

TEN CENTS

JAN 2 1914

# VARIETY

VOL. XXXIII. No. 5.

NEW YORK, FRIDAY, JANUARY 2, 1914.

PRICE TEN CENTS.



EDGAR M. MILLER N.Y.

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<b>Moffet Claire Trio</b> <small>LOEW AND S-C DEC. 15TH</small>	<b>Schreck and Percival</b> <small>LOEW AND S-C NOW PLAYING</small>	<b>Livingston Comedy Trio</b> <small>S-C NOW PLAYING</small>	<b>Joe Cook</b> <small>3RD CONSECUTIVE TOUR S-C DEC. 15TH</small>
<b>Bessie Browning</b> <small>LOEW AND S-C DEC. 22ND</small>	<b>ModelsDeLuxe</b> <small>(7 People) LOEW AND S-C NOW PLAYING</small>	<b>The Dancing Mars</b> <small>LOEW AND S-C OCT. 27TH</small>	<b>Orville Stamm and Co.</b> <small>LOEW AND S-C DEC. 15TH</small>
<b>Pollard</b> <small>LOEW AND S-C OCT. 29TH</small>	<b>O'Brien and Buckley</b> <small>LOEW AND S-C NOV. 3RD</small>	<b>Georgia Trio</b> <small>LOEW AND S-C NOW PLAYING</small>	<b>Lew Palmore</b> <small>3RD CONSECUTIVE TRIP ON LOEW AND S-C OPENING PALACE, LONDON, NOV. 3RD</small>
<b>Hal Merritt</b> <small>LOEW AND S-C NOW PLAYING</small>	<b>American Comedy Four</b> <small>LOEW AND S-C OCT. 27TH</small>	<b>Lightner and Jordan</b> <small>LOEW AND S-C NOW PLAYING</small>	<b>5 Merry Youngsters</b> <small>LOEW AND S-C NOW PLAYING SECOND SEASON</small>
<b>Sam J. Harris</b> <small>LOEW AND S-C NOV. 3RD</small>	<b>Thornton and Corlew</b> <small>LOEW AND S-C DEC. 22ND</small>	<b>"Bell Boy and Belles"</b> <small>(9 People) LOEW AND S-C NOW PLAYING</small>	<b>"Lunch Room Cabaret Girls"</b> <small>(10 People) NOW PLAYING</small>
<b>4 Ladella Comiques</b> <small>RETURN DATE LOEW AND S-C OCT. 27TH</small>	<b>Chas. Gibbs</b> <small>THE HUMAN PHONOGRAPH LOEW AND S-C NOW PLAYING</small>	<b>Willard Hutchinson</b> <small>AND CO. NOW PLAYING ALL LEADING HALLS IN LONDON</small>	<b>Black and White</b> <small>LADY NOVELTY ACROBATS NOW PLAYING</small>
<b>Olivetti Troubadours</b> <small>LOEW AND S-C DEC. 15TH</small>	<b>Brierre and King</b> <small>LOEW AND S-C NOW PLAYING</small>	<b>Bell Boy Trio</b> <small>THE ORIGINAL NOW PLAYING</small>	<b>Martha Washington Sextette</b> <small>IN "A STUDY IN ROYAL BLUE" (8 Women) LOEW AND S-C</small>
<b>Leonard and Louie</b> <small>LOEW AND S-C OCT. 15TH</small>	<b>"Maid of Nicobar"</b> <small>(9 People) LOEW AND S-C NOW PLAYING</small>	<b>Al Herman</b> <small>THE BIG BLACK LAUGH LOEW AND S-C JAN. 19TH</small>	<b>Savoy and Brennan</b> <small>LOEW AND S-C OPENING MAY 15TH</small>
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## 1416 BROADWAY

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# VARIETY

Vol. XXXIII. No. 5.

NEW YORK CITY, FRIDAY, JANUARY 2, 1914.

PRICE 10 CENTS

## OUTLOOK FOR THE NEW YEAR IS DIFFERENTLY VIEWED

**Theatrical Managers Hope for the Best, in Belief Things  
Can Not Grow Worse. All Amusements Other Than  
Pictures Seem to Have Suffered. Bad Times  
Predicted Unless Business Takes a Turn**

January is of great concern to the showman, who has been waiting for it. He wants to know how the theatrical business will move along with the new year. 1913 closed disastrously for show business excepting moving pictures. All the picture makers and exhibitors are not happy, however.

"The worst season in years could not be any more so after Jan. 1," say the show people. Some confidently expect a change for the better from now on. Those who so bravely express themselves say past seasons have proven that after New Year's, following a depression in box office receipts, conditions always change for the better. Bad days for many of the superfluous theatres are predicted if this doesn't occur.

Other managers are not so buoyantly hopeful when "business" is mentioned. They state things are bad in general and it will need a while for the country to recover and become normal once again for amusements, even with favorable legislation at Washington.

In the legitimate good shows are still drawing, but there is no solidity to that branch of the trade. Vaudeville is unsettled with much uneasiness that it not denied by those well enough informed to know. Burlesque is doing a steady business, that, while it will not compare favorably with the patronage of last season, has made a remarkable showing since September in the face of reports from its higher priced competitors.

This week (New Year's) is naturally a bountiful one for the theatres. Next week and the one after that are expected to tell the story for the show people.

### "HONEYMOON'S" THREE STARS.

Joe Howard has reached New York with Mabel McCane. They will ap-

pear in local vaudeville for a few weeks before heading for the Pacific Coast once again with "The Broadway Honeymoon" which Mr. Howard produced at the Howard theatre, Chicago, some time ago.

The new edition will have three stars, Mr. Howard, Trixie Friganza and Miss McCane, all to be equally featured. Miss Friganza may take to vaudeville prior to the road tour.

### ERB CLAIMS TYSON STOCK.

The suit of William M. Erb against the Hudson Trust Co., in which Erb is striving to prevent the trust company from turning over 40 per cent. of the stock (the controlling interest in the Tyson Co.) the Hudson concern holds to Charles Z. Zabriskie, comes to trial in the Special Term, Part Three, Supreme Court, next Monday before Judge Newburger.

Erb, the former president of the Tyson Co., claims he owns the stock in question, while the defense is the money to purchase it was put up by Zabriskie and the stock bought for him in Erb's name.

### "THE LOVE SLAVE" ARRIVES.

The preliminary press matter is already out for a production of "The Love Slave," a playlet founded on the circumstances of the death of Melvin M. Couch in Monticello, N. Y., and the revelation that for 15 years Adelaide M. Branch had lived in a room partitioned off from his law office in order to be near him.

The announcements do not go into details, but suspicion points to Jim Clancy as the promoter of the sketch. It is reported it will first see the light in Bridgeport next week.

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 Page 8 of this issue.

### CORNERING HEBREWS.

Hebrew comedians will be cornered for next season by A. H. Woods if his plan to reproduce "Potash and Perlmutter" in six road shows goes through. Mr. Woods has commissioned an agent to gather in all the available stage Hebrew impersonators. The title characters of the piece call for actors of that classification.

Harry First played the Alexander Carr role in the original company during Carr's absence from the cast. Carr is now back.

### CAMILLE D'ARVILLE TO RETURN.

San Francisco, Dec. 31.

No definite conclusion appears to have been arrived at as regards the selection of a prima donna for the next Gaiety theatre show, but it is not altogether improbable Camille D'Arville may be engaged as a team mate for her old friend, Marie Dressler.

The former is the wife of a wealthy resident of this city and retired from the stage several years ago. Late she has been very much in the company of Miss Dressler, and it is said she is paying considerable more than passing attention to the local footlights' lure.

### SANTLEY OPENING CORT.

Joseph Santley in "When Dreams Come True" has been chosen as the opening attraction of the new Cort theatre, Boston, Jan. 19.

Fred Jordan has been appointed press agent.

### KITTY GORDON BOOKED.

Kitty Gordon is engaged for the Palace, New York, Jan. 19.

### "MME. MOZELLE" AT LAST.

At last New York is to see "Mme. Mozelle," a foreign play adapted to the English, by Edward Paulton. Geo. W. Lederer had the "Mozelle" manuscript in his possession about the time when Lederer & Frazee put over "Mme. Sherry." The "Mozelle" piece is somewhat along similar lines in the character of it. Lederer waived his rights to "Mozelle" after having Anna Held in mind for the title role.

Harry J. Overall has taken the piece over for production, to be made late this month or early in February.

### SOCIETY'S "TWO-ACT."

A "two-act" or "sister team," said to have been recruited direct from society is composed of the Misses Booth and Barrett. They are about to spread themselves over vaudeville, with the assistance of Jack Mason who is staging the turn. The girls from Fifth avenue or where they might have dwelled had better be good on the platform, after picking "Booth and Barrett" for the program. Both young women are good looking.

### FEATURE FILM AT SQUARE?

A report about says that before long B. F. Keith's Union Square theatre will be converted into a home for feature films, exclusively, giving up the present policy of vaudeville which has failed to pay since the entertainment was remade into "big time."

### BLANCHE RING AT 39TH ST.

The Blanche Ring show, "When Claudia Smiles," will open in New York at the 39th Street theatre, probably Jan. 12 or 19.

# AMERICAN PLAYS WANTED THROUGH CRAZE FOR REVUES

**Ned Wayburn's Big Hit at the Hippodrome, With Home Made Article Falling Down, Will Create Demand for American Shows. Oxford and Palladium Put on Failures. "Wine, Woman and Song" Going Over**

(Special Cable to VARIETY.)

London, Dec. 31.

The craze for revues has resolved itself into a survival of the fittest. Only the good shows are winning patronage. The Oxford and Palladium shows opening this week were a disappointment.

With Ned Wayburn's piece at the Hippodrome holding up, there is a decided interest manifested in American shows, and many such importations are bound to be produced here now.

Carl Hooper has the English rights to "Wine, Woman and Song." He will probably show it with Nat Carr in the principal role.

## WAYBURN PUTS IT OVER.

(Special Cable to VARIETY.)

London, Dec. 31.

Ned Wayburn, without his name mentioned on the program or in the reviews of the new show, "Hello Tango," at the Hippodrome, retrieved himself Tuesday of last week when he put the piece over to a success, gained materially by the Wayburn numbers. A dancing chorus led by six American girls got special mention.

George Monroe and Harry Fisher, American comedians and principals among the men in the performance, walked out after the opening, practically quitting before the performance ended. They did not do anything at all in the comedy line, and were dissatisfied during rehearsals.

Shirley Kellogg became popular. She had five songs to sing. Ethel Levey was welcomed back, but doesn't show to the form displayed by her at this house before. Harry Tate is funny when working with his own people. Frank Carter is doing big with numbers. Isabelle D'Armond is a certain favorite if given the proper chance. Julia James displayed no reason for being in the fast company. Gerald Kirby tried to sing American songs, but couldn't get away with it.

A call was demanded for Wayburn at the conclusion, but he refused to take it.

Messrs. Monroe and Fisher had contracts for 12 weeks with Albert de Courville for the Hippodrome revue. These were canceled when the comedians "walked out."

## GAITE SHOW A PANTO.

(Special Cable to VARIETY.)

Paris, Dec. 31.

Isola Bros. presented Saturday night at the Gaité, "Les Contes de Perrault," a musical work by Arthur Bernède and Paul de Choudens, music by Felix Fourdraine. It was nicely received. The French critics, however, express disappointment at the manner in which the tales have been distorted.

Yvonne Printemps (remarked in the

last Olympia revue) and Angele Gril, supported by the Gaité troupe, Delimoges, Marie Thery, Alexis Boyer and Dousset, have the important roles.

The piece has to do with the tales of Perrault, showing in a series of tableaux scenes from "Cinderella," "Hop O' My Thumb" and the like. It suggests very much the English Christmas panto, minus the topical features.

## URBAN COMING OVER.

(Special Cable to VARIETY.)

London, Dec. 31.

Charles Urban will sail for New York in time to be there by Jan. 15.

## "VERBOTENE STADT" GOOD.

(Special Cable to VARIETY.)

Berlin, Dec. 31.

Monti's Operetten theatre mounted Dec. 23 the operette, "Die Verbotene Stadt," by Bruno Granichspaedten. It was well received, the music being declared especially good.

The action takes place in China. Anton Frank from Hamburg, Willy Strehl from Vienna and Emmy Nicklass-Kempner from Munich were especially engaged for the piece.

## OXFORD REVUE DISAPPOINTS.

(Special Cable to VARIETY.)

London, Dec. 31.

The new revue at the Oxford is a disappointing production. Its comedians are poor and the numbers are without sprightliness.

## BERLIN LIKES "FREDDY."

(Special Cable to VARIETY.)

Berlin, Dec. 31.

"Freddy and Teddy," an operette from the English, with music by Digley Latouche, was favorably received at the Nollendorf.

Espinosa, from the Shaftsbury, London, staged the dances, which contributed in a large measure to the success of the piece.

## POIRIER CO. REORGANIZED.

(Special Cable to VARIETY.)

Paris, Dec. 31.

The "angels" who have been financing Leon Poirier in his Comedie Des Champs Elysees were called together this week at a special meeting to decide the future destinies of that enterprise.

They decided upon reorganization. A new company was formed. Pending the settlement of its affairs, the theatre will remain open. The Societe Leon Poirier will be liquidated.

## GERMAN PANTO PLEASES.

(Special Cable to VARIETY.)

Berlin, Dec. 31.

At the Circus Schumann the new pantomime, "The Derby Winner," is pleasing.

## A TANGO ROMANCE.

(Special Cable to VARIETY.)

Paris, Dec. 31.

Deval produced last night at the Athenée theatre "Le Tango," the work of M. and Mme. Richepin.

The very topical subject has to do with the part played by the Tango in the love affairs of a young prince. He weds for considerations of state, and leads a gay, platonic life in travel with his royal wife. The couple at length learn love while dancing the tango.

Eve Lavalliere has the role of the Prince and does fairly with its travesty. Mlle. Spinelly, as the princess, dances well but acts poorly.

Two other houses announced the play two weeks ago and it was awaited with interest. It pleased fairly well.

"Coeur de Lilas," by Tristan Bernard and C. H. Hirsh, will follow.

## RED MILL PIECE AVERAGE.

(Special Cable to VARIETY.)

Paris, Dec. 31.

Fabert presented Dec. 24 at the Moulin Rouge a new revue, "Fais Voir — dis," the work of F. Rivers and Andre Dahl. It is up to the level of the many similar productions at the famous Red Mill during the past two years.

## OOOL TOWARD Mlle. FLORY.

(Special Cable to VARIETY.)

London, Dec. 31.

The Palace audience Monday received coolly Regine Flory, a Parisian dancer, in a musical comedietta. She introduces novel dances.

## "TROTTERS" DO WELL.

(Special Cable to VARIETY.)

Berlin, Dec. 31.

Weber and Wilson, American dancers, went well on their opening at the Palast Monday, with trotting and tango steps.

The telephone sketch imported by A. G. Cines, is a laughing hit.

## "HOCHZEIT" MEDIOCRE.

(Special Cable to VARIETY.)

Berlin, Dec. 31.

Gavault & Beers' comedy, "Anatole's Hochzeit," at the Trianon, is only mediocre.

## BIG CIRCUS SCORES.

(Special Cable to VARIETY.)

London, Dec. 31.

Charles Cochran's winter circus at the Olympia is a tremendous affair. It is drawing big business. The Wonder Zoo is a startler. The circus display went big.

## COMEDIANS FAIL.

(Special Cable to VARIETY.)

London, Dec. 31.

"I Do Like Your Eyes," the newcomer to the Palladium, done by Poluski's comedians, failed.

## OLD PLAY APPEALS.

(Special Cable to VARIETY.)

Berlin, Dec. 31.

George Buechner's "Wozzeck" with its tragedy and comedy is an interesting attraction at the Lessing theatre. Leone and Lena were well received.

Although Buechner died 100 years ago and his works are of another generation, they still exert a strong appeal to modern tastes.

## SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Dec. 27, Bobby Pandur and Bro. (Chicago);

Jan. 1, Norton and Earl, Edwin Joy Ronner and Olympia Girls (Cedric); Dec. 30, Alfred Witsenhausen (Rotterdam).

(Special Cable to VARIETY.)

London, Dec. 31.

Dec. 27, Geo. W. Monroe, Harry Fisher, James Grant (Carmania). Jan. 3 (For South Africa), Bill Fields, Olive Armadale, Harry Grey, King and Carson.

Dec. 24, Anna Chandler, Ray Chandler (New York);

Dec. 27, Mr. and Mrs. Victor Niblo, Eugene and C. Damond (Carmania); Dec. 27 (For South Africa), Jackson Family, Guest and Newlyn, Russell Carr, Vera Rochdale, Belle and Austin.

Paris, Dec. 20.

Sailings on the Lamornaix from La Palice for South America Dec. 12 were Les Rosens, Ko-Ten-Ichi Troupe, Isabelle de Santa Cruz, Callimore Troupe.

## "TANGO" ROAD SHOW.

(Special Cable to VARIETY.)

London, Dec. 31.

A special road company is being organized to play "Hello, Tango," the new Hippodrome revue in the Moss Empire houses in the provinces. It will be ready in about a month.

## GIAMPIETRO DEAD.

(Special Cable to VARIETY.)

Berlin, Dec. 31.

Josef Giampietro, a well-known actor associated with the Metropol, died suddenly this week of heart disease.

## PANTOMIMES REVIVED.

(Special Cable to VARIETY.)

London, Dec. 31.

At the Drury Lane "The Sleeping Beauty and the Beast" is in revival, a big success as usual. At the Lyceum "Babes in the Woods" is also successful.

## REVIVAL PLEASES.

(Special Cable to VARIETY.)

Berlin, Dec. 31.

At the Kammerspiele the revival of Recque's "Pariserin" was well received.

## JULIAN ALFRED MARRIES.

(Special Cable to VARIETY.)

London, Dec. 31.

Julian Alfred and May Thompson were married a week ago today.

## GIDEON IN BANKRUPTCY.

(Special Cable to VARIETY.)

London, Dec. 31.

Melville Gideon, the American song writer, has gone into bankruptcy, owing around \$13,000, with no assets.

## DOC COOK FLOPS AGAIN.

(Special Cable to VARIETY.)

London, Dec. 31.

London was colder to Old Doctor Cook at the Palladium Monday than the North Pole he tried to locate.

The somewhat meagre audience "went after" the Doc, who left the Tuesday to keep travelling.



# DANCING ACT ALTERNATING IN OPPOSITION THEATRES

**Hammerstein's and Palace Adjust Claims for Mr. and Mrs. Vernon Castle in Vaudeville by Agreeing the Act Shall Appear at Both Houses During New York Engagement. Castles Not Over-Anxious to Appear on Stage**

The adjustment over the vaudeville services of Mr. and Mrs. Vernon Castle seemed to have been reached by the managers concerned this week, when it was agreed the dancing couple should open at Hammerstein's Jan. 12, then play the Palace the next week, alternating between the house for each week thereafter while engaged. The salary is said to be the one originally set by Hammerstein's, \$1,000 weekly, although it was reported when the Palace announced the Castles as an attraction for the same date Hammerstein had given out, that the Palace management was paying the dancers more than that amount.

While the theatre managements concerned may have mutually reached an understanding about the appearances in New York of the team, the Castles, from reports, are not so well satisfied. One story says Mr. Castle declared he would appreciate it if the vaudeville managers will release him from the contract, at least for the present. Neither theatre is inclined to do this.

The Castles have become quite prominent of late among professional dancers and have tacked on a society following that may have changed their opinion about vaudeville, though it is possible the Castles realize that dancing on a restaurant floor and on the stage are very different propositions, as far as "getting over" is concerned.

The Palace and Hammerstein's are competing vaudeville theatres, both booked through the same agency and located within five blocks of each other. It is the first instance where "opposition houses" have agreed to an alternating appearance of a featured turn.

## KELLERMANN APOLOGIZES.

An apology and a discontinuance of the action brought against William Morris by Annette Kellermann have reached the manager from the diver. Miss Kellermann sued Morris, making some allegations concerning her contractual relations with him, Morris having placed her abroad and then sent her out over here at the head of a road show. As a star, Miss Kellermann failed to draw and the tour was ended. Her object in bringing the suit hasn't yet been made clear. The discontinuance with its accompanying note of regret came from the Kellermann side, without solicitation.

## GIVES PRIVATE SHOW.

Wednesday morning at 11:30, Roshanarah, the dancer, billed to head the Palace, New York, program next week, gave a private performance for the management.

It had been reported Bert Williams would remain at the Palace for four

weeks. He is not billed, however. This is his first holdover week at the Palace, which has been doing the best business among the vaudeville houses in the city since the colored comedian opened.

## NETHERSOLE PEEVED.

Memphis, Dec. 31.

Olga Nethersole stopped abruptly during the performance of her sketch, to reprove a party of women who occupied a box and who were chatting audibly.

The affair caused a good deal of talk in the town, and friends of the women who attended the night performance hissed the actress. A near-riot started and it became necessary to summon the police to maintain order.

## CALLED THE BLACK CAT.

Des Moines, Dec. 31.

The value of a unique title for a theatre is shown by the good use to which J. S. Woodhouse is putting the name of his new \$50,000 picture house, The Black Cat, which will open late in January.

By special arrangement with the Black Cat magazine, Woodhouse has purchased the right to use 150 different illustrations of a black cat which were made for the magazine by a special artist.

## FIELDS AND LEWIS OUT.

Youngstown, O., Dec. 31.

Fields and Lewis are playing for Feiber & Shea in their vaudeville theatre here, the team having left the Lillian Russell show last week.

## HELD SHOW IN NEW YORK.

The Anna Held road show is closing its season this week at the Casino. It opened fairly well, though how much "paper" was in for the Monday performances no one appeared to know.

Several of the acts with the combination have looked for big time vaudeville engagements. The Charles Ahearn Troupe opens at Hammerstein's Jan. 12.

John Cort sold the Held show to the Shuberts for the week. It is said \$8,000 or \$9,000 was paid for it.

## JEFF CALLAN ILL.

Bridgeport, Dec. 31.

Jeff Callan, manager of the Plaza theatre, formerly with the Keith interest in Lynn, Mass., and known all over the country as Barnum's "Lightning Ticket Seller" is said to be seriously ill with pneumonia. He was removed from his hotel to St. Vincent's hospital to-day.

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

## PROCTOR HAS ALBANY GRAND.

Albany, N. Y., Dec. 31.

F. F. Proctor has taken over the Grand theatre here and will play his own vaudeville there, twice daily, commencing Jan. 5. The final papers in the transaction were signed Dec. 26.

The present Proctor's theatre will continue giving vaudeville shows daily at the pop scale.

It is reported Mr. Proctor paid \$25,000 for the lease of the Grand.

## "CORNER" ENGAGES SINGERS.

"The Corner," otherwise described as Hammerstein's, has engaged Maurice Abrahams and Abe Wohlman to appear as a singing team for the week of Jan. 12, at \$650.

It is the couple's first New York stage appearance. Both are in the song publishing business.

## MAUDE LEROY A "TYPE."

Maud Leroy, known as "that statuesque blonde" in "The Pleasure Seekers" at the Winter Garden, has been engaged to become one of "The Three Types" in the Jesse L. Lasky vaudeville act of that title. Miss Leroy joins the act Jan. 12.

## IS ANDERSON GOING?

The report about this week was that Carl Anderson would shortly be absent from the booking sheets in the Amalgamated agency, formerly the Prudential. Moss & Brill-Nixon-Nirdlinger office.

The exact cause of the difficulty between the booking manager and the agency heads doesn't seem to be known. Considerable talk has spread concerning the reasons for the severance of relations. The Amalgamated was reported Tuesday to be in search of Anderson's successor.

The Amalgamated is also said to be under the impression that Fred Nixon-Nirdlinger, since leaguizing himself with the United Booking Office, hasn't been any too particular to give the concern he helped to form any the best of it. Strained relations, as were expected, are reported between the Moss-Brill-Herschfeld faction and N-N.

## HALLIDAY AND MASON SPLIT.

Will Halliday and Charlie Mason, who have been playing "The Roof Pirates" are separated.

## VERSATILE ENTERTAINER.

Pittsburgh, Dec. 31.

