelaide 1123 Broadway N Y
Hines Palms & Girls Variety N Y
Holman Harry & Co O H York & Lyceum Al-
lenton Pa
Houdini Variety London
Hutchinson Willard & Co Variety London

I
Imhoff Con & Coreene Variety N Y
Ireland & Catto Variety N Y
Isle Margaret & Co Variety N Y
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Hastings' Big Show 29 Gayety Boston 5 Co-
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High Life Girls 29 Olympic New York 5
Trocadero Philadelphia

Honey Girls 29 Star Toronto 5 Garden Buffalo
Honeycomb Girls 29 Grand St Paul 5 Gayety
Milwaukee

Howe's Lovemakers 29 Star Brooklyn 5 Em-
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Jack Reid's Progressive Girls 29 Olympic Cin-
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Miner's Big Frolic 29 Murray Hill New York
5-7 L O 8-10 Park Bridgeport

Mirth Makers 29 Willis Wood Kansas City 5
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Wood Kansas City

Mollie Williams Show 29 Empire Newark 5
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Monte Carlo Girls 29 Empire Cleveland 5
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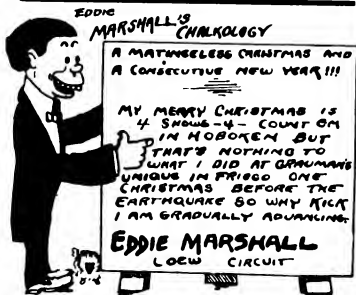
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