Fred M. Fagan, a cabaret entertainer in the Little Waldorf, 1704 Fifth avenue, is under arrest in New Orleans. Mrs. Nellie E. Thickston of 5900 Broad street, East End, alleges he stole jewelry worth \$300 from her, drugged her in Chicago and kidnapped her to the Louisiana city. The scandal has caused considerable excitement here.

Mrs. Thickston is a widow with a grown up son, highly respected. The report that the woman may add a white slave charge against Fagan and accuse him of using a poisoned needle is adding spice. The police also allege Fagan drugged and robbed a woman who gave her name as Mrs. Walter Edmundson of 721 St. Charles street, New Orleans, wife of a prominent Louisianian.

## TRAVELING WITH LAUDER.

The first four weeks of the Harry Lauder tour, which opens Monday at the Casino, New York, will have William Morris present as chief in command. When Morris leaves, Joe Vion will again assume charge of the Lauder troupe, Vion having piloted the company last season. Vion rejoins the Alice Lloyd show this Saturday at Seattle. He was called east through the death of his mother.

Lauder plays the Lyric, Philadelphia, for the week commencing Jan. 12.

The Lauder show for the road will have, besides the star, Lona Garrick, an English dramatic actress, Irene Bercseny, a "Gypsy cimbalist," Alfred Latell and Elsie Vokes, Erno Rapee, pianist, Ethel Bourne, English contralto, and Jack Ark, the diabolist.

## MUST HAVE PASSES.

The entree to the Palace theatre has been taken away from the many agents who have dropped in that house often. It is now necessary, it is said, for an agent to evade payment, to secure a signed pass.

## MARINELLI ANSWERS ALBEE.

The interview with E. F. Albee, carried in the Sunday World of Nov. 30, has been answered by H. B. Marinelli, who forwarded his reply by mail from abroad.

The Marinelli New York office sent it out this week, giving the Sunday World a copy of it. There is nothing in the Marinelli answer not understood by vaudevillians.

## VANDERBILT AND MOORE PART.

Another couple of weeks and the vaudeville partnership of Gertrude Vanderbilt and George Moore will be dissolved. Mr. Moore may take on another partner. Miss Vanderbilt is said to be in negotiation for a big act that is being prepared for the varieties.

## THEN THERE WERE 9.

The Palace Girls, reduced from twelve to nine, sailed for London on the Cedric yesterday (Thursday). They were to have appeared at the Palace, New York, this week, but were cancelled because they could muster only a three-quarter force.

One of the girls was married in Chicago two weeks ago, another met her husband in the same city and quit the act. They played with 10 girls in St. Louis, but the Palace cancelled the turn when another girl quit.

## TINKER HAS LONGINGS.

Cincinnati, Dec. 31.

Joe Tinker, former manager of the Reds, is figuring that all this scrapping about his services is cutting him out of quite a bunch of coin which he thinks he could make in vodevil. Joe is proud of that little act he used to do on the Keith time. He thinks that if he was not kept jumping from city to city so much, there might be a call for him.

## "WALKED OUT" FOR CAUSE.

The Alhambra theatre lost Duffy and Lorenz Monday afternoon through the act receiving a dressing room three fights up, while a Chinese actor was allowed to dress on the first floor.

# U. B. O'S. PHILLY BRANCH MAY OR MAY NOT DEVELOP

**With Departure of Loew Circuit From Philadelphia, Report Comes Out Agency Will Establish Branch Over There, With Nixon-Nirdlinger in Charge. U. B. O. Local Men Don't Believe it.**

Philadelphia, Dec. 31.

A branch agency of the United Booking Offices is to be established over here shortly, it is said, with Fred Nixon-Nirdlinger in charge.

The branch office will distribute acts to the local houses, according to the story, but remit the full five per cent for each booking made to the home office in New York. This will entail a charge of another five per cent to the actor to place the local branch upon a self sustaining basis. It is not known how this can be accomplished unless the local branch obliges the agent booking the acts through it to "split" the commission, just as is now done by the big time agents in New York with the U. B. O.

The departure of Loew from Philadelphia vaudeville carried no conditions with it. Mr. Loew is reported to have left without leaving a dollar of Loew money behind him, the financial end being taken care of by the U. B. O. and Nixon & Zimmerman. The money loss made good is said to have arisen through the intermittent operation of the Met. by Loew with pop vaudeville. Pictures are now announced for the opera house under the new "pool."

There appears to be a strong impression however among the better informed United people over here that E. F. Albee, general manager of the U. B. O. will not agree that a branch be opened at this point unless one of his own men is in charge. This, the U. B. O. people say, they believe regardless of any talks the United's heads might have had with anyone on the subject, prior to the agreement between the local vaudeville interests.

Chicago, Dec. 31.

Coney Holmes, for some years associated with the W. M. V. A. booking department in Chicago, will go to Philadelphia to take charge of the U. B. O. office at that point.

## PROGRESSIVE AFTER BRONX.

Now that the proposed transaction between the interests by which the Columbia Amusement Co. was to have secured Keith's Bronx theatre has fallen through it is said the Progressive Circuit has started after either one of the Frank Gersten houses up there. Both would have been involved in the proposed change. They are the Prospect and Royal opera house, each playing legit. attractions.

## OPPOSITION HURTING.

Pittsburgh, Dec. 31.

The Victoria, playing the Progressive Wheel Burlesque shows, has hurt the attendance at the Gayety (Eastern Wheel) during the two weeks the new house has been open with burlesque. The Gayety's business is

said to have dropped \$2,000 a week since the opposition.

Prior to the burlesque entry, the Victoria did little with pop vaudeville at cheaper prices than are now charged for the Wheel shows.

## CHANGING MANAGERS.

Indianapolis, Dec. 31.

The Columbia, the Eastern Burlesque Wheel theatre here, will shortly have a new manager, named by the local interests in the theatre.

Business has not been very strong at the Columbia this season. It led at one time to a rumor burlesque would move out, but the Columbia Amusement Co. is here by contract.

## BRIDGEPORT ON A SPLIT.

Bridgeport, Dec. 31.

Frank A. Keeney, proprietor of the Empire, came to this city Sunday and said upon inquiry as to the rumor that he would open with Progressive Wheel burlesque, that he had not entirely decided to change the policy.

He is considering producing Progressive burlesque in a split week with one of his other houses, probably at Binghamton, N. Y.

## COOCHER CLOSES THEATRE.

Members of the Phil. J. Fisher burlesque company installed at the Star, Scranton, Pa., for an expected winter's stay are back in New York awaiting further word from Phil. as to what's doing in Scranton, where they were forced to close Saturday night by the ministers of that city.

When Fisher opened the Star he featured "The Girl in Blue" (Millie DeLeon). Her wriggling started the church folk and rang down the curtain. They said Millie's "cooch" dance was entirely too "strong" and that Fisher would have to quit altogether.

The house is now dark.

## WATSON REJOINS WHEEL SHOW.

Kansas City, Dec. 31.

Billy W. Watson is here and will rejoin "The Girls From Happyland" when it plays Omaha. He will not discuss the basis of settlement with Columbia Burlesque Wheel, but says his \$50,000 damage suit will not be withdrawn.

Truly Shattuck leaves the "Happyland" show this week. She may later join the "Bowery Burlesquers."

Kansas City, Dec. 31.

Truly Shattuck made her burlesque debut here with the "Girls from Happyland," Sunday, and went over big. The show is the one Billy W. Watson left after trouble in Cincinnati recently. Miss Shattuck went on with only one rehearsal.

Wallis Clark, an English character actor, has rehearsed a new act entitled "The Last Toast."

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



PETER F. GRIFFIN

Who, with his father, "GOVERNOR" JOHN GRIFFIN, are the proprietors and managers of the GRIFFIN CIRCUIT, a Canadian chain of vaudeville theatres that is labeled by its owners, "THE HIDEAWAY CIRCUIT."

The Griffins have been energetic and enterprising in building up their properties, which includes a large booking office that has headquarters at Toronto, with several branches. The Griffins are showmen by instinct and experience, and with Peter, it came by birth. He having been born under the white tops. His father entered the circus business when 14, and left it ten years ago. MESSRS GRIFFIN now operate 31 theatres of their own and book over 300 places of amusement. Peter is in full charge of the booking department.

## HARRY FRAGSON KILLED.

(Special Cable to VARIETY.)

Paris, Dec. 31.

Harry Fragson was shot by his aged father at his Paris home last night, during a family quarrel. He was removed to the hospital, where he died. The tragedy was announced from the stage of the Alhambra. Fragson was appearing there.

Harry Fragson, 45 years of age, was the best known of the foreign pianologists. He appeared in Paris and London nearly throughout each season, dividing his time. Fragson's weekly salary was around \$750. He did song recitations. Many offers were made to him for American vaudeville, but he never came over.

The New York Times Wednesday morning had the best story of the tragedy, which said in part:

Narratives of the tragedy were related to the New York Times correspondent to-night by a servant girl who was the first to learn of it, and by the police magistrate who made the preliminary investigation.

It appears that Fragson, whose real name was Leon Victor Phillip Pott, was shot by his father, Victor Pott, a white-haired, tottering man of 83, after a trivial dispute.

Fragson had been dining out. When he returned to his home, at 56 Rue Lafayette, where he lived with his father, he found the door locked. He rang twice before his father, who was at the table at the moment, answered. The singer complained of the delay. Sharp words were exchanged, and suddenly the father rose from his seat, took a revolver from his pocket, hesitated a moment, then raised and leveled it behind his son's head and fired.

One shot only was fired. It entered Fragson's head behind the right ear. He fell to the floor. Fragson's father made a confession to the magistrate between sobs:

"My son lived with me in the Rue Lafayette for many years. Six months ago he fell in love with a pretty young artist and brought her home. I objected; but it was useless to talk to Harry, who would have his own way. My life became such a misery that I often thought of putting an end to myself.

"To-night my son came in about 8:30 and blamed me for having bolted the door, which made me, though slow in answering, say, 'I am tired of the dog's life I am leading.'

"I took a pistol from my pocket, meaning to blow out my brains. At that moment Harry passed before me and in a wild, mad rush I lifted the weapon and fired."

An official of the Paris Alhambra, a close personal friend of Fragson, said Fragson worshipped his father. After a successful first night Harry would take his father in his arms and dance around with him.

## WARD MANAGING GAYETY.

• Buffalo, Dec. 31.

The new Gayety in this city, an Eastern Burlesque Wheel theatre opening Jan. 12, will have as manager, J. M. Ward, formerly in charge of the Broadway, Detroit.

# "SPLITTING COMMISSION" IN UNITED'S FAMILY DEPT.

**New Order of Affairs to Take Effect Upon Removal to Palace Theatre Building. Agents Booking Small Time Turns at Low Salaries Will Have to Give Up One-half Their Earnings**

"Making it unanimous" is the answer to the United Booking Offices intention to have agents booking through the Family Department of the agency "split the commission" after the removal of the U. B. O. to the Palace theatre building. The moving day is soon to arrive, delayed somewhat by workmen on the new offices.

Heretofore the Fam. Dep't. has been left alone in the commission end. It books the small time turns for "United houses." Most of these are at low salaries, giving agents a small revenue if they adhere strictly to the customary five per cent. for booking. The "split," through which one-half the amount received by the agent (five per cent.) will be retained by the booking office "downstairs" (the same as is done "upstairs") will materially decrease the agents' earnings, if they still persist in charging the act only five per cent. Besides the "split," the Fam. Dep't. also tacks on a fee of five per cent. of its own.

Last year the Family Department of the United, which has been developed into a big institution through its head, D. F. Hennessy (who has been in charge of it since starting) earned a profit of \$90,000. This year it is said the small time branch of the big agency will turn over around \$120,000 net.

## SINGER WITH KOHL.

Chicago, Dec. 31.

The following is the complete announcement sent out by the Western Vaudeville Managers' Association regarding Mort Singer:

C. E. Kohl, managing director of the Western Vaudeville Managers' Association has arranged with Mort Singer, manager of the Palace theatre, to act in a business and advisory capacity with him, in handling the vast volume of business of the Western Vaudeville Managers' Association.

Inasmuch as Mr. Kohl's duties as general manager of the Association have increased beyond one man's capability to handle, and owing to his many other interests, he has arranged as above with Mr. Singer.

Therefore, commencing Jan. 1, Mr. Singer will take upon himself the responsibility of the business end of the Association, and will no doubt prove a most valuable party to the executive staff of the Western Vaudeville Managers' Association.

## NEW COLONIAL OPENS.

Philadelphia, Dec. 31.

The Colonial in Germantown, a new Nixon-Nirdlinger "pop" vaudeville theatre, opened Monday night, with a show in for the week that cost the management around \$1,800. The thea-

tre seats 2,700 and is extravagantly built, costing around \$400,000. Harry Brown is resident manager. Three shows daily are given.

Through the recent "pooling" by the Nixon and Zimmerman interests, the Orpheum, in the same suburban section, discontinued vaudeville last Saturday, giving the Colonial a clear field.

The first week's program has Karno's Comedy Co., Jones and Sylvester, Gruber's Animals, DeWitt and Stewart, Pearl Abbott and Co., Strolling Players. Acts remain a full week.

The Orpheum is now playing legitimate combinations. It has "A Butterfly on the Wheel" this week.

## SUING AND SUED.

Henry Myerhoff, who books fairs and parks, is having his troubles aired in the courts. Myerhoff was the Park Booking Circuit which went out of business with several judgments against it. The Park Circuit put the Ernest Trio under a five week's contract, but after playing two or three weeks, the trio refused to work any further time. Myerhoff, upon the re-incorporation and forming of the Henry Myerhoff, Inc., had the Ernest contract assigned to him personally. He began suit against the Ernests for \$500 and the case comes up for trial Jan. 17.

Myerhoff, Inc., has been sued by the Ebling Troupe for \$600, which they claim is due on a five weeks' contract Myerhoff is said to have given them. The Eblings worked four and on the four got part payment. John C. Coyle is Myerhoff's legal representative, while the Eblings and Ernests are represented by O'Brien-Malevinsky and Driscoll.

## WAITED LONG WHILE.

Martin Alsop accepted a vaudeville act from Augustin MacHugh before the latter became famous as the author of "Officer 666." He paid a deposit on the sketch and planned its immediate production. Alsop never put it on and after a year or two MacHugh made plans to produce it himself.

When MacHugh's name became known through "Officer 666," Alsop figured the sketch with the MacHugh name would mean something. The result was that Alsop began an injunction suit against the author in May, 1912. The case is just coming to trial before Justice Newburger in the Supreme Court next week.

## GOING BACK FOR ONE DAY.

San Francisco, Dec. 31.

Gaby Deslys is returning here Sunday for two performances at the Cort. William L. Wilken is now in advance of the show.

## AGENTS GOING DOWNSTAIRS.

The changes in the handling of the agency question at the United Booking Offices will consist in part, it is reported, of many of the 38 men with "franchises" being retired permanently to the Family Department of the agency, leaving but a few of the better known commission men "up stairs."

There may be other plans for the agents, though nothing is positively stated.

It is said the condition of business over the country is demanding more attention from vaudeville managers just now than anything else.

## IMPOSTER GETS ALL OVER.

Cincinnati, Dec. 31.

The fellow who has been traveling around this section posing as a critic or advertising solicitor on VARIETY arrived here late last week. He met Prof. Emmett and introduced himself as "Reed" (W. Reed Dunroy) of Chicago. Mr. Emmett suspected the man and upon investigation found he was a faker.

He is of pleasing appearance and a good talker, wears jewelry and fine clothes.

Emmett describes the fellow as of medium height, weighing about 165 pounds, sallow complexion, wears glasses, soft hat, tan shoes and chin-chilla coat.

## IN CHARGE OF SUNDAY SHOWS.

Springfield, Mass., Dec. 31.

Walter Griffith, for some time assistant manager of Poli's here, has been placed in charge of the Sunday performances on the Poli Circuit, with headquarters at the United Booking Offices, New York.

## "HUMPTY DUMPTY" IN CIRCUS.

When the Frank A. Robbins circus starts its 34th annual season May 2, at Trenton, N. J., Owner Robbins plans to produce a "Humpty Dumpty" pantomime of a new scale. This spectacle will have a ballet of 24 girls, new costumes and new scenery and the panto is expected to run from 30 to 40 minutes. Robbins featured "Humpty Dumpty" with his show 20 years ago. He thinks the time is ripe for a revival.

## PAY FOR 80 WEEKS.

Thomas C. Hamilton, who avers he was placed under contract to appear with Julius Steger in "The Tenth Commandment" for 30 weeks and never did play in the piece, has brought suit to make Steger pay him for the full time.

Steger contends the act is not his property, but belongs to James Santry, now on the Pacific Coast.

## DAVENPORT'S NEW ONE.

Davenport, Ia., Dec. 31.

Davenport's new playhouse, seating 1,500, opened Christmas Day. It plays vaudeville, three shows daily on a split week.

The house cost \$200,000 and is booked by Frank Thielen, of Chicago. Admission, 10-20-30.

Victoria Blauvelt is no longer private secretary to F. F. Proctor, Jr.

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

## VAUDEVILLE IN BROADWAY?

Upon the expiration of the lease held by Marcus Loew on the Broadway theatre, where pictures are now being daily shown, it is said the Felix Isman vaudeville concern will take over the house, for vaudeville shows at popular prices.

The original lease, held by Isman, the Shuberts and Lew Fields, and which was assigned to Loew, expires with Loew's occupation of the premises. A new lease is reported having been made to a company headed by Geo. H. Earle, Jr., of Philadelphia. Mr. Earle is associated with Isman in several theatrical enterprises, all grouped according to report under the heading of the Stanley Theatre Co.

The corporation operates the new Stanley, seating 2,800, at Market and 16th street, Philadelphia, the Globe in the same city, now building, and to have a capacity of 2,000 when opening March 1, besides the Palace, Victoria and Great Northern over there.

The Colonial, Atlantic City, is another proposition that will be finished by Feb. 22, when it opens with pop vaudeville. The Garden Pier theatre at the seaside will start as a twice daily vaudeville theatre, which Eugene L. Perry, general manager of the Stanley Co. will also look after. The Pier theatre, booked through the United Booking Offices, will compete with the Savoy, booked from the same agency and managed by Louis Wesley. The Pier theatre will advertise "Keith Vaudeville."

Atlantic City, Dec. 31.

Harry Davis and Johnny Harris have apparently abandoned the Garden Pier theatre. After several trips here they became less interested in the house.

B. F. Keith signs still adorn the outside. The right to use the Keith name was bought by the pier owners (Alfred Burke and Geo. H. Earle, Jr.).

## O. C.'S ANNUAL.

The annual meeting of the Vaudeville Comedy Club was held Monday, at 11 P. M., Gene Hughes, the new president, presiding.

The protection of the stage material of its members was one of the principal discussions of the meeting. A resolution was passed to have a committee appointed to confer with all theatrical clubs and also to see what may be done regarding the new copyright law.

A committee was also appointed to draft a ritual and initiation sermon to be given to new members.

A committee of seven will be appointed to take charge of all entertainments at the clubhouse. The club is to have monthly meetings for the members instead of only one meeting a year as formerly.

The question whether the club should raise the dues of its members and if it should lease the present quarters and take a smaller house was discussed at much length. It was finally decided to adjourn the meeting until Sunday, Jan. 11, at 5 p. m., to decide.

Moller very busy with Pipe-Orchestra records. (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. Losh, N. Y. and Bkn. Tel.

**BOND OWNERS DRAW INTEREST.**

Bond-holding and coupon-clipping actors are commonly supposed to be a paradox. Yet, scores of actors connected with the White Rats Actors' Union of America or one of its affiliated organizations may possibly experience a slight cramp in their fingers within the next couple of days by reason of clipping the tiny oblongs of paper from the imposing looking documents which indicate that they have invested in the First Mortgage Gold Bonds of the new W. R. A. U. building on West 46th street, New York.

Jan. 1, the Happy New Year's day, brings another interest day on the bonds and those who have listened to the arguments advanced in favor of the purchase of the bonds are experiencing material proof of the wisdom of their decision. Bond holders are clipping coupons and sending them to the Columbia Trust Co., New York, and in return are receiving for each coupon the sum of \$3 in coin of the realm.

A glance at the statements which are provided the White Rats Realty Co. by the Columbia Trust Co. from time to time in connection with the payment of the interest on the bonds develops an interesting point which is another splendid argument in favor of the bonds. Interest is paid every six months and, as a part of the system, the coupons are arranged in numbered series, the coupons now being redeemed belonging to Series No. 4.

It is of record that a number of people who have purchased White Rats bonds have not yet taken the trouble to collect the interest on them which has accrued and therefore now have coming to them the sum of \$12 on each bond in their possession. It is a fair deduction that these bond holders went into the proposition merely for the purpose of finding a particularly safe and profitable place for the money which they had earned and saved and with the idea of "forgetting that they had made such an investment." They know that their money is as safe as if it were in the custody of the United States government and are content to let it pile up. Should bond holders in this class continue with their present plan, each one-hundred-dollar bond they own will have borne \$42 interest in the seven years which will have elapsed when the first third of the amount of the bond matures.

There are still a number of White Rats Realty Bonds to be sold and it is noticeably true that the recurrence of these semi-annual interest days is proving a strong advertisement for the bonds. The actor who sees his fellow-actor "cashing" regularly on this little investment which he has made with little or no trouble to himself is becoming more and more convinced that the bonds are a good investment.

The easy payment plan for the purchase of bonds, which Will J. Cooke, treasurer of the White Rats Realty Co., will be glad to explain by letter to all those who ask for information, greatly helps the prospective purchaser who finds himself unable to part with the entire purchase price of a bond at any given time.

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

**BE SURE OF THE CONTRACT.**

If an artist is offered time for his act in the west and he or she is in New York at the time the offer is made, before jumping to Chicago or Terre Haute, the point of opening that act has been offered, act should be sure they have contracts for all the time offered.

A letter or telegram from an agent is not a contract. An agent is only a "go-between." He is not one of the principals. Bear this in mind, Mr. Actor and Miss Actress. You must have a contract with the manager.

No matter how nice a letterhead the agent's letter is written on, in which he states where you play, it is not a contract—has no standing in court. If the agent or manager is on the level about the 10 or 12 weeks offered, he will not hesitate to issue you contracts.

A word to the wise is sufficient.

**PAY YOUR DUES.**

"Keep your dues paid up," is good advice to all members of the White Rats and Associated Actresses. Allowing your dues to lapse puts you out of benefit.

You never can tell when you may

**WHAT ARE YOU DOING?**

"What are they doing?" This is a question that, no doubt, you have often heard asked by men and women, as regards the White Rats.

"What are they doing?" The next man or woman who puts that question up to you, ask them the same question: "What are you doing? Are you helping the great army of players by belonging to the White Rats—keeping your dues paid up—thinking of the profession as a profession and not yourself as an individual, or are you one of the fault-finders, a member of the wrecking crew, one who is a menace to society; who is, and always has been, holding down the race through all the ages, the type of person who helped break the spirit of Geo. Fuller Golden, the founder of the White Rats?"

Generally, the one who asks "What are they doing?" measures up to the last description mentioned in the above paragraph.

**W. O'K. HILLIS DIES.**

William O'Kane Hillis, well known as a legitimate actor of the old school who appeared in support of a number of the big stars during his days of ac-

**W. R. CLUB A MONEY MAKER.**

The question has been raised as to what benefit the White Rats Club is to the member who seldom gets to New York or, in some cases, never reaches New York.

In this connection the statement has been made that the out-of-town member is helping to support, by the payment of his dues, a club that he never enjoys. This is a misstatement of facts.

The out-of-town member is not, by the payment of his dues, helping to maintain the club. The club is self-supporting. In its first year of operation, with extraordinary expenses that go with the first year of any big institution, it shows a profit. If it continues to increase in business, the ensuing year will show a profit of approximately \$10,000 over and above all expenses. This includes a sinking fund which is reserved for the taking up of the bonds as they mature.

Last week the gross business was \$1,300, as compared with \$900 for the same week a year ago, showing an increase of \$400.

The White Rats Actors' Union, as an organization, rents offices from the club. Offices would be necessary under any conditions. If there were no club building, the organization would have to rent elsewhere. The present offices of the organization could not be duplicated in New York for the money paid.

The organization, along with individual members, has invested in club-house bonds, receiving six per cent. on its investment, which is better than having the same amount in a bank at three and a half or four per cent. Therefore, an investment earning six per cent., and offices at greatly reduced rent, are two great advantages the organization has in connection with the present White Rats' Club.

**SPECIAL NOTICE.**

The regular monthly meeting of the White Rats Actors' Union will be held Tuesday, January 6, 1914, in the White Rats' building, 227 West 46th street, New York City, at 11 p. m. sharp.

**\$3-A-DAY ACTORS' SCALE HERE.**

Kemmerer, Wyo., Dec. 31. This town (it is really a mining camp) boasts the busiest troupe of performers in the state, if not the country. Kemmerer has a theatre where pictures vie with vaudeville. Frontier, a hamlet a mile away, has a theatre also. Performers in Kemmerer have to play in both places. Their baggage is loaded on a dray after the afternoon show and moved to Frontier for the night performance.

There is no distinction between big and little time, and all actors "cut their salary." Everybody receives the same pay, \$3 a day, and nothing for overtime.

**3rd AVE. REOPENED.**

Keeney's Third Avenue, redecorated and improved in divers ways and flashing a huge, new electric sign in front, reopened Monday with five acts booked in by Harry Shea. The prices are 10-15c. Eugene Burns is house manager.

## 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.)

need the organization. Then again, you may never need it—but in keeping your dues paid up, you are helping some player who is not as fortunate as you, perhaps, and the greatest joy in life, to real men and women, is in doing good for others.

**ROCCO PICARO INSANE.**

Rocco Picaro, formerly of the Picaro troupe of acrobats, is in the King's Park State Hospital for the Insane as the result of a nervous breakdown which he suffered recently. He has been in poor health for some time and has been unable to work with the troupe of which he was a member.

Mr. Picaro disappeared from his home in New York City Dec. 1 and was missing until Dec. 3, when his brother, Luigi Picaro, found him in East New York. He was unable to give any account of his wanderings and examination by a physician developed the fact that he was suffering from an affection of the mind. The patient was first taken to King's County hospital in Flatbush and later to the King's Park institution, where little hope is held out for his recovery.

**LEFT THEATRE FLAT.**

Toledo, Dec. 31.

A strike is on at the Orpheum, as the result of the manager, Charles Nassr, insisting upon employing Walter Brady as stage manager. The latter is not a member of the union.

Stage hands, musicians and operators participated in the walk-out.

tivity on the stage, died at the Actors' Fund Brunswick Home at Amityville, L. I., Tuesday morning of a complication of diseases.

Mr. Hillis had been ill for a couple of years and had been in various hospitals and institutions around Greater New York. He was a member of the White Rats Actors' Union of America. Pending advice from a relative in Richmond, Staten Island, funeral arrangements had not been completed up to press time.

**BUCKNER CONVICTED.**

Before the Special Sessions court last Friday, Arthur Buckner was convicted of doing business as a theatrical agent without a license. He was remanded for sentence Jan. 2, the former bail of \$500, furnished by John J. Reiser ("John, the Barber") being continued. Investigation as to his character has been going on meanwhile. The maximum penalty is \$250 fine and a year's imprisonment.

Inspector Whelan of the License Commission office had the case against Buckner, who was arrested on a warrant issued in May, 1912. At the trial Bobby Pandur (Pandur Brothers) testified for the prosecution, but stated the monies given by him to Buckner were "friendly loans."

**22 ACTS BILLED.**

Hammerstein's program for next week claims 22 acts, giving the list with the time of appearance of each turn. The show will start at 1.45 and 7.45.



# VARIETY

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Frank Coombs is going to do a single  
act, not a "single" in any other sense.

Ray Callahan is treasurer of Keeney's  
Metropolis theatre.

Teddy Fields, the former minstrel  
man is returning to vaudeville.

Rene Chaplow has formed a two-act  
with Clifford Russell.

La Belle Titcomb starts over the  
Loew Circuit Jan. 5.

"Joshua Simpkins" took to the road  
Christmas Day under the direction of  
Charles R. Reno.

A son was born to Mr. and Mrs. Joe  
Barrett (Barrett and Stanton) Christ-  
mas day.

Lulu Glaser is recovering from an  
operation at her home in Mount Ver-  
non, N. Y.

J. A. Gerspacher has been appointed  
manager of the Hippodrome, Kansas  
City. He succeeds Roy Jones, who has  
gone to the Chicago booking offices.

Rice and Cady, in the new "Osgar  
and Adolf" show now on the one  
nights, make their first stand on the  
Stair & Havlin Circuit Jan. 18.

Lew Sidney, former treasurer of the  
Colonial, has assumed the treasurer-  
ship of the Nemo (110th and Broad-  
way).

Wilbur Mack and Nella Walker  
will be featured in the new Jesse Lask;  
piece, "The Beauties," ready for a  
vaudeville showing Jan. 26.

The Weller theatre at Zanesville, O.,  
playing pop vaudeville since Sept. 1,  
will hold combinations for the remain-  
der of the season. E. E. Rutter con-  
tinues manager.

The Rideau theatre at Smith Falls,  
Ont., has been leased by B. H. Soper  
to the Griffin Amusement Co. of  
Toronto.

Frankie Rice, of "The Liberty Girls,"  
was operated on last week for ap-  
pendicitis in the Lebanon hospital,  
New York. She will rejoin the show  
after a period of convalescence.

Tom Calloway, "The Dixie Boy"  
who has heretofore played west, has  
formed a vaudeville partnership with  
Grace Ritter. Calloway will do black-  
face.

Emma Carus is booked to open at  
the Palace Jan. 12 but is making every  
effort to have the date set forward a  
few weeks. Alf. T. Wilton is looking  
after her vaudeville interests.

Georgie White, besides dancing in  
Rector's evenings, will have the role  
of a young lieutenant in "The Midnight  
Girl," shortly to be presented in New  
York.

Celeste McConnell (McConnell Sis-  
ters) of "The Girls From Starland"  
is notifying her friends of the acquittal  
of her husband in Chicago charged  
with a recent murder there.

The fine imposed recently upon  
Harry Hart, manager of the Standard  
Stock burlesque, Cincinnati, on a  
charge of giving an improper perform-  
ance, has been remitted by Judge  
Fricke, of the Municipal court.

Allan K. Foster, of the B. A. Rolfe  
forces, who was compelled to retire  
from active duty by reason of a severe  
illness some twelve weeks ago, is now  
convalescing in the Canadian woods,  
and expects shortly to be back at work.

The United Booking Offices and  
Orpheum Circuit will move to their  
new offices in the Palace theatre build-  
ing about Jan. 15, according to the  
latest report. The painters delayed the  
expected removal New Year's.

Gordon Wrighter is the manager of  
the new Poli Palace at Springfield,  
Mass., opening last week. George  
Cleveland is assistant manager; George  
Quirey, treasurer, and Fred Clarke, car-  
penter.

Robert J. Wildhack is suing Arthur  
Hopkins for \$600 which Wildhack says  
Hopkins owes him for certain draw-  
ings and sketches he was employed to  
make for the producer. Hopkins de-  
nies that he ever engaged Wildhack.  
Gregg & McGovern are appearing for  
Wildhack while Hoppins' side is rep-  
resented by the O'Brien-Malevinsky-  
Driscoll firm.

Willie Morris, Jr., gave his father a  
Christmas present, made by the boy  
after his own idea. It is a hand-painted  
panel, in heart shape, the intertwined  
"W." and "M." being in bright colors,  
with three daggers alongside. Sur-  
rounding the top is a cat, overlapping  
all, bear-fashion, while immediately  
beneath are nine red hearts, signifying  
Willie's father has as many business  
lives as a cat, despite the daggers.

## "MAUD MULLER."

(A Modern Version.)  
By DARL MacBOYLE.

Maud Muller, on a summer's day.  
Arrived on little old Broadway.

All dolled up in rustic style  
But with a dimple and a smile

That placed her in the pippin class—  
A "Peacherino" was this lass.

The "Judge" strolled down the "Ragtime  
Lane,"

A rather old but gallant swain.

A look at Maudie made him start,  
And lose anew his fickle heart.

Though the "Judge's" regular graft was law,  
When he a peach like Maudie saw,

Like a true son of Adam's line,  
He sighed and whispered, "That for mine!"

He asked her if she'd lost her way?  
She turned and said, "Now, don't get gay."

He begged her pardon, said he thought  
A maid so fair an escort ought

To have. He told her he  
Would willingly that escort be.

He said he of a chop house knew  
With tables that were built for two.

Would Maudie care to be his guest?  
She sadly sighed and then confessed

She'd gladly mingle with the feed,  
But there were several things she'd need

Ere she could rightly do the town.  
She didn't own an evening gown.

The "Judge" said he knew where they grew.  
He'd gladly buy her one or two.

And then he gallantly inquired,  
Was there aught else her heart desired?

He named a store, and then said he,  
"Buy what you need. Charge it to me."

Maudie said: "You're awfully good,  
But I really don't believe I should

Let you do all these things for me;  
But, if, as you say, it's fatherly

Affection that entwines your heart,  
I'll join you in an *a la carte*."

He named a trynging place and then  
He whispered, "Till we meet again."

The store he mentioned Maudie sought  
And bought and bought and bought and  
bought!

A year's supply of lingerie!  
Some for the fabled rainy day.

A merry twinkle graced her eye,  
But she and she alone knew why.

Though sad to state, 'tis all too true—  
Instead of to the rendezvous

She homeward went and said with glee,  
"This little burg was built for me."

At the appointed time and place,  
A smile upon his wrinkled face,

Sere December waited June,  
He softly crooned an old love tune.

His auto at the corner stood  
And he was in a merry mood.

The moments lengthened into hours  
And wilted was the bunch of flowers

He'd brought. Forgotten was his smile.  
The hour was late. He thought awhile

And then he sighed with secret pain  
And sadly murmured, "Stung again!"

Later in his hearth's bright glow  
He watched a picture come and go.

And sweet Maud Muller's hazel eyes  
Seemed to say, "Old boy, you think you're  
wise,

But it's you, not I, that are the Jay,  
And we're ne'er too old to learn, they say."

Sometime later in a show  
On Broadway from the baldhead row,

The "Judge" discerned the heartless maid  
Who had with his affections played.

In a pair of tights of spotless white  
For the gods she was a sight.

The "Judge," he saw and then he sighed  
And murmured, "Though the world is wide

Of all sad words of tongue or pen,  
The saddest are these, 'It might have been!'"

## TOMMY'S TATTLES

By THOMAS J. GRAY.

Bet you thought the first paragraph  
in this column was going to say "A  
Happy New Year."

Magazine writer is going to write an  
article entitled "A Night With the  
Song Writers." Hope he doesn't tell  
the truth.

In telling a sister act what they  
should wear for their Sunday show a  
theatre manager of an "over-strict"  
theatre said "I like plenty of petti-  
coats."

On account of the publicity we gave  
Maude Ryan's Christmas present to us  
Lee Harrison came through with one  
—a pretty white sulphur match that  
had only been used once.

The sweetest thing in signs is "War-  
ner's Sugar" on the Jersey shore.

A shoemaker has invented a shoe he  
claims is only half as light as the or-  
dinary ones now in use and will wear  
twice as long. This should be great  
news to Dutch comedians who allow  
their partners to kick them in the  
stomach.

An Englishman at the New York  
Poultry Show told of putting electric  
lights in his henneries to make the  
chickens think the days were longer  
and thereby increases his output of  
eggs. In America the chickens try to  
make the days shorter and the nights  
longer.

Consolation remarks:  
"Well, nobody else on the bill got  
anything either."  
"It's funny, the last time we played  
here we were a riot."

"Say, if it wasn't for that slow act  
ahead of us we'd have done great."  
"The wife's pipes have been bad for  
a week."

"Huh, our closing song has been  
done here four weeks in succession,  
that's the reason."

"We keep working all the time,  
don't we?"

"This guy's report can't hurt us any-  
way."

"I wanted to cancel this week but  
my agent wouldn't let me."

"Say Bo, wait till we play our home  
town the week after next."

Now that Felix Adler has opened  
with a regular Broadway musical  
comedy he says he is going to arrange  
a robbery of his jewels (safety razor  
and Ingersoll watch) for some "press  
stuff."

Our idea of a nice job is to be sent  
to Bermuda to take moving pictures of  
Annette Kellermann.

No magician was ever so great that  
he could produce a route for himself,  
if the booking office didn't want him.

# WALLACK'S HAS COME BACK; MAUDE THERE UNTIL MAY 2

**"Grumpy" is Pulling Them to the Downtown Theatre.  
Did Around \$11,000 Last Week, Getting \$3,600  
Saturday. Cyril Maude's First Acting  
Done in America in '84**

No more is any theatre a "dead one." Wallack's has come back. Looked upon as below Broadway's dead line for a theatrical winner, Cyril Maude with "Grumpy" is pulling all New York to the theatre across from Weber's (which lately returned to life also, but used a picture in the revival operation).

"Grumpy" played to around \$11,000 last week. It is expected this week will hit the \$13,000 mark. Last Saturday the box office held \$1,819 for the matinee and \$1,803 at night.

Mr. Maude didn't create any excitement during his early days at the theatre in his repertoire of plays, until presenting the current attraction there. In view of his success "Grumpy's" stay at Wallack's has been extended to May 2.

Although an English actor, Mr. Maude received his earliest stage experience in America. He played from Denver to the coast during the summer of '84, in a company which also contained John E. Kelder.

## ABOUT "KITTY MCKAY."

Springfield, Mass., Dec. 31.

"Kitty McKay" came here from Providence and proved to be another light, but delightful Scotch comedy by Catherine Cushing, with Molly McIntyre the bright star.

It is in three acts and produced by William Elliott. Hardly up to "Bunty," but should go on nicely.

Hartford, Conn., Dec. 31.

"Kitty McKay" played at Parsons' Monday evening to a rather enthusiastic audience, but the critics were divided in their opinion in regard to the new Catherine Cushing play.

The first act was remodeled since the Providence showing but still lacks a bit of snap.

## MAY ROBSON HOLDS UP SHOW.

Boston, Dec. 31.

"The Clever Woman," which opened at the Park to only a fair house, got across, but the credit was due to May Robson rather than to James Forbes, the author of this new comedy. Miss Robson is the show and on the other hand the show seemed to be all Miss Robson.

The plot contains nothing new or dramatic. It deals with a Western financier who has become rich quickly, played by Burr Caruth. He takes his wife (May Robson) to New York where her experiences with breaking into society are funny solely through this actress's indefatigable energy and enthusiasm even in a part which would seem to contain no latent possibilities.

The father wants his son (Paul Decker) to marry into society, but instead he marries the office stenographer with the connivance of his mother.

The role of the stenographer was demurely handled by Ann Macdonald. Kathryn Clarendon as the prospective bride made much of her role. The remainder of the cast carries minor roles. "The Clever Woman" will never be a big success, but may be able to hold out through the remainder of the season.

## FAVERSHAM'S FESTIVAL.

Toronto, Dec. 31.

William Faversham and an aggregation of all-star players opened in a Shakesperian Festival Monday at the Royal Alexandra, playing "Romeo and Juliet" to capacity. Advance sale indicates big business during the two weeks of the company here.

This week at the Princess Margaret Anglin is playing a Shakesperian repertoire, commencing Monday with "Twelfth Night." Next week the Princess will have the Stratford-on-Avon Players, a return date.

## "OSGAR" SLAPSTIC COMEDY.

Sandusky, O., Dec. 31.

When Fred Schaefer conceived the idea of building the play which opened Christmas around the characters of Osgar and Adolph and the other burlesque personages presented in the Schaefer-Condo cartoons, he evidently did not aim for originality. There is nothing novel about Osgar and Adolph portrayed by Rice and Cady. Their stuff is burlesque comedy put through the refining process with a smack of the slapstick remaining.

Other principals were H. S. Brummell, Charles R. Haigh, and Gypsy Lawrence. The attempts at fun lack pep. Blanche Better, the prima donna, is pleasing both in looks and voice, and Lou Russo, soubrette, is clever.

## GARDEN SHOW COMPLETE.

The new Winter Garden production has been completed in its cast, and will open Jan. 6 in Albany, at Harmanus Beeker Hall. Among the players will be Eugene and Willie Howard, Ralph Herz, Bernard Graville, Ward Brothers, Moon and Morris, May Boley and Lillian Lorraine. The title of the show is "The Whirl of the World." Harold Atteridge wrote the book, S. Romberg, the music. William J. Wilson staged it.

The "Pleasure Seekers" leaves the Garden this Saturday night, the chorus going to Buffalo after the last performance, with the principals leaving Sunday night. 161 people will be carried on the road. Ed. L. Bloom continues as manager for Marcus Loew. A special train of 14 cars will be required to transport the troupe between stands. Six of these will be for scenery and baggage.

Clay Smith has the former Georgie White role.

## IMPOSSIBLE BARRIE STORY.

Springfield, Mass., Dec. 31.

Monday night at the Court Square, Charles Frohman, again presented Maude Adams in a new J. M. Barrie play, "The Legend of Leonora." Barrie has given us an impossible story in his latest effort and which, in spite of a masterful handling of characters and dialog, and with some brilliant satire, would hardly be in accord with any humanism. The third (last) act is weak and is somewhat out of the picture.

The star is better fitted as the impossible Leonora than she has been for some time and seems to have dropped most of her former mannerisms. The supporting company is unusually good. But Barrie and Adams will draw in spite of any adverse criticisms.

## "MARRYING MONEY" LIKED.

Syracuse, Dec. 31.

The first night audience voted "Marrying Money" a success, a verdict that was sustained by the newspaper reviewers following its initial presentation at the Empire last week. The piece is described as an American comedy, by Bertram Marburgh, a legitimate player and Alfonso Pezet, in the diplomatic service at Washington.

The story has to do with two young people who elope to a summer resort in Maine, each supposing the other to be wealthy. Both are penniless, but they discover love is more than wealth and their affair comes to a happy termination, after three amusing acts.

Nan Campbell made a good impression in the principal role. The critics here acclaimed her a second Billie Burke. Others in the cast are William Roselle, Will Meding and James H. Bradbury, the last making a substantial hit as the grouchy father.

The enterprise is backed by Gilbert Miller, son of Henry Miller, who staged it. He says he has arranged for a New York showing of the piece.

## "PEG" AT AUBURN PRISON.

Auburn, N. Y., Dec. 31.

Besides the two performances "Peg O' My Heart" ("E" Co.) will give at the Jefferson theatre New Year's day, the show will appear in Auburn Prison at 8.30 a. m. to entertain the convicts.

It is the first time a legitimate attraction has ever given a performance in the place.

## "YOUTH" OUT AGAIN.

"The Elixir of Youth," the former John Cort production, started a new road career at Wilkesbarre, Pa., Christmas Day. The show failed to do very big on its following stands.

## "DON'T WEAKEN" ON 48TH ST.

The new William A. Brady "Don't Weaken" production which had its premiere Monday in Wilmington, N. C., and played Trenton Tuesday night, is to be brought into New York right away. It's understood that it will come into the 48th Street theatre and that "To-Day" will move to another local house or take to the road.

In the "Don't Weaken" cast are Wallace Worsley, Charles Lane, Charles Wingate, Earle Brown, Renee Kelly, Marion Lorne, A. Hylton Allen, Joseph Brennan and Elanor Hines.

## SAVAGE HAS A HIT.

Atlantic City, Dec. 31.

When Henry W. Savage gave the American premiere to "Sari" at the Apollo Christmas night, there were none who could doubt the operetta was a sensational success abroad.

It doesn't take a wise man to predict that when "Sari" is seen in New York on Jan. 12, the metropolis will be treated to the finest thing of the season, if not seasons. The music alone will insure that.

Emerich Kalman has turned out a score that is really wonderful, and this remarkable composer is but 25 years old. The story fades into insignificance before the wealth of alluring melodies.

The production is splendid, as is the Savage piece in general. The cast is good, though marred by changes necessary at the last minute. Mizzi Hajos was "Sari," the best thing she has done. Miss Hajos was not burdened with heavy numbers. Blanche Duffield was in beautiful voice. J. Humbird Duffy became conspicuous.

The catchiest number is "Hazazaa" (pronounced "Hatz-zats-zaah"), sung by Miss Hajos and Charles Meakins, though it isn't the prettiest.

At the opening night, 20 minutes before the overture, Baron Berthold, who was to play the gypsy leader, one of the big roles, deserted, and it was up to Karl Stull to jump into the part. He did very well considering the conditions. Arthur Albro is to have the role.

In Europe "Sari" was known as "Der Ziegeunerprimas," written by Julius Wilhelm and Fritz Grunbaum. The English version was done by C. C. S. Cushing and E. P. Heath.

## SHOWS IN FRISCO.

San Francisco, Dec. 31.

None of the theatres broke any records Christmas week, the usual slump coming, in fact, on the first "three days" preceding Christmas.

The Gaiety show dropped a trifle under \$8,000 last week, regarded as satisfactory, all things considered. Plans have formulated for strengthening before the end of the week.

The Gaby Deslys management claims \$32,000 last week, while the total gross for thirteen performances at the Cort was a trifle under \$25,000. The Deslys show was here eight days.

The second week of "Mutt and Jeff" at the Savoy started off very light, while there was little encouragement at the Columbia where May Irwin is playing.

"Little Women" opened at the Cort Monday and was well received by a big audience. The newspapers unanimously praised the company.

## GOING AHEAD WITH "DINGBAT."

The Leffler-Bratton Co. has opened negotiations for a European comedy success which they plan to bring out next season. The L-B Co. is not deferring its "Dingbat Family" production until next season, but propose to produce it about Jan. 19.

The lyrics and music have been completed and a number of people placed under contract. The report the show had been called off until next year had several of the company turning in their contracts.

# MOVIES THREATEN BOSTON'S THREE BIGGEST THEATRES

**Tremont, Park and Boston Reported Possibilities for  
Films Before Ending of Season. All for Lease or  
Sale. Now Playing Legitimate Attractions.  
Boston Theatre May Be First to Turn Over**

Boston, Dec. 31.

Three first class Boston theatres may swing to the movies within a few months although the theatrical heads in the city have closed up like clams since the rumors began gaining credence throughout the local Broadway.

That historic old ark, the Boston theatre, which B. F. Keith bought in April, 1909, for a cold million in order to keep out competition almost next door to his pet house and also to get the passageway rights from Tremont to Washington streets seems to be fated to fall back into his hands. Frohman and Harris have had the enormous house, which at present is using "The Whip" with success, and the lease expires Jan. 29, at which date the engagement of "The Whip" ends with nothing booked. Klaw & Erlanger are also declared to hold a heavy interest in the lease.

Paul Keith is said on good authority to be ready to put in low priced movies or two weeks' notice if the New York interests do not come under the wire at the last moment for a renewal.

The second theatre involved in the rumor is the Park, under lease to Frohman, Rich and Harris. The Park is owned by Lotta Crabtree, the retired stage favorite. She is quoted as asserting she wants to sell the old house which has been a good money-maker and that if another lease is made it will be only for a short time. In case such a lease is not issued, Miss Crabtree is understood to have already received a fair offer by a syndicate who want to put in moving pictures of a better grade than the average.

The third house is the Tremont, owned by four different interests and which Manager Schoeffel practically controls. The crisis in the affairs of this house is said to be due July 1, and much mystery enshrouds all the details of what is apt to happen.

## BICKEL AND WATSON IN FRISCO.

San Francisco, Dec. 31.

Bickel and Watson are due here tomorrow to open with the Irene Franklin show ("Girl at the Gate") at the Gaiety.

Kathryn Osterman is expected to reach here Saturday to join the new Marie Dressler show soon at the Gaiety and play a travesty role.

## PRODUCING "THE DOG."

Boston, Dec. 31.

E. E. Rice is going to produce Er. Lawshe's Play, "The Dog."

Among those engaged are Henrietta Brown, John S. Ryan, David Lythogue, Garden Burbul, Charles E. Verner.

## "THE LEPER" SHOW.

"The Leper," George Seibel's new play on eugenics, has been rehearsed

by a company headed by James McHugh. Randolph Grey, Laurelle Harrington, Leonara Ayrd and Ruby Blackburn are others in the cast. Frank Whitbeck, manager of the Pitt, Pittsburgh, and the Washington, Detroit, will take the show over the one nighters, opening Jan. 13 at Battle Creek, Mich. Johnny Black is handling the advance.

## NEW BILL AT PRINCESS.

An all-new program of sketches will go on at the Princess theatre about Feb. 2, replacing the present repertoire. The only selection so far made by the management for the next bill is said to be a comedy skit by Geo. Ade.

Willette Kershaw has been out of the cast of Princess Players for a couple of weeks. Miss Kershaw is ill. Charlotte Ives is playing some of the former Kershaw roles and Emilie Polini, the others.

## NO ADVANCE FOR HIT.

Although many of the New York legitimate theatres advanced their New Year's Eve admission prices to \$2.50 and \$3, "Seven Keys to Baldpate," at the Astor, one of the biggest hits now on the metropolitan boards, sold out for that evening long before the date arrived, at the customary box office scale.

## LONDON'S XMAS OPENINGS.

(Special Cable to VARIETY.)

London, Dec. 31.

Among the openings last week was "The Fortune Hunter" at the Queen's. Gale Hamilton in it scored a personal success, but the show does not look like a financial winner.

"The Girl Who Didn't," a revised edition of "The Laughing Husband," appears to be a success. Grace Larue in it secured much attention in the press.

At the Princess, "The Story of the Rosary" looks as though it will prove the biggest of all the popular price melodramas.

"Robina in Search of Her Husband," produced at the Vaudeville, was termed amusing.

## NEW SCALA REVUE.

(Special Cable to VARIETY.)

Paris, Dec. 31.

The new revue at the Scala, "Ca Sent la Rosse" signed H. Fursy, Numa Bles and Dominique Bonnaud, has been produced. It met with a fair reception.

Morton, Paul Ville, Fortuge, Mmes. Made Andral, Jane Loury, G. Webb, Pierette Mad, and Bianco de Bilhoa are the principal protagonists.

Business has been bad at the Scala, the receipts the last few nights of the previous show not reaching \$100.

## WANTS "NIGHTSTICK CENSOR."

Dr. Stephen S. Wise, in a special article printed in the Sunday edition of the New York Herald, recommends a policeman's club rather than a censor's pencil for some of the stage presentations of the current season. Says Dr. Wise:

"There has been too much cesspool exploitation minus high purpose and high art.

"We have had white slave plays which do nothing more than stimulate an unwholesome and morbid curiosity instead of driving home a moral lesson.

"Some plays require not the censor's pencil but the policeman's club.

"We shall have no bettering of the conditions until the men and women of the stage begin to protest against the indignity which is offered them.

"The stage suffers from the presence of half-educated men and women utterly incapable of interpreting the great things of life and letters.

"No use of chloride of lime on the stage, however generous, will cleanse the polluted minds on the other side of the footlights.

"The censorship that alone is needed will be exercised not at City Hall and by the police, but in the home, and such a censorship must be not of the drama alone, but of the whole of life."

## RECORD RECEIPTS AT \$1.50.

Atlanta, Dec. 31.

"Within the Law" entered up a record here when playing to \$6,000 in five performances at a \$1.50 scale. The show is booked for a return Jan. 15.

## HOLIDAY BUSINESS GOOD.

Chicago, Dec. 31.

Holiday business has been good in nearly all the theatres. "The Follies" (Illinois) has been doing a smashing business. Other shows have been keeping up at a good gait.

"Help Wanted" (Cort) appears to have caught the public fancy and seems destined for a long run.

## WELLS ALL FILLED IN.

Atlanta, Dec. 31.

With the opening of Norman Hackett's stock engagement at the Lyric this week, Jake Wells closed the last gap in what he intends shall be a Southern stock wheel and which he hopes will free him in a large measure from booking worries.

Besides Hackett, Wells now has or soon will have in his various houses, playing stock, the following: Emma Bunting, Memphis; Billie Long, Nashville; Grayce Scott, Richmond, and Beulah Poynter, Newport News.

## TWO CHI OPENINGS.

Chicago, Dec. 31.

The openings next week are "The Auctioneer" with David Warfield, at Power's, and "A Modern Girl" at the Olympic.

## PICTURE ACTOR MARRIES.

San Francisco, Dec. 31.

Murdock MacQuarrie, an actor with the Universal company at Los Angeles, was married in that city Dec. 15 to May Peterson.

## IMPORTANT BALTIMORE SUIT.

Baltimore, Dec. 31.

Controversy over the lease of the Auditorium here reached the courts yesterday, when the Sam S. and Lee Shubert Booking Agency, a New Jersey corporation, instituted suit for \$15,000 against the James L. Kernan Co., owners of the theatre, and also of the Maryland (vaudeville) theatre, for alleged breach of lease on the playhouse. The suit was filed through Gans & Haman.

Feb. 6, 1909, it is alleged, the Kernan Co. leased the Auditorium to the Shuberts for five years from July 1, 1909. It is provided in the lease, the declaration states, that the Shuberts should pay \$15,000 a year in semi-annual installments of \$7,500 in advance and 50 per cent. of the net profit of the theatre.

It is contended that the Shuberts complied with the terms of the lease, paying the last semi-annual rental July 1 last, but that they were evicted from the theatre Sept. 9 last by the Kernan Co.

This suit grows out of the consolidation of the booking offices of the Shuberts and Klaw & Erlanger in so far as they affect this city. After the agreement was reached late last summer by which Ford's and the New Academy here would be booked by agreement and the Auditorium closed and the rental paid by the owners of Ford's and the New Academy, Frederick C. Schanberger, president of the Kernan Co. since the death of James L. Kernan, seized the Auditorium and rented it to S. Z. Poli.

Mr. Schanberger claimed at the time that the Shuberts had violated their lease by the mere fact that they had transferred the house to other interests, against which, he claimed, a clause in the document provided, unless on mutual agreement.

On the outcome of the case will rest the future of the Poli business, which has grown to a profitable figure in the ten weeks the Poli players have been appearing there.

This suit will have a bearing on the booking agreement of the Shuberts and Klaw & Erlanger, and it is believed that on the decision here will rest a number of other similar cases in other cities where the agreement applies.

## STAYING LONGER.

Chicago, Dec. 31.

The Chicago Theatre Society, which originally planned an eight weeks' stay at the Fine Arts theatre, has had its time extended until Feb. 14, when it must give way to the Irish Players.

The Chicago company is now playing "Dolly Reforming Herself," opening Christmas Day, with special Saturday performances of "The Whispering Well," F. H. Rose's fantasy.

## CRAVEN IN "TOO MANY COOKS."

Frank Craven, who left the "Bought and Paid For" company in Boston Saturday night, is in New York awaiting the call for rehearsals for the new comedy, "Too Many Cooks," in which he has been cast for the leading comedy part.

William A. Brady plans to make the production the latter part of January.

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

## WITH THE PRESS AGENTS

Louis B. Jacobs, who is producing tabloid musical comedy at the Empress, Phoenix, Ariz., started a contest in a local paper for the best and most original tabloid musical comedy. He has succeeded in getting the town interested to the extent that schools, clubs and societies are all busy writing material for him. Cash prizes are offered.

Fred Lorraine has received an offer from W. S. Harkins to go back to the West Indies in the interests of his stock company. Lorraine recently piloted the Morton Opera Co. on its W. I. tour.

Frank Whitbeck, with headquarters at the Washington theatre, Detroit, for some weeks, is to shift to the Fitzgerald building, New York, about the middle of the month. He's attached to the William Moore Patch enterprises.

Robert Fitzsimmons may be getting a trifle old, but the advance of years has not thinned out some of his gray matter, for he turned a good press trick when he announced this week his return to the ring and intention to take on any of the "white hopes." On top of this the New York state boxing commission bars the ex-champ from ring activities hereabouts and that brought more space. Fitz is planning another fling at theatricals.

Bob Harris is doing the press work for "Oh! Oh! Delphine." Which fact is mentioned in preparation for the statement that during the stay of that company in Cincinnati last week, the local papers gave much space to the tale of the dark, handsome man who followed Mae Carmen so persistently that it became necessary for two city detectives to guard her when she had to go upon the street.

The Stage Hands' Alliance is prevented by a order of Justice Ford in the New York supreme Court from interfering with the production of "The Clever Woman," in which May Robson is to appear out of town. The union is restrained from obstructing the play until the courts have decided as to certain disputes at issue.

M. S. Seville, for many years auditor of the Cort, Shubert and Kindt Circuit's houses in Davenport, Ia., and manager of the Burles in that town, has resigned and gone to Chicago to take a position with a firm of public accountants there.

David Belasco tried out a new anti-speculator plan at the Belasco New Year's eve. The usual 500 tickets were apportioned to the local agencies, but the tickets were held at the box office. Purchasers at the agencies presented orders for their seats after 7.30 of the Wednesday evening performance and the holders ushered directly to their seats. Belasco may use the plan for all holiday performances.

F. Ray Comstock has announced that the next offering at the Princess will be a one-act play, entitled "Can Be Done," a comedy by Lawrence Rising of San Francisco. It will be shown during January.

"The Deadlock," by Margaret Trumbull, will be produced in New York during January.

Cyril Maude's contract with the Liebers has been extended to run to the end of the current season. It was originally for 15 weeks.

The Princess Theatre Co. will journey to Philadelphia during January for a special Sunday night performance of the one-act plays in its repertoire for the Plaza and Players' Club of that city. The scenery and equipment of the little house will be taken along.

A special performance of four one-act plays will be given Jan. 10 atop the Century theatre in aid of a fund for the prevention of tuberculosis.

Vera Finlay, who appeared in "Our Wives" and "The Spy," has joined the company of players at the Princess.

Forbes-Robertson will give a special professional matinee of "Hamlet" Jan. 9 at the Manhattan Opera House, in response to requests from stage folk.

The Walter Hackett comedy, "Don't Weaken," which comes to New York in a week or two, had its initial showing in William A. Brady's theatre in Wilmington, Del., Monday night.

"The Whirl of the World," which is to open at the Winter Garden next week, will be given a tryout at Hermann Bleecker Hall, Albany, Tuesday night next.

Margaret Romaine has been engaged for "The Midnight Girl," now in rehearsal. She is a sister of Hazel Dawn. "The Girl" comes to Broadway about the middle of January.

Members of the Southern "Fine Feathers" company were tendered a dinner in Vincennes, Ind., last week, by H. H. Frazee. Among those present were R. E. French, manager; Bert Hor, business manager; Mr. and Mrs. Joseph Granby, stage manager, and stage

crew consisting of J. R. Early, George Fred-burger and Eddie Gardner.

Ernest Cook, assistant manager last season of the Frank A. Robbins shows, will be re-engaged for next season.

Frank Barry, out with "The Common Law," is again on Broadway.

Sidney Larschan is doing press work for the Greenpoint theatre, Brooklyn.

The youngest H. Whitman Bennett boy selected Christmas Day to open his eyes. He is the Bennetts' third son. Another was born on Feb. 23, when that last fell. Mr. Bennett is doubling on birthday and holiday presents with every fourth-year birthday disclaims any wilful intent to dodge the obligations these occasions otherwise call for separately and annually.

John Ostrander is managing the Christie McDonald show for the present. It's understood that Mr. Gillespie (Christie's husband) has the managerial bee buzzing in his bonnet and is being groomed to handle the road tour of his wife. E. A. Batchelder is ahead of the company.

Scott Marbie is managing the A. G. Delamater show, "The Winning of Barbara Worth," with A. A. Duchemin ahead. J. A. Lacey is in advance of the "Prodigal Judge" show, while T. F. Wilson is back.

Harry DeMuth, formerly with the Kitty Gordon show, managerial force, is managing "The Traffic" in Chicago. Lee Parvlin has been engaged for advance of the "No. 2" show. Richard J. Means is back on Broadway, having been out ahead of the Anna Held show.

Commencing Jan. 1 Harry Reichenbach assumed charge of the press publicity for Jesse L. Lasky which covers his productions and moving picture enterprise.

### PRESS OPINIONS

**GIRL ON THE FILM.**  
In short, "The Girl on the Film" is a good entertainment, with pretty girls, some fun, tinkly tunes and a haunting wail, and three very pretty stage pictures.—*Herald*.

The piece had the great advantage of improving as it proceeded, and the end left no doubt that the Forty-fourth Street Theatre has at last secured a genuine hit.—*World*.

Some good pretty pictures, not a little good pantomime fooling on the part of Mr. Grossmith, and a general quality of fresh and wholesome charm make "The Girl on the Film" worth while.—*Times*.

**"IOLE."**  
Not since the Sullivan librettos were new has anything come along that will compare with this comic opera book by Mr. Chambers in point of deft and direct humor. It is humor, too, which intelligent people will hear and enjoy.—*Times*.

**"THE PHILANDERER."**  
It is one of the most brilliant and delightful plays seen here in a long time. It was excellently acted by the English company.—*Herald*.

It assures some delightful entertainment to future audiences at this attractive play-house. Then, the acting of this company is just as good as that of some others which have come here with the indorsement of the Kingsway Theatre.—*Sun*.

"The Philanderer" as it stands, and as it was not too well acted on this occasion, is a long way from being as good an entertainment as some of Mr. Shaw's other plays.—*Times*.

**"WE ARE SEVEN."**  
"We Are Seven" proved to be distinctly novel and amusing, even if in one or two places full advantage was not taken of highly humorous situations.—*Herald*.

Its charm—its very decided charm—lies in its departure from the customary viewpoint of the ordinary farce.—*Sun*.

Unfortunately, this so-called whimsical farce has been pretty nearly talked to death before the developments are of a sort to fix and hold attention.—*Times*.

The audience which saw "We are Seven" must have caught itself marveling many times during the performance that the author of last year's delightful symbolical drama of child life should have next written the inconsequential, transparent little play that was being spread in thin layers before them.—*World*.

**"LAND OF PROMISE."**  
Mr. Maughan's comedy is entertaining throughout its four acts, with less plausibility in its serious scenes.—*Sun*.

It was, all things considered, Miss Burke's night, although there was an interesting story and many cleverly written lines in Mr. Maughan's play to enjoy.—*World*.

### SHOWS CLOSING.

"The Inner Shrine" company, which has been out a short time under the direction of the A. G. Delamater Inc., closed Saturday night in Toronto.

"Fine Feathers" (western), playing the northwest and Canada, (F. A. Wade, manager,) closed Saturday in Quebec, the company returning to Broadway Monday.

Several members of the "When Love Is Young," the former Jos. M. Gaits show, are back in town.

New Orleans, Dec. 31.

"The Common Law," the A. H. Woods show, closes here Saturday.

### TWO LOOK LIKE HITS.

The two big openings of this week, "The Girl on the Film" at the 44th Street theatre, and "Iole" at the Long-acre, look like hits.

Each did excellent business the second night (Tuesday), and both are expected to have runs on Broadway.

### "HOP" ON THE ROAD.

The road will get "Hop O' My Thumb" commencing Jan. 12. The show leaves the Manhattan opera house this week and lays off before commencing the touring trip. It will remain out until about April.

The next production from the Drury Lane theatre, London, that New York, is to see will be "Sealed Orders," the meller. It goes on next fall, with the Shuberts, W. A. Brady and Comstock & Gest as producers.

### THREE MUSICAL SHOWS.

Washington, Dec. 31.

The booking offices for the large legitimate circuits are flooding this city next week with musical attractions. Three of them are billed, "Sweethearts," "Oh, I Say" and the new Henry W. Savage production of "Sari."

"Oh, I Say" will play New Haven next week, the show having been shifted out of Washington to ease up the light entertainment there next week.

### BOOKING TANGLE STRAIGHTENED

Cincinnati, Dec. 31.

By a tangle in bookings, both "The Lure" and "The Fight" were scheduled to show here for the same week, Jan. 5. With "The Lure" at the Lyric and "The Fight" at the Grand, the managers would have had two sensational "white slave" dramas opposing each other.

When the situation was disclosed, the two house managers got into communication with the booking forces in New York and the routes were revised to bring "The Lure" to the Lyric Dec. 28 and "The Fight" a week later. The Shubert office learned of the mixup first, and quickly announced the advancement of the Lyric date.

Robert Hilliard will be the attraction at the Grand, opposing "The Lure" and Evelyn Nesbit Thaw will be at the Lyric, bidding for patronage against "The Fight."

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

### HOLIDAY PARTY SPOILED.

Cincinnati, Dec. 31.

A little holiday party at the home of a Norwood actress was spoiled by an irate wife, who had her husband, Claude E. McArthur, a musical director, arrested on a serious charge. According to the Norwood police, Sarah McArthur, the wife, an actress, heard her hubby had gone to the other woman's home, after the musical comedy which McArthur directed, closed up in St. Louis several weeks ago. Mrs. McArthur came from Chicago, where she is playing, and swore out the warrant before Mayor Fridman. McArthur was arrested at the residence where he was the guest of honor. The daughter of the hostess belonged to McArthur's company. Her family is prominent.

McArthur engaged Attorney O. F. Dwyer. He succeeded in compromising the case. Mrs. McArthur agreed to drop the charge and her husband was dismissed. "Mrs. McArthur, I understand, will sue for divorce and her husband will make a money settlement," said Attorney Dwyer.

### HELPING ALMA FABER.

Pittsburgh, Dec. 31.

Alma Faber, one of the best known wardrobe mistresses in years gone by, was reported to be in straitened circumstances—last week. Ada Lewis of "The Honeymoon Express" determined to see to Miss Faber's future. Miss Lewis scored her first success under the management of Edward E. Rice and Miss Faber was wardrobe mistress of many of his productions.

Miss Lewis with the assistance of Anna Wheaton, Ray Samuels, Jane Lawrence and Juliette Dika took up a purse, purchased enough supplies to last the winter through, bought a Christmas tree and loaded it with gifts of clothing and sent it to the Faber home, near the city.

Besides this Miss Lewis and Miss Wheaton have with the aid of the members of the chorus started a chain letter system for Miss Faber.

### "DISRAELI" RETURNING.

Chicago, Dec. 31.

George Arliss, is booked to return in "Disraeli" this winter for a four week's engagement at the Blackstone.

### HOW RUMORS MULTIPLY.

Pittsburgh, Dec. 31.

"Nearly Married" met with ill fortune in Pittsburgh. First Ruth Shepley, leading woman, suffered with tonsillitis and then Gertrude Dallas, who played the co-respondent left the cast. Added to the lack of patronage on account of the holiday and a rumor that Bruce McRea, leading man, had also been taken ill, and that the show would close, the company had more than its share of worry.

The rumor, however, was denied. It is largely due to the secrecy maintained by Manager Robb of the show that it got started. After Miss Shepley took sick Mabel Acker, her understudy, arrived. There was no Christmas matinee, however. Miss Brent succeeded Miss Dallas, but the public was not informed of the change. When the newsgatherers began to question they were not told what really happened, and this led to the report about Bruce McRea.



# ALL FOR THE LADIES

About Women—Mostly

By PLAIN MARY

(Vesta Powell)



Anna Held is at the Casino with her all-Star Jubilee after a long tour of one-night stands. The show looks a typical one-nighter with the shabby scenery and costumes. Something could have been done to brighten things up for New York, but perhaps it wasn't thought worth while as the show closes this week. The 12 chorus people added to Miss Held's act didn't help so you could notice it. Anna Held is surprisingly youthful in appearance. She looks nearly as young as her daughter (Liana Carerra). Miss Held has W. A. Martin and Roland Bottomly as principals and a chorus of 24 in her miniature musical comedy, "Mlle. Baby." There is little to the act apart from Anna Held and her eyes, although the two male assistants are capable. Miss Held sings "Roll Those Eyes" and a couple of other numbers surrounded by an ordinary-looking chorus of girls in cotton tights (soiled besides) and some "pretty" chorus men. Anna wears some flashy gowns, but why go into late detail? Every one knows Anna, anyway. Francis and Florette did some ball room dancing—showing little not done before. Miss Florette is neat in a white charmeuse gown with a red girdle. Ward and Curran did portions of "The Terrible Judge" act and "The Stage Door Keeper." They were favorites at the Casino. George Beban and Co. in "The Sign of the Rose" were well received. Mr. Beban is extremely clever in this character (a poor Italian) and the illusion is perfect, even to the tears. Hirschel Hendler, pianist, does good work and became popular, although on late. His affected foreign dialect is irritating at times, though he succeeds in deceiving until announcing it is assumed. I wonder what would happen if he didn't receive enough applause to take an encore. The audience might never, never know that he is not a foreigner. Last, but by no means least, came Charles Ahearn and his Cycling Comedians. The act improves every time it is seen in New York. The new scenery and props now in it help a lot. Looks as though Charlie had given much of his time to building new wheels while on the one-nighters. I must tell the truth, he was the laughing hit of the bill. The young woman in the act is rather nice looking and clever on a wheel, but he has never been able to get a girl to look as well as I did. (Some opinion—perhaps). Charlie, why don't you buy a new costume for the girl? The present one doesn't look well. The Pekinese Troupe of Japanese acrobats opened the show.

changed, otherwise the act remains the same as of yore. Mario Molasso and Anna Kremser are featured. Their dancing is the best. They are a good-looking couple and work well together, especially in the whirlwind dance. Miss Kremser is such a slender, delicate-looking little woman it is a surprise to see her throw Mr. Molasso around the stage with such apparent ease. Miss Kremser is wearing a becoming and rather odd looking dress of gold cloth. The chorus girls make a good appearance in their first gowns, but the Grecian costumes need attention. They are several inches apart in the back. Hooks and eyes are plentiful. The Ramsdell Trio have a neat dancing act and did well in a hard position Monday afternoon. The girls have good ideas of dress and are very clean looking. One girl is wearing a soubret gown of flame-colored silk and velvet while the other is dainty in a white chiffon dancing frock. They make several changes. Tony Hunting and Corinne Francis are doing an act in "one" that is full of laughs. Mr. Hunting sells love lozenges, saying whoever eats one is sure to fall in love with some one. While he is selling his love makers, Miss Francis sings songs in a pretty little voice. She has a lavender chiffon frock and hat and looked well in them. Chris Baker made his American debut Monday afternoon, doing fairly well. He is English (although the program doesn't say so). His songs were too long and draggy for America. Blimey, old chap. don't you know these Americans crave speed? Vernon and Irene Castle were shown on the screen executing their dances. The Palace orchestra deserves mention for the time kept with the Castles. It is difficult to follow dancing on a screen. Frederick F. Daab is the conductor of the musicians.

"We Are Seven" (Maxine Elliot theatre) is a farce by Eleanor Gates. The story tells of Diantha Kerr, a rich young woman, who has studied and is very much interested in the raising of healthy families. She insists upon visiting poor women on the East Side, giving advice to those about to become mothers. Diantha lives with a maiden aunt who strongly objects to her niece mixing with the common people, and tells her it is not safe to make the visits alone. They decide on a male bodyguard for her, but Diantha insists he must be deaf and dumb as she couldn't speak freely to poor women on the subject of motherhood with a man listening. They call in a friend of the family, a lawyer, and ask him to locate a reliable mute. The lawyer's nephew is a young college cut-up. He hears of the affair and posing as deaf and dumb, gets the job. Many amusing situations arise while these two people are making their visits on the East Side. But the chap falls in love with the girl, confesses to her his deception, is for-

given and they marry. The play is very pretty in spots and, besides, is a sure cure for the "blues." Diantha is supposed to have such a strong feeling of motherhood she has seven imaginary children, each one named and its future planned. That will appeal to most women who see the play. Bessie Barriscale is sweet and gentle as Diantha and plays so well you forget it is make-believe. The role of Peter Avery (the mute) is well taken care of by William Raymond. Effie Ellsler and Jane Peyton capably handle the other two important feminine roles. Miss Barriscale looked her best in a simple pink charmeuse gown in the second act.

Sam Howe's "Love Makers" was at the Columbia last week. One or two principals and some of the musical numbers have been changed, but the show remains the same as when seen last summer (even to the wardrobe). Florence Bennett is still leading lady and is exceedingly attractive. Miss Bennett plays a French girl and is supposed to speak with an accent, but unless carefully studying the program you would never guess what she was trying to put over. Miss Bennett looks well in her last costume, a black satin gown trimmed with black and silver beaded net. Vera Desmond has the second role (American soubret). Although programmed as a soubret, she doesn't dress for it, wearing long gowns throughout the show. Miss Desmond leads a couple of numbers in rather a weak voice, but the chorus girls help her out, for they are a hard-working, lively lot of girls (especially the "ponies"). Miss Desmond wears two becoming gowns. One is Nile green charmeuse and cream lace, and another is a pannier of pink taffeta over a skirt of soft satin. Stiff Anderson is striking in a Spanish costume of yellow satin, over which is draped a cerise shawl. The chorus girls' costumes are for the most part shabby and unbecoming. Harry Prescott, juvenile, has not improved much since last seen. Perhaps it is because he devotes too much attention to girls in the audience and not enough to his work.

Bessie Wynn (Colonial) as usual is showing some pretty clothes. Her first dress is rather odd, white chiffon with many ruffles. At the first glance, it doesn't make an impression, but after Miss Wynn has finished the first verse and chorus of her song, you have forgotten about the dress and find yourself wondering if Miss Wynn hasn't worn hats more becoming than this little black velvet affair. (I think she has.) But it's the style, and we must be stylish, no matter how we look. The second gown is more becoming, of green and gold. Her last is the prettiest of all. The skirt is white chiffon gracefully draped over a lace underskirt and the corsage. A short wired overskirt is a glittering mass of crystal. Touches of old rose velvet are on the corsage, and the overskirt is edged with rose buds. An old fashioned taffeta gown is also worn. The Gardiner Trio, formerly of Churchill's cabaret, are in vaudeville. The act is the same that they did in

the restaurant, but it doesn't look as well now. There are so many ball room dancing acts these days that to attract any attention one must show something new. The girls dress neatly but it doesn't look the proper thing to see baby curls hanging down the back while wearing low cut evening clothes. If the idea is to appear youthful, why not wear clothes to correspond with the curls? Mlle. Talma (Le Roy, Talma and Bosco) is a clever little woman with a very attractive manner. When not helping her partners with an illusion she is making coins disappear or dancing around the stage. Mlle. Talma is full of "Wim and Wigor." The only thing that isn't nice about her is the dress, not at all befitting, and wide spangled skirts are quite out of date, don't you know.

Mrs. Gene Hughes and Co. (Hammerstein's) present an enjoyable sketch entitled "Youth" by Edgar Allen Woolf. Mrs. Hughes plays a grandmother who is trying to keep young. In the sketch are a daughter and granddaughter looking older than she. Mrs. Hughes shows them how to dress and act youthful. When the piece opens the daughter and granddaughter have on old fashioned awful looking dresses and their hair dragged tightly back, but when the grandmother is through, they are transformed, which only helps to prove that old saying "Clothes make a difference." Mrs. Hughes wears two pretty gowns, one gold and green, and the other light blue, both becoming to the wearer. Adele C. Potter is the granddaughter and Addie S. Alva, the daughter. Eva Shirley, on the same bill, is pretty in a simple gown of peach satin, over which is a tunic of green chiffon. George Barry and Maude Wolford are singing some new parodies and telling a few new jokes, but wind up with a sort of kind applause song about the "grand old timer," or something on that order. Miss Wolford is neat in a black velvet gown. O'Brien, Havel and Co. have a very funny act about a Monday morning rehearsal in the green room of a vaudeville theatre. To those familiar with back stage, it is a scream. Mr. Havel is head usher, stage manager, scrubman and several other things. Arthur Havel is call boy and Miss Valeska, a soubret. Bert Errol is wearing a new gown this week, a wonderful creation of deep pink silk, with skunk fur, and draped with crystal and black headed net.

## CABARETTERS IN STOCK.

Business at the Garden theatre was not encouraging the opening night although the management looked for a pickup after New Year's. The company includes Godfrey Kenny, Fred Baldwin, George Young, Edward Carter, W. Catterlin, Jennie Davenport, Charlotte Quincey, Alice Gilmore, Bianca Robinson, John Madison.

Next week, "Her False Step." Cabaret singers are working between acts this week.

The program cards the house staff as follows: F. A. Hamilton, manager; A. M. Druckman, business manager; Warren Catterlin, stage director.

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

"The Darling of Pagan" is one of the best features at the Palace this week. Some of the principals have been

# FILM FLASHES

Billy Quirk won a pool tourney at the Frank Tichenor Screen Club blowout. Teft Johnson, his final saw-off, had a lame wrist.

President Rock of the Vitaphone, has renewed the Alaska seal labels of his "Dennie." If the weather is cold enough he'll reveal his new gladness at the Vi's opening of the Criterion.

Phil Mindill, of the Mutual, continues to load up and fire off telling publicity maxims.

George Stevenson, of the U's publicity staff, received a handsome present from the U executives for his able handling of the U's noise works while Joe Brandt was abroad.

Riley Hatch hopes soon to appear in his second film.

John Bunny got \$40 per week when he started with the Vi. He wouldn't get up early a single morning for that bagatelle these days.

The International Film Co. is expected soon to make a fresh announcement of its plans.

Five prominent New York theatres are now showing feature films, and three more are dated up to follow suit soon.

Ladies of El Paso, Texas, have written to Mayor Kline protesting against the presentation of their pictures on screens in New York. The ladies are those shown in the crib disarray of the Samuel London "Inside of the White Slave Traffic" films as habitués of the New Orleans red-light district. The ladies resent being connected with New Orleans even socially.

Maym Kelso, four years in filmdom, says musical comedy folk make better flimsers than "legits." They "get" things faster, and always work quick and "front," says Maym. The "legit" she says take 45 feet of film for a situation that a musical comedy mummer will compress into six.

Hattie Delaro, now with the Mutual, was the first vaudeville to present a film act. This was 14 years ago at the Proctor 23d St. house when "Bill" Lykens was a comparatively young man.

The Wedepict Motion Picture Co., which has the Boy Scout movement movie exhibit, has everything set for a New York showing.

Alberta Gallatin is in the movies. Ann Sutherland says she is waiting for someone to ask her to belong, also Fred Lennox.

The Famous Players Co. announces following John Barrymore in "An American Citizen." Cyril Scott will be shown in a film version of Louis Joseph Vance's "The Day of Days." The latter will be released Jan. 20.

With the conviction that sensational films are a detriment to the welfare of trade, D. W. Griffiths is handling with the utmost care and delicacy the film version of Paul Armstrong's "The Escape." Several exposures of such scenes as threaten to be at all questionable are taken and the one selected which gets over the ground with the least possibility of giving offense.

The Universal studios in Hollywood, Cal., are working at capacity. There are in progress two four-reelers, a two-reeler and a three-reeler.

Fenimore Cooper's "The Spy" is being filmed by the Universal with Otis Turner directing.

Hazel Burkham has been engaged by the Universal to play ingenue roles under the Rex brand.

In "The Return of the Twin's Double" occurs a section in which the film has been exposed five times.

Maurice Rasmussen, Frisco beauty and actress, and a member of the Vitaphone Co. in Southern California, has been selected by Dustin Farnum for a leading role in the Vitaphone's early six-reel production of "The Squaw Man."

## "SLAVE" PICTURE APPEAL

"The Inside of the White Slave traffic" disappeared from the New York theatres showing it by Monday, when the Bijou discarded the film, upon the application for an injunction being withdrawn that day.

Examination was waived by those arrested in connection with the exhibition at the Park theatre, and they are, awaiting trial before the Court of Special Sessions. The police court hearing would have come before Magistrate Murphy, who rather severely censured the picture from the bench.

An appeal may be taken from Justice

Gavegan's opinion in the Supreme Court, in which he denied the application for a permanent injunction against the police, restraining them from interfering with the exhibition. Justice Ford had granted the temporary restraining order which permitted the Park and Bijou to remain open a few days after the police had ordered them closed.

Provided John B. Stanchfield, retained on behalf of the "White Slave" film people, decides to appeal, a stay will be asked pending the argument in the higher court, with the hope the stay will allow the showing of the film in New York until final decision is given.

This week "The Inside of the White Slave Traffic" is being shown at Trenton, Philadelphia, Allentown, Pa., and Schenectady, N. Y., without interference by the authorities.

Monday morning the Bijou dispensed with the legal-tangled picture in haste, having secured over Sunday a foreign made feature film in four reels called "The Exposure of the White Slave Traffic." The picture did business from the outset and had a crowd waiting to gain entrance by 1 o'clock. Last week after the Park had closed and the Bijou was allowed until Monday to show the original "Slave" film, the management doubled the prices of admission without diminishing the attendance.

The publicity attending "The Inside

of the White Slave Traffic" appeared for a time to smother "Traffic in Souls" which is reported to have been doing little business at the Republic on West 42d street. It opened there last week, with admission 25 cents.

The Republic film picked up somewhat in business this week with the holiday crowd around. Tuesday the Universal had a half page advertisement in one of the dailies. It was an open letter addressed to Vincent Astor about "Traffic in Souls."

Contrary to the impression about and the announcement made, the Shuberts, through J. L. Rhinock, are said to have only taken one-sixth of the "Souls" film. Leo Mayer, the book-maker, also has a sixth interest in it, according to report.

## JOE WRITES IN.

Joseph Rosenzweig, of 903 Prospect avenue, the Bronx, N. Y., writes VARIETY asking the publication of a complaint against current practices of scenario departments of returning submissions with a curt printed stereotyped card of rejection, "uninforming, rude and discouraging." Mr. Rosenzweig intelligently and adversely criticizes the general mass of film plots and stories with "arms of coincidence that stretch across the ocean in an instant," and other vagaries. The missive is too lengthy for publication in VARIETY.

## NESBITT PLAYERS CLOSING.

Wilkesbarre, Pa., Dec. 31.

The Nesbitt Players are scheduled to close here Jan. 9, the business not warranting any further continuation.

## RELEASED NEXT WEEK (Jan. 5 to Jan. 12, 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.....K
Kalem.....K	Ramo.....R	Bison.....B101	Relliance.....Rel
Lubin.....L	Solax.....Sol	Chrysalis.....C	Maleatic.....Mal
Edictio.....Ed	Eclectic.....E	Nestor.....N	Thnhouse.....Th
Selig.....S	P.R.A.....P.R.	Powers.....P	K-Bee.....K.B.
Edison.....E	Lewis Pennants.....L.P.	Reclair.....Eclr	Bronche.....Br
Essanay.....S-A	Gt. Northern.....G.N.	Rex.....R	Domino.....Dom
Kleine.....Ki	Dragon.....D	Frontier.....Frnt	Mutual.....M
Melita.....Mel	Itala.....It	Victor.....Vic	
	G.N.X.X.....G.N.X.X.	Blanche Features.....Bl	

NOTE—The subject is in one reel unless otherwise noted.

## JAN. 5—MONDAY

MUTUAL—The Power of Light, 2-reel dr. A; Love and Dynamite, com.; Key; Rel, title not announced.

GENERAL F—The Janitor's Revenge, com. and The Mystery of Milk, com., split reel. B; A Shot in the Night, 2-reel dr., K; The Story the Gate Told, dr., L. Pathe Weekly No. 1 for 1914 (west) and No. 2 (east); Unto the Third and Fourth Generations, 2-reel dr., B; Francine, dr., V; The Girl in the Middy, com., E.

UNIVERSAL—The Magic Skin, 2-reel dr., Vic; Sam Slam "Em Slammed, com., Imp; Them Ol' Letters, dr., P.

## JAN. 6—TUESDAY

MUTUAL—Apollo, title not announced; Mal and Thanhouse releases, title not announced. GENERAL F—On the Great Steel Beam, dr., E; Hearts and Flowers, dr., S-A; The Smuggler's Son, 2-reel dr., Cines; Whom God Hath Joined, dr., Pthe; The Living Wake, dr., S; Jerry's Uncle's Namesake, 2-reel com., V; The Squire's Mistake, dr., L.

UNIVERSAL—The Lie, 2-reel dr., Gold Seal; Shadowed, com., and Fighting is no Business, com., G.

## JAN. 7—WEDNESDAY

MUTUAL—A Military Judas, 3-reels, Br; Mutual Weekly No. 54; Rel, title not announced.

GENERAL F—African Sea Birds, educational, and The Sherlock Holmes Girl, com., split reel, E; Her Husband's Friend, 2-reel dr., K; A Dish of Romance, com., S-A; Dashing Dick's Dishwater, com., and Snow Effects in Australia, scenic, split reel, Pthe; Diana's Dress Reform, com., V; By Unseen Hands, dr., S.

UNIVERSAL—The Dead Line, dr., N; Mike and Jake Line Close to Nature, com., Joker; The Case of Cherry Purcell, 3-reel dr., Eclr; Universal Animated Weekly No. 96.

## JAN. 8—THURSDAY

MUTUAL—American, title not announced. Harp of Tara, 2-reel dr., Dom; Keystone, title not announced.

GENERAL F—His Father's House, dr., B; The Hills of Peace, dr., S-A; Between Two Fires, 2-reel dr., L; Ward of Society, 2-reel dr., Pthe; Pietro, the Pianist, com., S; Their Interest in Common, com., dr., and Montana State Fair, topical, split reel, V; Pthe Weekly No. 3 (east) and No. 2 (west).

UNIVERSAL—The Watch Dog of the Decn, 2-reel dr., I; An Arrowhead Romance, dr., S; Slim's Strategy, com., Frnt.

## JAN. 9—FRIDAY

MUTUAL—Narcotic Spectre, 2-reel dr., K.B.; Princess and Thanhouse releases, title not announced.

GENERAL F—The Witness to the Will, 2-reel dr., E; The Hour and the Man, 2-reel dr., S-A; The Little Girl, 2-reel dr., S; Making Cut Gals, industrial, split reel, K; On the Breast of the Tide, dr., S; Runny's Mistake, com., V; The Engineers' Revenge, dr., L.

UNIVERSAL—When Ursus Threw the Bull, 2-reel com., N; Whoso Diggett a Pitt, dr., P; Admission Two Pins, com., dr., Vic.

## JAN. 10—SATURDAY

MUTUAL—The Son of Thomas Gray, dr., A; Keystone and Mal releases, title not announced.

GENERAL F—A Lonely Road, dr., E; Snakeville's New Doctor, com., S-A; When the Doctor Called, com., and Married Men, com., split reel, L; The Little Daughter, 2-reel dr., Pthe; Officer Johnson, 2-reel dr., V; Tell-Tale Stains, dr., K; The Bartered Crown, dr., B.

UNIVERSAL—Some Nightmare, com., and St. Claude and Surroundings, Jura, France, scenic, split reel, Joker; Cross Roads, dr., Frnt; The Eleventh Hour, 2-reel dr., B101.

## A & A WHITE SLAVER

Theodore Kremer must have written written this one, but E. A. Brown, who lectures after it, is the best thing in the show. Although a man behind me at the Bijou Tuesday night said the star bit was a still picture of "The Rock of Ages," with a choir accompaniment. Mr. Brown explains and exhorts in a sort of film slave dialogue. Ascher and Adler, who voice he cuts each word of his address into its separate and distinct articulations with a wonderful, mellifluous hiatus between. The caption "A & A Inc." tops the newest soul trafficker to hit Broadway. Ascher and Adler, well known East Side and Bronx exhibitors, own it, and with the whole movie crowd of the Ghetto and Harlem must be laughing at Broadway. Though now called "The European Version of the White Slave Traffic," three years ago the same multiple went the rounds of the city's exhibitors who were willing to pay so much per day for its rental. Broadway hadn't been lit up to its present vogue of red lights then, and the East Side movie patrons looked at the picture, and not knowing how the white slave thing is done in London, merely guessed it was all right. But A & A tacked a score or more still pictures of vice folk and sections to their feature, discovered the priceless Brown, and set the film in the best of the regions in other states where censorship is negotiable, and have been tucking away rube money ever since. Ascher (popular Sydney) didn't know white slave films were coining money on Broadway until a friend told him of the first raid on the Samuel London "Inside of the White Slave Traffic" pictures at the Park theatre. But Syd got up steam right away and next morning's flier from Dallas, Texas, was bringing him back to New York. A & A film, also, outfit, back north. And when the cops later kicked the London film at the Bijou, Syd shot the A & A films in.

It's Edith, poor girl, who barely escapes ruin in this anti-virtue drama. She's first deceived, then incarcerated in her "buyer's" palace, pawed over by her "owner," and slammed somethin' awful when she avants her captor. Jack Lester, in the end, saves her. Jack wears a twin-pointed French chin beard and silk braids down his evening dress. The story is propelled by the ferocious rivalry of two buyers to possess Edith, once she is snared. A "reel" of the "organization" initially picks Edith up at a railway station. When Edith, after a boat ride, is taken to a terminal, a handsomely liveried equipage bears her away. Provincial, the girl thought she was heading for a poor aunt. But the white slavers, through misleading notes, signed by John Somebody, "Bart," reconcile her to temporarily agree to be happy in a marble columned palace. But Jack Lester, who met her on the boat ride and got acquainted through rescuing her veil from a fugitive wind, saves her by instigating a last stand to have a fight with the slavers over roofs, with a bunch of English bobbies acting as a match for the traffickers. In some respects the A & A films appear to have been the general model for the Universal "Traffic in Souls" feature. The climax with a raid by the cops over roofs is identical in its general scheme, though staged with vastly more effectiveness by the "copy" film. But after all, once out of the theatre, it is Mr. E. A. Brown's hard to get hold of delivery that one remembers with most pleasure. Morally, the A & A film is in the class of its structured neighbors. Girls seeing it who note that marble palaces and liveried servants are by no means the worst of evils, might find the picture a temptation instead of a warning.

CORE.

## "MUTUAL GIRL" DATE CHANGED.

The first release of "Our Mutual Girl" will be made Jan. 19 instead of Jan. 5, as was first announced. Jack Noble is director of this Mutual feature, although General Director D. W. Griffiths is much interested in its development.

Among the stage celebrities who have posed before the camera in the series are Billie Burke, Jane Cowl, De Wolf Hopper, Alexandra Carlisle, Marguerite Clark, Laurette Taylor, Christie McDonald and Fannie Ward.

## CAMDEN MOVIE OPENED.

Camden, N. J., Dec. 31.

With a seating capacity of 1,000 the Plaza, new and handsome movie house opened here last week. Phenomenal business has been recorded so far and nearby houses are feeling the effects. The place is owned and managed by the Campbell Amusement Co.

## GIVING UP STOCK.

Jersey City, Dec. 31.

Stock at the Academy is closing Saturday night. The house takes on pop vaudeville for the remainder of the winter.

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

# SCENARIO BUCCANEERS AVAUNT! OR THE AUTHORS 'LL GIT YER

**Regular Literary Lights Are Together to Protect Themselves and Product, London, Beach, Reynolds and Hughes are Members.**

Scenario buccaneers, avault! or the newly formed Author's Assurance Association will get you. Jack London, Rex Beach, Steve Reynolds, Rupert Hughes and a half hundred regular "littery" lions are in the new combine. They want the salaried employees of film companies to stop re-erecting copyrighted authors' material, from magazines, manhandling it, giving it new names and twists, and dodging pay to the original writers or publishers.

The authors claim the practice began about eight years ago, and has been an economic factor of the scenario departments of most of the big film producers ever since. The association doesn't include the Mutual in its complaint. It thinks the Mutual is pointing the right way to other film concerns in signing up a regular staff of well known writers, and in buying outright the copyrights from publishers and writers to stories already published for translation to films.

The writers' league speaks with moderated favor of the Vitagraph company, for its purchase recently of more than a hundred back copyrights of magazine stories for film use, but wishes the Vi would sign up a big bunch of authors direct.

It offers no record of purchase of any considerable copyrighted material by the Universal, but specifies in behalf of the Mutual that besides signing up a list of authors for future work, that that company last week through Frank Woods, scenario editor, purchased outright, paying liberally for same, the complete fiction output of the Smart Set, Everybody's, Adventure, Pearson's and Lippincott's for the past several years.

The amalgamated authors propose to keep a close eye on all future releases of all companies via films and advance stories and titles, and wherever their rights are infringed to proceed legally for the operation of the copyright law defining fine and imprisonment as punishment for purloiners.

Fiction writers' contracts with magazine publishers before 1910 gave the publishers sole ownership of the material, to be disposed of after publication in any manner the publishers might elect. This form of contract forbids suits by authors of work published before 1910. Since 1910 a new form of contract gives the magazine fiction authors all stage, film and other rights to their stories and confines magazine publishers strictly to the privilege of publishing the fiction.

## MAYM KELSO, FILM DIRECTOR.

The Mutual is out with the claim of the first woman film director in Maym Kelso, slated by David Griffith for

promotion from film acting ranks to directing for the Mutual.

Miss Kelso will be given an assignment on her own account within several weeks. At first it is the Griffith plan to confine his feminine aid's direction to solely feminine subjects. Miss Kelso has been three years a filmer.

## MILJO JOYCE DISCOVERED.

Kialtoites of Broadway, New York, and Randolph street, Chicago, interested in the whereabouts of Milo Joyce, thespian, who discovered George W. Lederer, will find him on the "preferred" lists of the Mutual Film Co.'s mummies.

## ARTHUR SAWYER LEAVES KIN.

Fifteen East 26th street, New York, is the present address of Arthur H. Sawyer, for the past several years business manager of the Kinemacolor Company.

After carefully matured plans for the establishment of a general film business on his own account, Mr. Sawyer left Kin Jan. 1, following several days' notice of his intention to branch out individually.

The Kin board of directors, failing in overtures to have Sawyer reconsider his resignation, elected William H. Hickey (vice-president of the company) general manager of all the Kin interests in this country and abroad, with Albert E. Lowe, his associate.

A. P. Bernard, president of Kin, promises a bulletin of Kin's expansion plans within the week.

## "DAMAGED GOODS" FEATURE.

A "Damaged Goods" film will be placed on exhibition at Hammerstein's for a run of four weeks. The picture reel is said to have belonged to ex-Comptroller Metz, and was placed for Hammerstein's, according to report, by Walter J. Kingsley.

After the Hammerstein showing the film goes to the Bijou, under control of Walter and Jerome Rosenberg.

## MOVIE MANAGER WEDS.

Spokane, Dec. 31.

Otto R. Henkel, Pacific coast manager for George Kleine, and Harriet McDonald, of Chicago, were married here Christmas day. Mayor Hindley performed the ceremony. The couple will make their home in Seattle.

## VITAGRAPH THEATRE.

When the Rock-Blackton-Smith near-Brighton faction takes possession of the Criterion theatre in pursuit of the plan to have a house in the thick of New York's show alley for the display of Vi. outputs, the Criterion moniker will give way to the caption topping this paragraph.

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

## BIO. RUNAWAYS CONTINUE.

The exodus of big and small film players from the Biograph Co.'s studio in the Bronx to the Union Square film shop of the Mutual Company, following the lead of David W. Griffith, is assuming the proportions of an evacuation.

Owen Moore, who left the Biograph for the Griffith forces last Wednesday, was the last reported of a list of runaways that already includes Blanche Sweet, Lilian Gish, Robert Harron, Mae Marsh, James Kirkwood (director), Henry Walthall, Spottswood Aitken, Christy Cabanne, D. Crisp, Thos. H. Weissman, Earl Fox, Edward Morrissy (director), Edward Dillon (director), Antonio Moreno, and the Bio's Indian standbys, Eagle Eye and Dark Cloud, as well as the Bio's champion rope twirlers, Robt. and Fred Burns.

Among film debuts of the week at the Mutual was that of Charles Abbe.

## POLI BREAKS LINE.

Springfield, Dec. 31.

On the opening bill of Poli's New Palace here, there was shown a Keystone feature film, a brand allied with the Mutual coterie.

This is the first time Poli has broken into his straight General Film Co. service.

## G. F. TRADE ORGAN.

Chicago, Dec. 31.

The long rumored project of the General Film Co. falling in line with a trade organ after the manner of rival syndicates is assuming concrete form.

Chester Beecroft, general press agent for the G. F., has been in Chicago since Xmas rounding up the western companies. The plan proposes a 60-page weekly, with the costs divided among the companies of the combination.

## TRAIN MOVIES.

Daytona, Fla., Dec. 31.

Conrad Stubenbord has sold out his moving picture house here and returned to Coney Island. Before leaving Mr. Stubenbord said he had proposals before the Pennsylvania and N. Y. C. R. R. companies for the installation on trains of feature films.

## SOOTHING THE DEMENTED.

Cincinnati, Dec. 31.

Moving pictures are to be used as a part of the cure at the Longview Insane Asylum. There have been several murders of inmates by their fellows, recently. It is thought the movies will tend to quiet the demented inmates.

## INNER VESUVIUS FILMED.

Professor Mercali, of Naples, reports the filming of the crater of Vesuvius 1,200 feet below the surface, by Fred'k Purlingham, an American newspaper man.

## GHETTO VIGILANTES.

25 lower East Side juveniles have been assigned to spy on Ghetto movie houses for violations of the ordinance against admitting unaccompanied minors. The Mother's East Side Protective Association is prosecuting the espial.

## RUMORS ARE GROUNDLESS.

The chatterboxes of Film street, whirling like Dutch windmills since the recent postponement of the start of the Klaw & Erlanger and Biograph combined service to Jan. 15, next, following previous delays, got fresh impetus for sensational speculation last week in the pointed elimination from the General Film's multiple family slate of the Biograph Company.

The persistent policy of secrecy maintained by the big affiliation, abetted by a publicity carelessness of the G. F. as informing as the Sphinx helped fan the windmills to a state where eruptive changes in the film game, over night, were freely prophesied.

The G. F.'s combination was "busting" up, the Pathe and Vitagraph companies, confirming old rumors, would follow the Bio out of the G. F. fold, K. & E. and the Bio were halted in their plans by inability to put across the things they had set out to do, the time had arrived when all the big circulating syndicates like the Mutual, the G. F. and the Universal would have to give way to single-handed fights by the individual units of their clusters for survival of the fittest in a market that was at last on the very edge of being really wide open.

These and other vapors blew thick along the screen alleys, and were each and severally credited and discredited by film mummies—the least informed of all film elements in their employers' plans—manufacturers, directors and hangers on.

The omission of the Bio from the G. F. feature slate merely meant the Bio is storing up its multiple output for the big push off. The company with K. & E. has been piling up features in its vaults since the combination went into effect last summer. The coalition has already about 35 big features, costing from \$10,000 or more each to produce, and that the original plan of supplying about 1,000 theatres with a feature multiple and complementary reels for programs, working on a 16-wheel process is to be carried out.

## CAUGHT WITH THE GOODS.

William A. Howell, best known in the Harlem neighborhood through his stock connections there, and who of late has been working for a photoplay company, was arrested Christmas Eve on a charge of shoplifting in one of the 125th street department stores.

Howell was sent to jail unable to furnish \$500 bail. When arrested he had about \$13 worth of articles on his person and was unable to give a satisfactory explanation why they were there. A woman store detective caused the arrest.

## A JESTER'S SOLILOQUY.

By DARE MACBOYLE.

"Each to his task!" 'Twas wisely said.  
A fool by trade am I.  
To paint a smile upon each face,  
A twinkle in each eye  
Is the goal for which I aim  
That and nothing more.  
I boast not of an inner self.  
Nor prate of vaguely lost  
But there live some that do.  
And I, if they count nith worth while,  
Am well repaid, if they, to me,  
Are debtors for a smile.  
I don my cap and bells and dare  
To look them in the eye.  
A conscience clear in all I have.  
A fool by trade am I.

# IF YOU DON'T ADVERTISE

# VARIETY

# DON'T ADVERTISE AT ALL

## BILLS NEXT WEEK (January 5)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Conside Circuit. 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-Nirdlinger—Prudential Consolidated Agency (New York)—"J-L-E." Jones, Linick & Schaeffer (Chicago)—"B." Bert Levy (San Francisco)—"WV." Western States Vaudeville Association (San Francisco)—"Web." Webster Vaudeville Circuit (Chicago)—"Coz." E. J. Cox (Chicago)—"Ibc." Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"a." J. H. Alos (Montreal).

**New York.**  
5TH AVE (ubo)  
Liane Carerra  
Belle Baker  
"Borch Party"  
Marie & Billy Hart  
Mme Mary's Show  
Ball & West  
Lee Barth  
Conway & Leland  
Clifford & Douglas  
Great Ringling  
Mr & Mrs Marie  
HAMMERSTEIN'S  
(ubo)  
(running order)  
Ralph Troupe  
Tango Duo  
Herman Timberg  
Cabaret Trio  
Rice & Cohen  
Haviland & Thornton  
Harry Breen  
Florence Tempest  
"Wanda"  
Melville & Higgins  
Beaumont & Arnold  
Trovato  
Jack Gardner  
Cooper & Robinson  
Willy Zimmermann  
Charlie Case  
Madden & Fitzpatrick  
Seldom's Venus  
Revolving Collins  
COLONIAL (ubo)  
Neil Kenyon  
Howard & McCane  
"Clowland"  
Harris Boland & H  
Vinton & Buster  
Fisher & Green  
Claude Golden  
4 Harveys  
Mori Bros  
Elsie Janis 3  
PALACE (ubo)  
Mile Roshanara  
Louis Mann  
Jack Norworth  
Will Rogers  
Duffy & Lorena  
Freeman & Dunham  
Doris Wilson Co  
(Others to fill)  
ALHAMBRA (ubo)  
"Woman Proposes"  
Ross & Fenton  
John & Mae Burke  
The Burtons  
Madge Perry  
Milt Collins  
Hanlon & Clifton  
Billy & Edith Adams  
Flick Taylor  
Bradna & Derrick  
Aerial Shaw  
BRONX (ubo)  
Stone & Kallaz  
Fred V. Lowers Co  
"Wrong From Start"  
Raymond & Caverly  
Winch & Poor  
Edwin George  
Ben Beyer Co  
Moore & Young  
The Randall  
Jordau Girls  
Lal Mon Kim  
Bailey & Fisher  
UNION SQ. (ubo)  
Mrs Gene Hughes Co  
Geo W Day Co  
Hussey & Lee  
Lawrence Seaton  
Tom Waters  
(Others to fill)  
PROCTOR'S 23D  
Zelda Marshall Co  
The Boudins  
George Mack  
"Michie's Makers"  
Brice & Brazee  
2 Killies  
Bert Lennon  
3 Newman  
"Stage Door Johns"  
Hines & Birmingham  
Duke Darling  
Marcel & Gattelle  
Edgar & Earl  
Florence Mascotte  
PROCTOR'S 58TH  
Harold Yates  
3 Newman  
Jas R Corrigan Co  
Hines & Remington  
Morello Bros  
Edgardo & Earl  
2d half  
The Boudins  
Howard & Mason  
Billy Dines  
"House Jack Built"  
Bill Brozes  
Francis Nordstrom  
PROCTOR'S 125TH  
Yerriels & Pesse  
Howard & Mason  
Duke Stirling  
The Knolls  
2d half  
Florence Mascotte  
Burton's Dogs  
Marcus & Gartelle  
Wm P Walsh Co  
Musical Hylands  
Arthur Morris  
2d half  
Zelda Marshall Co  
George Mack  
Forrester & Lloyd  
Jeanette Childs  
Musical Cates  
Rogers & O'Donnell  
Jimmy Green  
Edna Luby Co  
Mile Sabaya  
Saulpaugh & Gardner  
Clafin & Harford  
AMERICAN (loew)  
Copeand & Payton  
Harry English Co  
Hilda Glyder  
DeAlma Perry & H  
Clare Vincent Co  
Loew Armstrong  
DeLesso  
(Two to fill)  
2d half  
Boothblack 4  
Chan Burkhardt Co  
Williams & Segal  
J K Emmett Co  
B Kelly Forrest  
Epe & Paul  
(Three to fill)  
THREE AVE (loew)  
Holmes & Holliston  
Oxford 3  
(Three to fill)  
2d half  
Moore & Moore  
Jannene Gladators  
Senator Murphy  
Sampson & Douglas  
(Two to fill)  
GRAND (loew)  
Gracey  
Caron & Herbert  
Aveling & Lloyd  
Chas Burkhardt Co  
Sam Ash  
Bill & Bob  
(One to fill)  
2d half  
Robin  
Leonard & Whitney  
Henry Frey  
Rosaire & Prevost  
(Two to fill)  
"NATIONAL (loew)  
Margo's Mannikins  
"Gray of Dawn"  
Senator Murphy  
Busse's Dogs  
(Three to fill)  
2d half  
Copeand & Payton  
Fiorette  
Carlos Caesar  
(Four to fill)  
ORPHEUM (loew)  
Boothblack 4  
George Mack  
"Michie's Makers"  
R Kelly Forrest  
Epe & Paul  
(Two to fill)  
2d half  
Margo's Mannikins  
Glady Vance  
Cavaliers  
Ray Snow  
Manetti & Sidello  
(Two to fill)  
LINCOLN (loew)  
Kathleen Kay  
"The Criminal"  
Harry Jolson  
2 Georges  
(Two to fill)  
2d half  
Fay & Minn  
Archer  
Clare Vincent Co  
Geo Armstrong  
Lusse's Dogs  
(One to fill)  
GREGGLEY (loew)  
Moore & Moore  
Williams & Segal  
Bennett & Kooper  
La Bille Titcomb  
Ray Snow  
(Three to fill)  
2d half  
Fred Morton  
Caron & Herbert  
Hilda Glyder  
"Gray of Dawn"  
Musciery & Hackett  
Kendall's Girl  
(Two to fill)  
BOULEVARD (loew)  
Robin  
Frank & Mrs Sid Reynolds  
Mori Elliott  
Frank Morrell  
Manetti & Sidello  
(One to fill)  
2d half  
2 Korns  
Gray & Graham  
Harry English Co  
Harry Cutler  
Eldora Co  
(One to fill)  
DELANCEY ST  
Harry Cutler  
Carlos Caesar  
Herbert Frank Co  
Corriess & Hackett  
Rosaire & Prevost  
(Three to fill)  
2d half  
Sam Ash  
Von Dell  
Pisano & Bingham  
LaBelle Titcomb  
Kenny & Hollis  
Daring Darts  
(Two to fill)  
Brooklyn.  
ORPHEUM (ubo)  
Dainty Marie  
Sam Mann Co  
Bert Errol  
Ray Cox  
Stevens & Marshall  
Adelaide & Hughes  
Harry & Wolford  
Montgomery & Healy  
Dio  
The McBanns  
Hickey Bros  
Karl Green  
Lee Joneys  
BUSHWICK (ubo)  
Belle Blanche  
Kirkmanth Sisters  
Jos Jefferson Co  
Avon Comedy 4  
Henry Frey  
Rosaire & Prevost  
(Two to fill)  
"NATIONAL (loew)  
Margo's Mannikins  
"Gray of Dawn"  
Senator Murphy  
Busse's Dogs  
(Three to fill)  
2d half  
Copeand & Payton  
Fiorette  
Carlos Caesar  
(Four to fill)  
ORPHEUM (loew)  
Boothblack 4  
George Mack  
"Michie's Makers"  
R Kelly Forrest  
Epe & Paul  
(Two to fill)  
2d half  
Margo's Mannikins  
Glady Vance  
Cavaliers  
Ray Snow  
Manetti & Sidello  
(Two to fill)  
LINCOLN (loew)  
Kathleen Kay  
"The Criminal"  
Harry Jolson  
Von Dell  
Pisano & Bingham  
Herbert & Dennis  
Rosenhoff 3  
2d half  
Annie Morris  
Moore & Elliott  
Jim Reynolds  
(Three to fill)  
LIBERTY (loew)  
Grace Webb  
Smith & Boyle  
Jarvis & Harrison  
Sidney Shields Co  
The Kemps  
(Two to fill)  
ST JAMES (loew)  
Paul Florins  
Smith & Boyle  
Jarvis & Harrison  
Sidney Shields Co  
The Kemps  
White's Models  
2d half  
Moscorop Sisters  
Edwards Bros  
Foster & Foster  
Inez McCauley Co  
Hayes & Aldrich  
Harry Tauda  
2d half  
Paul Florins  
Smith & Boyle  
Jarvis & Harrison  
Sidney Shields Co  
The Kemps  
White's Models  
2d half  
Moscorop Sisters  
Edwards Bros  
Foster & Foster  
Hayes & Aldrich  
Inez McCauley Co  
Bessie's Cockatoos  
Buffalo  
SHEA'S (ubo)  
"Trainee Nurses"  
Frank Sheridan Co  
Ed F Reynard  
Van & Schenck  
Versatile 3  
Hanlon D & Hanlon  
(Others to fill)  
LYRIC (loew)  
Ben Cook  
Marietta Craig Co  
Edith Raymond Co  
Tchow's Cats  
Mint & Wernits  
(Two to fill)  
ACADEMY (loew)  
Harry Victor  
Schel D'Arville & D  
Lohse & Sterling  
Willard Hutchinson Co  
Warren & Faust  
Brown & Williams  
(Two to fill)  
Batte.  
EMRESS (sc)  
Gibellar's Dogs  
Rich & Lenore  
Chas Lawlor & Girls  
O'Brien & Buckley  
Adas Troupe  
Calgary, Can.  
EMPIRE (m)  
Royal's Horses  
Hal Davis Co  
Brighton 4  
Murray K Hill  
La Nole Troupe  
Chicago  
PALACE (ubo)  
Valeksa Suratt Co  
Hoey & Lee  
Collins & Hart  
Josephine Dundee  
Lorraine & Burke  
Carl McCullough  
(Others to fill)  
MAJESTIC (ubo)  
Olga Petrova  
Saret  
Valerie Bergere Co  
Nick's Girls  
Shirley Rivers Co  
Burkhart & Whitecar  
Rosina  
(Others to fill)  
EMRESS (sc)  
Halsted St  
(Open Sun Mat)  
Fred St Onge  
Ed & Jack Smith  
Leon DeWalle  
Gwynn & Gossett  
Bessie Browning  
"I've Got It"  
COLONIAL (ils)  
Mueller Bros  
Graham Moffett Pl  
Tyler St Clair 3  
Jas J Duffy  
Tasmanian Van Die-  
man  
6 Cecilian Maids  
(Two to fill)  
2d half  
LeClair & Sampson  
Mueller Bros  
The Labakans  
Graham Moffett Pl  
Mephistos Cabaret  
(Three to fill)

Bert Leslie Co  
Jennings & Dorman  
Sebastian Merrill Co

Houston.  
KEITH'S (ubo)

Mercedes  
Robt T Haines Co

Jack Wilson 3

"Purple Lady"

Empire Comedy 4

Lily Long

Samaroff & Sonia

(Two to fill)

ORPHEUM (loew)

Bessie's Cockatoos

Whalen & LeRose

Moscorop Sisters

Edwards Bros

Foster & Foster

Inez McCauley Co

Hayes & Aldrich

Harry Tauda

2d half

Paul Florins

Smith & Boyle

Jarvis & Harrison

Sidney Shields Co

The Kemps

(Two to fill)

ST JAMES (loew)

Paul Florins

Smith & Boyle

Jarvis & Harrison

Sidney Shields Co

The Kemps

White's Models

2d half

Moscorop Sisters

Edwards Bros

Foster & Foster

Hayes & Aldrich

Inez McCauley Co

Bessie's Cockatoos

Leander & Mack

Chas Howe Co

Temple 4

Bean & Hamilton

Great Svengali

Cincinnati.

KEITH'S (ubo)

Laddie Cliff

Edmund Hayes Co

Reisner & Gores

Apdale's Animals

Hale & Patterson

Sutton McIntyre & S

(Others to fill)

EMPRESS (sc)

(Open Sun Mat)

Will Morris

Thornton & Corlew

Dick Bernard

"Quaint Q's"

Mayor Shank

Orville Stamm

Cleveland.

KEITH'S (ubo)

Sam Bernard Co

Kirk & Fogarty

Merch Hayes & M

Norton & Nicholson

Meredith Sisters

Stan Stanley 3

Alexander Bros

(One to fill)

MILES (tbc)

Corr Thomas 3

West & VanSiclen

Wiley & Ten Eyck

Chesler's Dogs

Billy Chase

Banda Roma

Columbus.

KEITH'S (ubo)

Redford & Winchester

Kramer & Morton

Clara Inge

Howard & Ratcliff

McConnell & Simpson

The Hassams

(Others to fill)

Dallas.

MAJESTIC (inter)

(Open Sun Mat)

Caron & Farnom

Manning Mo & Arm-

strong

Murray & St Clair

Byal & Early

Pinkie Capers

"Kid Kabaret"

Davenport.

AMERICAN (wva)

Sager Migley

Eddie Howard Co

Maximo

Ministrel 4

(Others to fill)

2d half

"Hen Peck"

Hamilton, Can.

TEMPLE (ubo)

Lillian Shaw

Wm Lytell Co

Vandover & Louis

Martini & Fabrin

Clark & Verdi

Leitelt & Jeannette

(Others to fill)

LYRIC (loew)

Fred Warner

Woods Comedy 4

Richards & Montrose

Rome & Lee

Cody

McVICKERS (jls)

Carlos & Fielding

"Girls & Jockey"

Tetsuwarl Japs

McRae & LaPorte

Teed & LaZelle

Tom Brantford

Connors & Edna

Toona Indians

Frita Houston

(One to fill)

WILLARD (jls)

The Nagtys

Temple 4

4 Marx Bros

"Green's Reception"

Harris Bros

2d half

4 Marx Bros

Inez McCauley Co

Carl Dammon Tr

Harris Bros

3 Cavaliers

CROWN (jls)

Look Bros

Chas A Howe Co

LeClair & Sampson

Herbert & Wilim

(One to fill)

2d half

Tyler St Clair 3

Loos Bros

Norine Coffey

Eva Westcott Co

Jas J Duffy

(One to fill)

2d half

WILSON (jls)

Mephistos Cabaret

Norine Coffey

Great Svengali

Carl Dammon Tr

Fitzsimmons & Camer-

on

2d half

Leander & Mack

Chas Howe Co

Temple 4

Bean & Hamilton

Great Svengali

Cincinnati.

KEITH'S (ubo)

Laddie Cliff

Edmund Hayes Co

Reisner & Gores

Apdale's Animals

Hale & Patterson

Sutton McIntyre & S

(Others to fill)

EMPRESS (sc)

(Open Sun Mat)

Will Morris

Thornton & Corlew

Dick Bernard

"Quaint Q's"

Mayor Shank

Orville Stamm

Cleveland.

KEITH'S (ubo)

Sam Bernard Co

Kirk & Fogarty

Merch Hayes & M

Norton & Nicholson

Meredith Sisters

Stan Stanley 3

Alexander Bros

(One to fill)

MILES (tbc)

Corr Thomas 3

West & VanSiclen

Wiley & Ten Eyck

Chesler's Dogs

Billy Chase

Banda Roma

Columbus.

KEITH'S (ubo)



Milton Lord Roberts  
Porter & Sullivan  
Oblin's Hawaiians  
Los Angeles.  
ORPHEUM (sc)  
McFarland & Mims—  
Taylor Granville Co  
Gould & Ashlyn  
Lyons & Yocco  
Marshall Montgomery  
Marshall & Francis  
Kennedy & Rooney  
Jack Hazzard  
EMPRESS (sc)  
(Open Sun Mat)  
Livingston 3  
Brooks & Harris  
Bruce Duffett Co  
Mayo & Allman  
"Happiness"  
PANTAGES (m)  
Howe Northlake Co  
Pickard's Seals  
Blanche Gordon  
Leslie & Berns  
White Duo  
Louisville.  
KEITH'S (ubo)  
Herbert Germaine 3  
Hal & Francis  
Joe & Lew Cooper  
Williams & Wolfus  
(Others to fill)  
Memphis.  
ORPHEUM  
Theo Roberts Co  
Winslow & Stryker  
Kenny No & Platt  
Laura Buckley  
Crouch & Welch  
Bell Family  
(Others to fill)  
Milwaukee.  
MAJESTIC (orph)  
Frital Scheff  
Milton Pollock Co  
Hos & Harveys  
Rosa & Marcello  
Daniels & Conrad  
Brice & Gonne  
Jimmy Lucas  
The Joe Jara  
EMPRESS (sc)  
(Open Sun Mat)  
Staine's Circus  
Mack & Atkinson  
"Ev'body's Doing It"  
Edith Clifford  
Kara  
CRYSTAL (tbc)  
The Townsends  
R H Dodge Co  
Victorine & Zolar  
4 Banta Bros  
Fair Co-eds  
ORPHEUM (tbc)  
"Colonial Minstrels"  
Minneapolis.  
ORPHEUM  
Henry Woodruff Co  
The Langdons  
McLallen & Carson  
Jas Thornton  
Milton & Del Long Sis  
McMahon Diamond & C  
(One to fill)  
UNIQUE (sc)  
(Open Sun Mat)  
Dennis Bros  
Ward & Clark  
The Dancers  
"Stick Up Man"  
Murray Bennett  
Ressow Midgett  
MILBES (tbc)  
Ramona Ortiz  
Bob Harmon Co  
Ward Baker  
Devlin & Ellwood  
Farleadeau & Brown  
3 Bannans  
Montreal.  
ORPHEUM  
"Beauty Skin Deep"  
Imhoff Conn & Cor  
Schooler & Dickinson  
Prelle's Dogs  
Britt Wood  
Navila & Erwood  
Cleo Gascoigne  
McRae & Clegg  
FRANCAIS (loew)  
Ruth Belmar  
Whitler's Boy  
Canaris & Cleo  
Marvillo  
Al Lawrence  
Altken W Roland Co  
Mt. Vernon, N. Y.  
PROCTOR'S  
Gertrude McGinn Co  
Great Harrah Co  
Emma Carus Co  
3 Boys  
John W Ransome  
Harrison West 3  
2d half  
"Dis Attorney's Wife"  
Al Anderson  
Betts & Betts  
Mr & Mrs Voelker  
Eva Prout  
Lozano Troupe  
Newark, N. J.  
PROCTOR'S  
Cressey & Dayne  
Dave Walters Co  
Hunting & Francis  
Ward & Weber  
Pope & Uno  
De Lasso Troupe  
Canfield & Ashley  
(Others to fill)  
LYRIC (pr)  
Pitching Co  
Edith Ward  
Nelson & Millage  
"Stage Door John"  
Curry & Kelly  
Kelly & Frin  
Ferguson Gilpin Co  
2d half  
Harrison West 3  
"Mischievous"  
Garson 8  
Knapp & Knapp  
Mundine Phillips  
Margaret Mason Co  
Welton & Marshall  
Newburgh, N. Y.  
COHEN O H (loew)  
Green McHen & Deane  
Archer & Bedford  
Kenny & Hollis  
(Two to fill)  
2d half  
"Thro' the Skylight"  
Herbert & Dennis  
Roy & Arthur  
(Two to fill)  
New Haven, Conn.  
POLI'S (ubo)  
"House Warming"  
Leona Stephens  
Cantwell & Walker  
Isam  
Armstrong & Manley  
Le Roy & Harvey  
Asah Troupe  
(Others to fill)  
New Orleans.  
ORPHEUM  
Blanche Walsh Co  
The Vanlas  
Gordon Bros  
Henry & Francis  
William Thompson Co  
Helen Ruggles  
Lila Montfort  
New Rochelle, N. Y.  
LOEW  
4 Solis Bros  
(Two to fill)  
2d half  
Frank Morris  
(Two to fill)  
Norfolk, Va.  
COLONIAL (ubo)  
John & Emma Ray  
Emil Hoch Co.  
Watson & Santos  
Nina Payne  
Boganny Troupe  
(Others to fill)  
Oakland.  
ORPHEUM  
Van & Beaumont Sis  
Sophie Bernard  
Correll & Gillette  
Muller & Stanley  
Nonette  
(Others to fill)  
PANTAGES (m)  
(Open Sun Mat)  
Power's Elephants  
Otto Bros  
Link & Robinson  
Benson & Belle  
Dunintrescu Troupe  
Omaha.  
ORPHEUM  
Charlotte Barry Co  
Swor & Mack  
"Dance Reveries"  
Frosini  
Pearson & Goldie  
(Others to fill)  
Ottawa.  
DOMINION (ubo)  
Linton & Lawrence  
The Hennings  
Helen De Nulre  
Kitamura Japs  
(Others to fill)  
Paterson, N. J.  
EMPRESS (loew)  
Oodone  
Wilson & Washington  
Wellington-Tr  
Grace Leonard Co  
"The Pardon"  
"Wa 22"  
Irwin & Hersog  
3 Martinettes  
P'eth Ambroy, N. J.  
PROCTOR'S  
Foy & Clark  
Davenport Renard Co  
Jack & Mabel Price  
Power Bros  
Jack Bornholdt  
2d half  
Conroy Le Maire Pl  
Curry Reilly  
Picking Co  
Stewart & Hall  
Nat Aldine  
Philadelphia  
KEITH'S (ubo)  
Bert Williams  
Harry Tighe Co  
Marie Le Co  
Hines & Fox  
Vanderbilt & Moore  
De Leon & Davis  
Barthold's Birds  
(Others to fill)  
Pittsburgh.  
GRAND (ubo)  
Robt. Baker  
Chris Daley  
Ethel Mae Barker  
Bankoff & Girle  
Wentworth Vesta & T  
J White Hussars  
(Others to fill)  
Plainfield, N. J.  
PROCTOR'S  
Conroy Le Maire Pl  
Mr & Mrs Allison  
Anna & Billy Stewart  
O'Brien & Brooks  
Nat Aldine  
2d half  
Girls in Blue  
Superior Comedy  
Nelson & Miller  
Hattie Timbers  
Odessa  
Portchester, N. Y.  
PROCTOR'S  
Hope Gage Co  
Perry Ricardo  
Lozano Troupe  
George Mack  
2d half  
3 Boys  
Mr. Mrs Robbins  
Oberita & Girls  
Bryant & Richman  
Nelson & Welsh  
Portland, Ore.  
ORPHEUM  
Frank Keenan Co  
Fred Lindsay  
Von Tilser & Nord  
Margaret Isle Co  
Edna Showalter  
Sharp & Turk  
Asah  
EMPRESS (sc)  
Herman & Shirley  
Jas McDonald  
Whyte Pelsler & W  
Orville Reader  
3 Yocars  
Divling Nymphs  
PANTAGES (m)  
8 Berlin Madcaps  
Alpha 6  
Rena Arnold  
La France & McNabb  
Aerial Lafayette  
Providence, R. I.  
KEITH'S (ubo).  
The Ussesma  
Diamond & Brennan  
Lida McMillin Co  
Homer Miles Co  
Girl from Milwaukee  
Howard & Lawrence  
Helen Hessler  
Harry B Lester  
Rafayetta's Dogs  
Rochester, N. Y.  
TEMPLE (ubo)  
Thos P Jackson Co  
"Red Heads"  
Joe Cook  
2 Tom Boys  
(Others to fill)  
FAMILY (loew)  
Ed Zatus  
Raymonde  
5 Violin Beauties  
Anderson & Goules  
(Two to fill)  
Sacramento  
EMPRESS (sc)  
(Open Sun Mat)  
Willisch  
Lund & Salls  
D'Arcy & Williams  
"Night in Bath"  
Lew Wells  
Katie Sandwine Co  
St. Paul  
Saginaw, Mich.  
JEFFERS (sc)  
Becker & Adams  
Joe Bannister Co  
Tom Kerr  
Walker's Girls  
(Open Sun Mat)  
2d half  
"Bright Eyes"  
Salem, Mass.  
EMPRESS (loew)  
Housely & Nichols  
Simpson & Deane  
O C Falls  
2d half  
Belle Dixon  
Arlon Four  
McCauley & Conwell  
Salt Lake  
EMPRESS (sc)  
(Open Wed Mat)  
Adeline Lowe Co  
Leo Beers  
Houghton Morris & H  
Edna Aug  
"Louis Xmas"  
Dancing Mars  
San Antonio.  
MAJESTIC (inter)  
(Open Sun Mat)  
Lockhart & Ledy  
Melnotte Twins  
"When Women Rule"  
Parisian 3  
Lloyd & Whitehouse  
Rooney & Bent  
Five Martells  
San Diego.  
EMPRESS (sc)  
(Open Sun Mat)  
Martini & Maximilian  
Ballo Bros  
3 Emersons  
Louise Mayo  
Sam Harris  
"Bower of Melody"  
SAVOY (m)  
"Redemption"  
Fighting Normans  
Romero Family  
Vincent & Raymond  
Kathryn Milley  
La Tell Bros  
San Francisco.  
ORPHEUM  
Catherine Counties Co  
Horace Goldin  
Curtis & Stanley  
Mr & Mrs Fred Allen  
Boudlin Bros  
Schriner & Richards  
Tryon's Dogs  
(One to fill)  
EMPRESS (sc)  
Morand & S  
Arthur Geary  
Prince Floro  
Mary Dorr  
"Night in Station"  
Wilson & Smith  
PANTAGES (m)  
(Open Sun Mat)  
Both Brown Revue  
Musical Spillers  
Weston & Young  
Cole Russell & J  
The La Belles  
St. Louis.  
COLUMBIA (ubo)  
"Little Parisienne"  
Elsa Ruogger  
4 Syphidians  
Fleming & Edwards  
McDevitt Kelly & L  
Lane & O'Donnell  
Charlotte Ravenscroft  
SHENANDOAH  
(craw)  
POLI'S Venus  
West & Van Sicken  
Patsy Doyle  
ARCO (craw)  
Billy Bader  
Richards & Richards  
Moscow Duo  
Bill Baruch  
Atlas Players  
MONTGOMERY  
(craw)  
Bill Baruch  
3 Stewarts  
Dorothy Earle  
Clark's Minstrel  
BREMEN (craw)  
Chester De Krib Co  
Smith & Harvey  
Dorothy Earle  
Fred Wayne Co  
Palaika Duo  
Mae & Mrs Fisher  
Dave Ferguson  
Archie Goodall  
Tacoma  
EMPRESS (sc)  
Price & Price  
3 Musketeers  
Mr & Mrs Fisher  
Dave Ferguson  
Archie Goodall  
Terre Haute, Ind.  
VARIETIES (ubo)  
Paul Kleist  
Wm Kinch  
"Girl Aboard"  
Barnes & Robinson  
Young & April  
2d half  
Fields & Brown  
Cervo  
"Passenger Wreck"  
O'Rourke & Atkinson  
Elsie Gilbert Girls  
Toledo  
KEITH'S (ubo)  
Orford Elephants  
Geo B Reno Co  
Bronson & Baldwin  
Merrill & Otto  
Allan Shaw  
Mme Tina  
Dolan & Lenharr  
Toronto  
SHEA'S (ubo)  
"Scene from Opera"  
Violinsky  
Rex Circus  
Hess Sisters  
Chris Richards  
Clayton White Co  
Burley & Burley  
Weiss Troupe  
YOUNG ST (loew)  
Ryan Bros  
Catta Bros  
Estelle Rose  
Martha Washington 6  
The Cleveland  
"Mine Liechen"  
Jones & Brown  
Hurling's Seals  
Troy, N. Y.  
PROCTOR'S  
Helen Richards  
"Dis Attorney's Wife"  
Musical Cates  
Will Kennedy  
"Rah Rah Boys"  
2d half  
Vedder Co  
Vera Sabini Co  
Peggy Hudson  
Mr & Mrs Clark  
College Student Girls  
Utica, N. Y.  
SHUBERT'S (ubo)  
Belle Story  
Jungman Family  
Kluting's Animals  
(Others to fill)  
Spokane.  
ORPHEUM  
(Open Sun Mat)  
Leonard & Russell  
Willia Holt Wakefield  
Dr Carl Herman  
2 Ubers  
McCormick & Irwin  
Coleman's Novelty  
Nelson & Nelson  
EMPRESS (sc)  
(Open Sun Mat)  
Laddella Comiques  
Nestor & Delberg  
John R Gordon Co  
American Comedy 4  
"Day at Circus"  
PANTAGES (m)  
Hip & Napoleon  
Leroy & Lytton  
Rice & Franklin  
The Syphonos  
3 Jahns  
Springfield, Mass.  
POLI'S (ubo)  
Chadwick 3  
Wm Oakland Co  
Mr & Mrs J Barry  
Kennedy & Kramer  
Wood & Wyde  
3 Alex  
(Others to fill)  
Syracuse, N. Y.  
GRAND (ubo)  
Fatima  
Julius Tannen  
Harvey De Vora 3  
3 Keatons  
Alber's Bears  
(Others to fill)  
Tacona  
EMPRESS (sc)  
Price & Price  
3 Musketeers  
Mr & Mrs Fisher  
Dave Ferguson  
Archie Goodall  
Terre Haute, Ind.  
VARIETIES (ubo)  
Paul Kleist  
Wm Kinch  
"Girl Aboard"  
Barnes & Robinson  
Young & April  
2d half  
Fields & Brown  
Cervo  
"Passenger Wreck"  
O'Rourke & Atkinson  
Elsie Gilbert Girls  
Toledo  
KEITH'S (ubo)  
Orford Elephants  
Geo B Reno Co  
Bronson & Baldwin  
Merrill & Otto  
Allan Shaw  
Mme Tina  
Dolan & Lenharr  
Toronto  
SHEA'S (ubo)  
"Scene from Opera"  
Violinsky  
Rex Circus  
Hess Sisters  
Chris Richards  
Clayton White Co  
Burley & Burley  
Weiss Troupe  
YOUNG ST (loew)  
Ryan Bros  
Catta Bros  
Estelle Rose  
Martha Washington 6  
The Cleveland  
"Mine Liechen"  
Jones & Brown  
Hurling's Seals  
Troy, N. Y.  
PROCTOR'S  
Helen Richards  
"Dis Attorney's Wife"  
Musical Cates  
Will Kennedy  
"Rah Rah Boys"  
2d half  
Vedder Co  
Vera Sabini Co  
Peggy Hudson  
Mr & Mrs Clark  
College Student Girls  
Utica, N. Y.  
SHUBERT'S (ubo)  
Belle Story  
Prevost & Brown  
5 Melody Boys  
The Rosalras  
Ryan & Lee  
Walter James  
(Others to fill)  
Vanover, B. C.  
ORPHEUM (sc)  
Luigi Dell Oro  
Bulke & Harrison  
Wah Lynch Co  
Leonard & Louis  
Big Jim  
PANTAGES (m)  
Riding Castilians  
Walter Terry & Girls  
Newboy 6  
Allegro  
Lyons & Cullum  
Victoria, B. C.  
EMPRESS (sc)  
Williams & Warner  
Frostick Hume & T  
Maurice Freeman Co  
Chas Drew Co  
Washington.  
KEITH'S (ubo)  
Victor Moore Co  
Ira Brooks Hunt Co  
Helen Lewis  
Kathleen Clifford  
Sam Barton  
Libonati  
Ramsdell 3  
(One to fill)  
COSMOS  
Emmett Welch Co  
"Fun in Turk Bath"  
Rose Royal  
(Others to fill)  
CABINO  
George Nagel  
Bail & Clancy Twins  
Mae Dale  
(Others to fill)  
Wilmington, Del.  
GARRICK (ubo)  
"Persian Garden"  
Mae Martha Co  
Ines  
(Others to fill)  
Winnipeg, Can.  
EMPRESS (sc)  
Spisels & Mack  
Glady's Wilbur  
Rouse Tiffany Co  
McMahon & Chappelle  
Bouding Gordon  
Worcester, Mass.  
POLI'S (ubo)  
Chas & Fannie Van  
Ada Latham Co  
Nat Lelpalg  
Gordon & Murphy  
The Marabes  
(Others to fill)  
Paria.  
OLYMPIA  
Revue  
Dorville  
Line Clery  
Henda Osborne  
Jessie Moore  
Lyle Peset  
Ballet  
Yetta Rianza  
Gustav Kicauz  
Alida Dalyala  
Hermann  
ALHAMBRA  
(Jan 1-15)  
Vasco  
Rubart  
Olin Berac  
Leich & Keith  
Joe Jackson  
Singer's Midgets  
T Elder Hearn  
Hanlon & Hanlon  
Hayes Merritt  
Norman French  
Linga Singh  
EMPRESS  
(Estelle Palace)  
Roman Nolas  
Ivan Tschernoff  
Chas Baron  
Tabarin Trio  
La Criolla  
Flying Hartwells  
The Ardaths  
Hombert & Renardo  
Marisa  
Moxow  
"POTASH AND PEHLMUTTER"—Cohan  
(21st week).  
"PRUNELLA"—Booth (10th week).  
"REPETOIRE OF SKETCHES"—Princess  
(13th week).  
"SEVEN KEYS TO BALDPATE"—Astor (15th  
week).  
"THINGS THAT COUNT"—Playhouse (4th  
week). (Moved from Elliott).  
"THE LITTLE CAFE"—New Amsterdam (8th  
week).  
"THE MADCAP DUCHESS"—Globe (7th  
week).  
"THE MISLEADING LADY"—Fulton (6th  
week).  
"THE SECRET"—Belasco (3d week).  
"A THOUSAND YEARS AGO"—Shubert (1st  
week).  
"THE STRANGE WOMAN"—Gaiety (8th  
week).  
"TRAFFIC IN SOULS"—(Film)—Republic (3d  
week).  
"TO-DAY"—48th Street (18th week).  
"WITHIN THE LAW"—Shilings (6th week).  
"YOUNG WIDOW"—Mabel & Edith Talla-  
ferro—Criterion (1st week).  
CHICAGO.  
"HELP WANTED"—Cort (3d week).  
"SEPTEMBER MORN"—La Salle (3d week).  
"A MODERN GIRL"—Olympic (1st week).  
"THE AUCTIONEER"—Keweenaw (1st week).  
"THE ROAD TO HAPPINESS"—Princess.  
"FANNY'S FIRST PLAY"—Blackstone (3d  
week).  
"THE TRAFFIC"—Howard's (7th week).  
"FOLLIES"—Hillside (6th week).  
"REPETOIRE"—Pine Arts (4th week).  
"WINTER CIRCUS"—Globe (4th week).  
"THE BEAUTY SHOP"—Cohan's (15th week).  
"WHEN DREAMS COME TRUE"—American  
(3d week).  
KILLED WIFE AND BABY.  
Cincinnati, Dec. 31.  
Fancying he saw "little devils" in  
the eyes of his wife and year old baby,  
Robert M. Maloney, aged 26, a magic-  
ian, known on the small time as "Wil-  
lard the Wizard," shot and killed both  
at the Hotel Walton early Monday  
morning. Maloney, a raving maniac,  
is under arrest. Coroner Foertmeyer  
believes Maloney is demented, proba-  
bly as the result of too much whisky  
and cigarettes.  
The murderer says he is the son of  
"Willard the Wizard," also a magician,  
who has retired to his farm near San  
Antonio. Maloney came to Cincinnati  
to get an engagement, but was unsuc-  
cessful and began to drink heavily. He  
admits shooting his wife four times and  
the baby once. Maloney said ghosts  
and devils he showed in stage illusions  
constantly haunted him. He was chased  
as far as the Suspension Bridge and  
was only caught after a battle.  
The wife whose maiden name was  
Othello Harriman, assisted Maloney  
by giving spiritualistic demonstrations.  
Her father, Francis Harriman, of Cush-  
ing, Okla., is expected to claim the  
bodies. The last place the couple ex-  
hibited was at Hancock, Md. That  
was nearly a month ago. Maloney  
gave his residence as Goldsboro, N. C.  
KEITH REPORTED VERY ILL.  
The Herald printed Wednesday the  
statement that B. F. Keith was reported  
ill at his winter home in Miami, Fla.  
The same paper said it had a dispatch  
from Miami to the effect that Mr.  
Keith was in good health and about to  
go on a fishing cruise aboard his yacht.  
A story saying A. Paul Keith, E. F.  
Albee and Maurice Goodman left New  
York for Florida Tuesday cast some  
doubt upon the reports of Mr. Keith's  
illness. Messrs. Albee and Goodman  
left New York last Saturday for Cin-  
cinnati and were expected to be away  
ten days. They may have been called  
south from the west. No one in author-  
ity around the United Booking Offices  
appeared to be in possession of any in-  
formation regarding Mr. Keith's health.  
He was married about a month ago to  
Miss Chase of Washington.

SHOWS NEXT WEEK.

NEW YORK.

"ADELE"—Harris (20th week).  
"AT BAY"—39th Street (13th week).  
WILLIAM COLLIER (The Little Water on the  
Side)—Hudson (first week).  
"ELIZA COMES TO STAY"—Garrick (first  
week).  
"GEN. JOHN REGAN"—Liberty (8th week).  
GRAND OPERA—Century (10th week).  
44TH STREET MUSIC HALL—"Girl on the  
Film" (2d week).  
HARRY LAUDER—Casino (first week).  
FORBES-ROBERTSON—Manhattan (1st week.  
after 10 weeks at Shubert).  
"FIGHT JINKS"—Lyric (4th week).  
HIPPODROME—America (18th week).  
"IOLE"—Longacre (2d week).  
"KITTY MCKAY"—Comedy (1st week).  
"LAND OF PROMISE"—Lycum (15th  
week) (3d week).  
CYRIL MAUDE (Repertoire) Wallack's (9th  
week).  
"NEW HENRIETTA"—Knickerbocker (3d  
week).  
"INGRID DE LENORA"—Maude Adams Em-  
pire (1st week).  
"PEG O' MY HEART"—Cort (55th week).

## NEW ACTS NEXT WEEK

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

Neil Kenyon, Colonial.  
 'Clownland,' Colonial.  
 Harry Lauder, Casino.  
 Lona Garrick, Casino.  
 Irene Berceseny, Casino.  
 Erno Rapee, Casino.  
 Ethel Bourne, Casino.  
 Madge Perry, Alhambra.  
 "Woman Proposes," Alhambra.  
 Billy & Edith Adams, Alhambra.  
 Jack Taylor, Alhambra.  
 "Wrong from the Start," Bronx.  
 "The Porch Party," Fifth Ave.  
 Mme. Mary's Greatest Show, Fifth Ave.  
 Mr. and Mrs. Pasquale Mario, Fifth Ave.

Vina Bailey and Fred Fischer.  
 Songs and Talk.  
 17 Mins.; Two.  
 Union Square.

Vina Bailey is described as "the prima donna comedienne." A list of Fred Fischer's songs is printed to identify him. The pair offer an amusing arrangement of talk and songs, with Mr. Fischer seated at the piano and engaging in repartee from time to time with Miss Bailey. Fischer does most of his talking with a tangled German accent, although he does not assume a character. Their songs appear to have been especially written for the present act. For a wonder there is no "song plugging," with the exception of Miss Bailey's announcement that "Mandelay" is Mr. Fischer's "latest success." The song writer has an effective comic recitation, "My Friend Levy," to occupy time while his partner makes a trifling change. A suffragette song with incidental talk won attention and the couple closed with an exchange of talk set to music. *Rush*

Hoir and Boggs.  
 Talk and Songs.  
 14 Mins.; Two (Lunch Room Drop).  
 Bronx O. H. (Dec. 28).

"Fly talk" in a lunch room between a slangy waitress and a pert young actor with only a nickel in his jeans. Much of the patter is new, bright and crisp. Y. M. kids about the food displayed on the counter and S. W. kids right back. Y. M. finally gives an eating exhibition without interruption of patter which carried the team along at the Bronx O. H. showing. Hoir and Boggs can't sing, although they have two numbers to vary the talk. It is a capital act for the pop houses. The dialog is bound to cause genuine laughter. *Mark.*

Nelson and Lamar.  
 Dancers.  
 15 Mins.; Full Stage.  
 Bronx O. H. (Dec. 28).

Nelson and Lamar are of the usual man-woman combinations doing the tango and turkey trot. This team dance well, but need more class to give them any kind of vaudeville distinction. Still they can play pop houses and that should suffice. Look as though they had had cabaret floor practice. *Mark.*

Arthur LaVine and Co. (8).  
 "Girl Act."  
 29 Mins.; Full Stage.  
 Grand O. H. (Dec. 28).

The offering has a fairly good idea, but its working out is crude. Continued playing may knit the sketch together, which seems to be the first requisite. At the showing Sunday it was an extremely loose arrangement. There were disastrous stage waits and it was evident the dialog had never before been tried out. The "trial showing" was unsatisfactory, as is not uncommonly the case. The act is made up of six girls and three comedians. It opens with promise, with one of the comedians leading a "number" called "Back to Bridgeport." The number is an entirely satisfactory introduction. Then comes a distracting wait, to be followed by the entrance of a German comedian with inconsequential talk which halts things and fails to hold up interest. The German takes up at least five minutes of time without giving anything in return, except preliminary talk to introduce an "aeroplane number." This develops in time, taking its only value from the six snappy girls. Two comedians are presently (after an inexcusable stage wait) introduced as the occupants of an aeroplane (Fields and Wolly did something like this once) in a duolog, the matter of which has to do with the places they are supposed to be passing over. The talk has little value. An incident to this division of the act is a rather novel number, delivered by a girl who comes into view in a "parachute" which swings into sight. The aeroplanists then come to the ground and introduce a small comedy bit involving a stalled taxicab. For the finish the taxi explodes with a breakaway arrangement, letting loose a suckling pig which rushes to a nursing bottle in the hands of one of the comedians. This makes the "laughing finish." What the turn needs above all is a general speeding up. The transition from number to talk and back to number is bad. The main appeal of the turn Sunday, in an unfinished state, was the enthusiasm and appearance of its half dozen girls. The comedy failed to score. *Rush.*

Woods Duo.  
 Singing and Dancing.  
 14 Mins.; One.  
 Grand O. H. (Dec. 28).

Combination of straight man and girl, the latter a plump, round-faced "kid," who sustains that role both as to appearance and deportment. She is the strength of the offering—a rather light arrangement of trifling talk, with several neat numbers. They open with give and take of conversation, from which the man goes into a topical song. More talk and the girl does another song. Together for quick exchange of patter, during which a good idea is suggested, but not developed. This is the girl's offer to show how her grown sister entertains her beaux. The subject promises much of comic development, but they let it go almost as soon as they start. They finish with a bit of a dance, disclosing the fact that the "kid" is a graceful stepper. The Sunday afternoon audience liked the pair. Pop audiences generally will do likewise. *Mush.*

Ross and Tinsman.  
 Comedy Acrobats.  
 14 Mins.; Full Stage (Woods).  
 Grand O. H. (Dec. 28).

Two men featuring the "swaying table pyramid" after Bert Melrose and others. The pair use the "singing bird" bit that has been accredited to Melrose. They also employ for comedy purposes a bit that brings to mind the Keatons. This is the exchange of broom-and-fist blows between the comedians timed to the strains of "The Anvil Chorus." Ross and Tinsman have besides a splendid series of novel acrobatic falls, catches and bits of ground tumbling that appear to be of their own devising. The pair work up this most effectively and encroach on the specialties made familiar by others only at intervals. This is especially apparent at the finish when the light tumbler works the slow fall from the four-high tables. Even this is done in an effective manner. *Rush.*

Deland and Carr and Co.  
 "The Fire Escape" (Comedy).  
 13 Mins.; Full Stage (Interior).  
 American.

Scene is a hotel bedroom, with fire escape visible through the window. It is disclosed in conversation between fresh bellboy and man occupant of the room that egress in case of fire is through the room for everybody on that floor. Man sends his clothes out to be pressed, and cavorts about the stage, a pretty figure in B. V. D.'s. Of course there's a fire, and Miss Carr appears, attired in a pink silk nightie. Picture! This is made the basis of much tearing around and loud talk. It appears that the girl and man are engaged but have just had a lover's quarrel. Their predicament brings about a reconciliation, when the man wraps himself up in the rubber sheet from the shower bath. The American audience laughed until it was weak. The sketch should be a comedy "knockout" on the pop circuits. It is the piece played on the big time by Harry Woodruff or some other well known legitimate actor. *Rush.*

Irving Livingston and Co.  
 "The American Idea."  
 20 Mins.; Full Stage (Interior).  
 National, Boston.

With the exception of "Toplitzki," there have been few comedy playlets based on Jewish life that have proved to be of real merit with real characters that are true to life and without offense. But Lily Carthew, author of "The Foibles of 1913," presented a year ago at the Shubert, under the auspices of the Business Women's Club, has put across a winner which was given its try-out at the National this week. Livingston and Rosetta Rose carry the leading roles of the Jewish father and mother, Jules Levan, J. Madison and Esther Rose completing the company. The story concerns the daughter who elopes with a man named John Kelley despite the frenzied protests of the parents. The climax comes when she returns with the bridegroom who turns out to have been born Kellikovitich and who had his name changed to Kelley. The company is capable, and in a couple of weeks should be giving a capital performance. *Goolis.*

## NEW SHOWS NEXT WEEK

(Initial Presentation of Legitimate Attractions in New York)

"The Legend of Leonora" (Maude Adams), Empire, Jan. 5.  
 "Young Wisdom," Criterion, Jan. 5.  
 "Kitty McKay," Comedy, Jan. 5.  
 "A Thousand Years Ago," Shubert, Jan. 6.  
 "The Yellow Ticket," Eltinge, Jan. 6.  
 "A Little Water on the Side," Hudson, Jan. 6.  
 "Eliza Comes to Stay," Garrick, Jan. 7.  
 "The Whirl of the World," Wintergarden, Jan. 7.

Lionel Paris.  
 Monologist.  
 14 Mins.; One.  
 Bronx O. H. (Dec. 28).

Lionel Paris is one of those pop house "singles" who does the walking in and out stunt on his opening song with the orchestra leader "breaking" in with the word "certainly." Paris also sings "Just Break the News to Mother" with "bits" interrupting the number at the end of each line. He also "monologs" and then winds up with a long song which none of the other fellows are using. Paris hasn't much in trade to help him reach the big time but as his act is best arranged for pop house audiences he shouldn't worry as long as the "three and four-a-day" come his way. *Mark.*

Monie Mine.  
 Songs.  
 13 Mins.; One.  
 Columbia (Dec. 28).

Monie Mine sang three songs at the Columbia Sunday afternoon in 13 minutes. Each called for a change of wearing apparel, but even so, the length of time tells that the numbers were slow, three verses and choruses each deprived Miss Mine, who is an English girl, of any chance on that particular afternoon. "I Don't Think It Matters, Kind Sir" was her first, "You Say You Like Your Job" the second, and "Mister Man" her third. Miss Mine has played over here before, as a single, but should she wish to do that again the numbers used at the Columbia will have to be changed—all of them. *Time.*

Arthur and Grace Terry.  
 Lariat Throwing.  
 10 Mins.; Full Stage.  
 Columbia (Dec. 28).

The biggest mark against this new turn to the east is the intent of the man in it to copy Will Rogers in the latter's manner of talking during his tricks with the rope. Though Mr. Terry speaks and handles himself naturally on the stage, it is nevertheless an imitation of Rogers. A pretty girl, who doesn't seem to understand make up, works with him. She brings the turn to a strong finish through manipulating what her partner says is a 70-ft. rope. Mr. Terry has several new bits of individual work in connection with the rope throwing, such as doing a "drunk" while keeping it whirling, and the couple do rag steps inside the lariat. *Time.*

**Gardiner Trio.**

**Dances.**

11 Min.; Full Stage (Palace).

**Colonial.**

The Gardiner Trio are on the big time, with the same set of dances they slowly built into a routine while having a long run at Churchill's cabaret. There is one exception though. A girl does a "Tango Solo." It's something new in the dance line and appears to have been inserted to give the young man of the trio a breathing spell. He dances with each of the two girls, and then with both for the "Tommy" finish. They call this number "The Cowboy Texas Tommy," doing it just as they did at Churchill's, even to the "dreaming" song sung with it. These three people are a very good illustration of what the dance craze can do. It has literally pushed the trio onward. Ordinary "Tommy" dancers when first entering New York, the trio developed by suggestion perhaps and became popular at the restaurant with their quite ordinary "society dances." The boy has gone the furthest ahead. He now wears evening dress with jet buttons, plasters his hair down closely as do other "dancers" about, wears a white rose as a boutonniere on his dress coat and conforms to all requisites that "professional dancers" have found they must have. The two girls are still the same. They always worked as though coached, and the young man must be the stager and producer of the act. The girls are dressing better than they did, which also comes under the heading of "How To Become a Society Dancer," but the smaller of the young women seems to have suffered a calamity. When appearing at Churchill's this girl's legs were the big feature of the turn. They used to be plump and shapely. In fact the Gardiner girl's extremities and Captain Churchill's food were the two best bets around town at the time. But at the Colonial a marvelous change had happened to those legs. The shapeliness and plumpness have gone. How much a complete metamorphosis could be worked in such a short time must be left to *Plain Mary* to tell. The Gardiner Trio has as good an opportunity in big time vaudeville as any of their competitors. But they should be worth more money on a ballroom floor if they can get it over there. *Time.*

**Bennett and Darling.**

**Songs and Talk.**

15 Mins.; One.

Man first appears as a "drunk" on his way home from a masked ball where he had flirted with his wife and didn't know it. Sings "What's the Use of Water When You Are Dry?" and comments off hand about the "mash" at the ball when the woman in question comes along and keeps up the deception until almost the close. The woman holds him up at the pistol point only in turn to have the drop taken on her by hubby. This bit made considerable fun and went over big on their uptown opening. Act is away from usual run of "team" turns and should land plenty of pop bookings. *Mark.*

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

**The Denver.**

**Comedy Sketch.**

16 Mins.; Full Stage (Interior).

**Grand O. H. (Dec. 28).**

Man and woman "nut" comics of the roughest and most unrestrained sort. They have nothing of cleverness and not a shadow of an idea, but they make limitless noise and go the absolute limit of low comedy knockabout. A "scream" for that sort of audience. *Rush.*

**Flying Lamars.**

**Double Trapese.**

6 Mins.; Full Stage.

**Bronx O. H. (Dec. 28.)**

No pop bill can go wrong with the Flying Lamars either opening or closing as they have an excellent routine with the woman doing the risky work. The Lamars look young and work fast enough to keep attention riveted on their act. *Mark.*

**Castalano and Denny.**

**Piano Act.**

8 Mins.; One.

**Columbia (Dec. 28.)**

Castalano and Denny are a couple of rathskeller boys who have an odd arrangement of numbers for a cabaret turn on the stage, but get away with it, mostly through the final song, a good swinging rag that carries a dance. In this the fellow who sings has taken a bit of business from John and Mae Burke, that of dancing with a stage hand. As it is the closing number that brings the couple about all they secure, this bit should have its share of the credit. The boys are of pleasing appearance. *Time.*

**R. Bertin.**

**"Occultus."**

**Gaite Rochechouart, Paris.**

A wax head, on a pedestal, is brought from the stage into the auditorium. Bertin asks questions and the head talks. It will calculate, whistle well known airs, sing operas, and read a line indicated by the public from a journal. This is the new act of the French protean, Bertin, shown under the title of "Occultus." It looks clever, for the head is placed close to the audience. Good number for small halls—but Bertin wants big time. *Kendrew.*

**LOIS HOWELL MARRIED.**

Springfield, Mass., Dec. 31.

Lois Howell and G. Wayne Gordon, with the Poli stock were married last week in Thompsonville, Conn.

**WAITING FOR SUNDAY.**

Scranton, Pa., Dec. 31.

Local theatrical and movie men look for hard times when Billy Sunday, the baseball evangelist, hits town in January. Their last recollection is that Billy took away \$23,000 and a bushel of presents on a former visit. A huge tabernacle has been constructed for Sunday's use.

"He Fell In Love With His Wife," by E. P. Roe, and "The Silver Horde," dramatized from Rex Beach's novel of that title, are slated among the January stock releases. A recent release was "A Romance of Billy Goat Hill."

Lee Baker, the former leading man of the Shubert Theatre stock, Minneapolis, has been engaged for the new Richard Walton Tully show.

# STOCK

**SHORT LIVED TEMPLE CO.**

Camden, N. J., Dec. 31.

Short lived was the new Temple Stock company which opened several weeks ago at the Temple. The company presented "Alias, Jimmy Valentine," and "A Woman's Way." "The Dairy Farm" the week before Christmas put the company out of business when the management fell flat on a monster charity benefit. Harold Clarement, the lead, quit when his salary was overdue, but Jane Babcock, the leading woman stuck to Manager Cake until the last. Director Harry Sedley also compromised with the management and with the remaining members of the stock East Lynne opened on Christmas Day and ran for the balance of the week.

The three days' business was not up to expectations and the result was that the salaries were not forthcoming and those who remained were lucky to get one-third of what was coming to them. This week a minstrel show was put in and business seems to be about fair.

**RAN 19 WEEKS.**

Atlanta, Dec. 31.

The Jewell Kelly Players will close the run of 19 weeks at the Bijou this Saturday.

Monday Eddie Black with his own company will open there. Mr. Black was with the Jewell players.

**JANE TYRRELL CLOSING.**

On account of a change in the policy of the management from a stock company to the stock star system, Jane Tyrrell, who has been leading woman in the Shubert Dramatic Stock company of Minneapolis, is closing on Jan. 10.

**MATINEE DAILY.**

Newark, Dec. 31.

The Odeon is going to discard its pop policy next week and will install melodramatic stock. The opener will be "His Wife's Secret," matinee every day.

Ethel Elder has been engaged as leading woman.

**MORTON CO. AT SCRANTON.**

Scranton, Pa., Dec. 31.

The Lew Morton Opera Co., is scheduled to open a permanent engagement here at the Lyceum Jan. 12. The company, recently returned from a trip to the West Indies.

**ACADEMY QUILTS STOCK.**

After two seasons of stock company plays the Academy of Music, Jersey City, will on January 5, return to its former policy of vaudeville and moving pictures.

**COULDN'T DO IT.**

The LaFayette theatre melodramatic stock closes Saturday night. The house adopted a new policy last week, a white company attempting to make stock pay, but the negro patrons refused to patronize.

**WILMINGTON'S ORPHEUM CO.**

Wilmington, Del., Dec. 31.

The new stock company opening at the Avenue New Year's Day will be known as the Orpheum Stock.

The company includes Andrew A. Rogers and Anna Leon, leads; Katherine Currier, Jean Root, R. J. McSherry and O. A. Matthews.

**HARRISON FORD IN LEAD.**

Harrison Ford assumed the leads of the Harlem Opera House stock Monday, replacing Ramsay Wallace, who quit Saturday to head James Clancy's new repertoire company.

Carolyn Gates will play opposite Wallace in the new Clancy enterprise.

**WARBURTON GOES BACK.**

Yonkers, N. Y., Dec. 31.

The Warburton theatre is dropping from the Stair & Havlin circuit to return to stock Franklyn Clifford will head the new company.

**"BONDAGE" PEOPLE.**

Elita Proctor Otis, Mary Shaw, Jessie Arnold, Tully Marshall, John Saintpolis and Ida Darling have been engaged for the downtown production of "The House of Bondage" which went into rehearsal last week.

**GERTRUDE BONDHILL MARRIED.**

The New York papers on Monday carried a Washington story that Gertrude Bondhill, a stock actress, and John Arthur Ray, U. S. consul at Sheffield, Eng., were married in Cincinnati Dec. 23. The bride was formerly with the Orpheum, Cincinnati and lately had been with the Poli stock, Washington. She had been married before, having divorced her husband.

**ON WELL'S TIME.**

Birmingham, Dec. 31.

Beulah Poynter and her own stock company opened a permanent engagement at the Jake Well's house Monday, the starter being "Salomy Jane."

Atlanta, Dec. 31.

Norman Hackett, in his new play, "The Double Deceiver," opened under Jake Well's direction Monday and will probably remain here with his company all winter.

**STOCK NEXT AUGUST.**

Des Moines, Dec. 31.

The Princess will return to stock next August. Elbert & Getchell aim to present some absolutely new plays through the medium of the Princess Stock company.

B. F. Elbert and Priestly Morrison, (former dramatic director of the Princess) have gone into the play producing business.

The Garden theatre, New York, went into stock again Monday, the opening bill being "The Fatal Wedding."

Estrella Leon has joined the Poli stock, Baltimore, to play a special role in "Under Southern Skies." She may remain there for the remainder of the winter.

Ralph Herbert has joined the Lawrence, Mass. Malley-Denison Co. as leading man.

## GIRL ON THE FILM

By Skigle.



**SKIGLE.**  
Now 15 years of age, Variety's first notice when he was seven years of age, the boy expressing his opinions which were taken down verbatim. Later he himself wrote the "Skigle" stories which appeared in Variety, using a typewriter. It is seldom of late years he has seen a theatrical performance, excepting around holidays.

The first act of "The Girl on the Film" (at the 44th Street theatre) is

supposed to be in the offices of the Vioscope company. They are supposed to be getting ready for a big release, which will be known as "The Miller's Daughter." Everything is already for the picture to be taken, but the woman who is going to play the miller's daughter hasn't turned up.

Max Daly, the head of the firm, gets a telegram in Italian. They figure that it must be from the woman who is going to play the miller's daughter, as she is an Italian. She finally arrives, but no one can understand her, as she does not speak English. Winifred, the daughter of General Fitzgibbons, has dressed up as a boy so that she can apply for the part of a drummer boy. She understands the Italian language, so whatever is said to the Italian actresses has to pass through Miss Fitzgibbons. Max Daly has gone wild over the Italian actress, and Winifred is in love with him. So she fixes that she sees Signora Gesticulata to her hotel instead of Mr. Daly. The act ends with the company going off to Poggelford to take the picture.

Act II is in Poggelford, at a farm where there happens to be a mill. Cornelius Clutterbuch is thanking the people for making him mayor or something like that of Poggelford. He is telling he is going up to London to see the War Department about having some protection down there so that they can protect themselves from the Germans in case they are attacked. He goes in the house and gets ready, then leaves to catch the train. After he has gone, Linda, the secretary of the Vioscope company, comes in and sings a song. The windmill in the back of the stage started to go around, but it got stuck or something happened to it and an arm reached out to start it going again. This caused a laugh all over the house, and poor Linda didn't know what the audience was laughing at. The whole company comes in and they start to get ready for the picture. Mr. Daly has dictated a letter to Winifred for the Italian actress, and Winifred put down something that wasn't nice. When the foreign actress got it she came in raving and saying or rather singing her indignation at receiving such a letter or something on that order. She quits the company and it looks as if the feature release was going to do a flop, when Winifred turns up and says that she can get a miller's daughter for them in ten minutes. She goes out and changes her clothes and comes

back. Mr. Daly is very much surprised. Nobody knows she is a girl, so they all think that she is a boy dressed up as a girl. In the meantime Mr. Clutterbuch has returned, having missed his train. He goes in to change his things and to get his pipe. Then the picture starts. Mr. Daly comes in as Napoleon on a white horse. He dismounts and tells his groom to take the horse away. Then an officer comes up to report something to him and he gives his reply. Then they march a prisoner in front of him to be shot. Just then the miller's daughter appears and begs for her lover's life, but Napoleon says no. They are just going to shoot him when Mr. Clutterbuch comes out and sees them. He yells "the Germans" and rings the town bell. Immediately the whole town turns out and queers the picture.

They are at the Army League Soiree in Act III, where they are going to show the picture for the first time. It is a ball for charity or something like that and they are going to finish up with one of the famous Max Daly's pictures. Oy-ra and Dorma Leigh do a waltz in this act that was the hit of the show. Mr. Grossmith does a tango with Gertie Birch which is very pretty. They show the picture and General Fitzgibbons who is there recognizes his daughter in it. He demands that the picture be stopped and that it should be destroyed. There is the usual happy ending, in which Max Daly falls in love with Winifred. At the end of the show there were four or five curtain calls.

Mr. Grossmith and Connie Ediss were about the two best things in the show. Miss Whelen as Winifred was very pretty, but there was something about her that didn't fit in just right. Madelein Seymour as Linda was very nice, although her singing was not the best in the performance. Paul Plunkett did not create a favorable impression. Altogether it was a very good cast and some of the musical numbers were very pretty.

### IOLE

"Iole" is cute. And it is charming, as much so in the mounting as in the story of the Robert W. Chambers dramatized book. But you don't have to know the novel to appreciate the play. That should be something in favor of the show that opened Monday evening at the Longacre theatre, presented by H. H. Frazee.

Mr. Chambers and Ben Teal wrote the book and lyrics. The first night Frank Lalor had to drag Mr. Teal upon the stage after the first act to acknowledge the applause. Mr. Lalor later said Mr. Chambers ran out of the theatre. The audience continued applauding, just what for they themselves perhaps did not know. It wasn't for the authors or the actors, but probably just because they liked the show.

The music was written by William Frederic Peters. Every little while a song breaks up the smooth running. With the music inferior to the lyrics, it is ofttime an obtrusion that is resented. Especially in the first act, set in a peach orchard, is this true. The

house liked that first act from the outset.

"Iole" (called I-O-Lee) is the tale of a poor poet with eight daughters and no money. He lives "close to nature" and has brought up his children the same way. One of the girls suggests to an admirer they go in swimming together. The admirer marvels at the youthful unworldliness of the daughter and promptly falls in love with her. The half-starved poet (Mr. Lalor) who will not talk business with the man who holds a mortgage on his home, retains an idea that his daughters, if well matched, will provide for his support during his life.

The octet of daughters in pink pajamas in the peach orchard is a picture, almost a vision, that will linger long. They sing, talk and dance, all directed in their stage movements by Mr. Teal, who comes forth in "Iole" as a stage producer of many accomplishments. In this particular play he has done everything he has done very well, exceptionally so.

Mr. Lalor as the poet undoubtedly is giving his own conception. He makes it quite amusing. The dialog of the piece is human. "High brow stuff" is there but it's frequently turned off by easy expressions. Carl Gantworth gives his role a really manly touch, and Leslie Gaze stands out as the impoverished, but loving lover. Among the girls Ferne Rogers as Iole, and Hazel Kirk as another daughter, have the opportunities. Miss Rogers won directly into first favor.

A little less of the music would not have injured "Iole," but the show is there, all there. As a pretty, light entertainment that's well worth while, it's odds on "Iole" will not be outdistanced this season. *Sime.*

### HAMMERSTEIN'S

Nothing new or startling. Bill moved slowly. Show quite ordinary for Hammerstein's. Nothing alluringly attractive in outside frames. "The Lure of Paris" film remains on the program. Picture a bad one photographically and scenically. The big moments fall flat through inanimate acting and "phony" clashes between the women.

Fourteen acts and several did a flop for a "Corner" showing. The big to-boggan got the Will J. Ward "Matinee Girls" act. This has Gus Edwards as sponsor and he has something to answer for. It slops and puddles around for about 25 minutes and ends with a thud.

Williams Brothers and Adele Sims (ill. songster) were "No. 1" and "No. 2" respectively. Conway and Leland, the one-legged acrobats, gave the show its start. A lot of our two-legged boys are unable to do nearly as well.

The Paris photoplay was "No. 4," running 16 minutes. It's too bad a tossup wasn't made between the "Matinee Girls" act and the picture for this spot. O'Brien-Havel Co. played the old "Monday" act with Miss Veleška doing Bessie Carmichael. She's a sprightly blonde.

Deiro had things easy with his accordion. The "pop" stuff is up to the minute and helps him. Morris and Allen have gone better on previous appearances. Their Irish songs struck

a tough bunch Monday night. Bert Errol was a hit although he broke one of his songs long enough to administer a rebuke to some talkative persons down front who were making complimentary remarks.

Typical vaudevillians are Barry and Wolford, who have originality that keeps them well stocked with songs the other acts can't beat them to. Their "old timer" number went big. Mrs. Gene Hughes and her "Youth" sketch got over. The playlet runs a trifle long, but there's some wholesome fun which holds it up. Eva Shirley was first after intermission. She doesn't seem able to get hold of the right song repertoire.

Sam and Kitty Morton found the going to their liking and made the best of it. They were the big hit of the show. Sherman, Van and Hyman, following "The Matinee Girls," might just as well have put on their act in the subway. The Crottons closed. *Mark.*

### PALACE

Bert Williams is again the big draw at the Palace, and from his reception Monday night the "house" was there to see him. An audience, late in getting seated, filled the big auditorium comfortably. There was a rush at the box office around curtain time.

The colored entertainer worked at a disadvantage, a severe cold manifesting itself to such an extent that he had to beg off. He put in a busy 20 minutes.

The bill ran altogether to dancing with two acts and the Vernon Castle pictures giving 'em a run for their money. One turn flopped lamentably while another failed to show. Despite these shortcomings the program gave satisfaction, thanks to the remaining acts familiar to variety hall frequenters.

The Ramsdell Trio opened and held attention principally on the man's clever footwork. Chris Baker sang two songs and faded so quickly the audience didn't know that he had showed at all. He offered a parody on a popular song that reeked to Heaven. John and Emma Ray gave the show a start with Johnny's mugging and funmaking. Ray's makeup is a picture no artist can paint, and every time he screws it up and does that funny little laugh he helps his batting average. Belle Blanche found big favor with her imitations.

One of the best enjoyed turns of the evening was "The Darling of Paris" with some stellar work by Mario Molasso and Anna Kremser. The latter took a fall down a flight of steps Monday night that must have jarred her peace of mind. The act never appeared to better advantage and has been rehearsed along a more finished and classier line.

After intermission Owen McGivney appeared with his "Bill Sykes" character act, Tony Hunting and Corinne Francis failing to appear in the spot ahead. McGivney kept the house on edge with his wonderful changes. He made such a deep impression Bert Williams, following, had to go slow before he could thaw them out. The Asahi Troupe closed, and not a person walked out. *Mark.*



## GAY NEW YORKERS

Will Fox and Harry Stewart, who toured for some years in "Following the Ponies," after Yorke and Adams, head the Columbia Wheel organization, operating under the name of Jake Goldenberg, Inc. For their vehicle they have a two-act piece, called "Madame, Who Are You?", "realized and staged by Jack Mason," as the program has it. Really, it is an extended version of the old afterpiece, called "The Diamond Palace," which the Burke Bros. and innumerable others have employed. A somewhat different twist is given the subject by introducing a department store instead of a hotel. The plot, however, happily disappears soon after the show starts, and does not seriously hamper the comedians in their ad lib. funmaking.

Fox and Stewart play two Hebrews of identical appearance, an arrangement that works out into good comedy values. In several instances they put over good laughing bits that have not been worn out in burlesque. One of these was a scene in an office early in the proceedings, and another was the exchange of cables from Paris in the second act.

James J. Lake receives the distinction of display type and does the accepted sort of "straight." Eddie Nelson has a "nut" comedy role until late in the entertainment and then blossoms out as a second "straight" with a singing specialty, aided by Julia May. This was really only a duet, but the pair drew down one of the hits with it on the strength of the singing. Nelson is a capital worker and does much for the comedy end of the show.

The organization is well provided with principal women. Carol Schroeder and Rose De Young are likeable soubrettes, with more than an average of good looks and pleasing voices. Beatrice Loftus is principal boy. That is, she starts out early to display her figure in purple tights, but subsequently falls back into minor characters and does not appear prominently again. Miss Schroeder wore the tights thereafter and made a highly satisfactory picture.

Carrie and Dorothy Raymond offered a conventional "sister" specialty about midway of the first act and then faded from view, perhaps joining the line.

The numbers are all nicely staged. The chorus evolutions frequently get away from the conventional formations and the girls work with a good deal of life. The most pretentious number occurs as the finale of the first act. The fact is worked into the dialog that everybody is going to Paris. A special drop, showing a railroad station, is lowered in "one," and after a moment of "stalling" for the change Tim McMahon's mechanical treadmill effect is disclosed, with the chorus aboard the train singing a "Good-bye" number and Fox and Stewart racing to catch the train.

The numbers are liberally scattered through the two acts, mostly published songs of current popularity. The show earns classification as a fair average of Wheel entertainment. *Rush.*

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

## COLONIAL

The show was much better than the crowd at the Colonial Tuesday evening. In this holiday week the Colonial should have had a far greater attendance with even a poor bill.

The program ran well and was easily bolstered up by the insertion of two sketches, both comedy, and one in each half. "Myrtle Clayton, or Wrong From the Start" closed the first part. This is a strong comedy number, and the melodramatic travesty in it gets started early. Since first shown many touches have been placed in the skit, with some more roughness to insure laughs. "Myrtle" is so enjoyable it may be seen more than twice. But the "Myrtle Clayton" billing alone is deceptive. Too much like a "single" for outside purposes.

The other comedy act was Sam Mann and Co., in "The New Leader," a well played sketch that is kept perennially youthful by the playing. Each member of the company gave an Al performance Tuesday night. Mr. Mann and Harry F. Gilbert seemed especially on their mettle. Mann, in the orchestra pit, does his role of the new leader so unassumingly the house dislikes the idea of the playlet coming to an end. Aaron Hoffman turned out a good one when he wrote it and the selection of Mr. Mann to head was just as happy.

The woman "single" was Bessie Wynn, with a new wardrobe and some songs that were not as glittering as Miss Wynn should be possessed of. One "kid" number should not be done at all by her. Another song, "Getting Even on Stephen" was more suited to her style. A "plant" in the upper box at the finish did not work out as well as might have been expected. She was shifted in position from next to closing to just before the Mann act which got that place.

The male single was Jack Gardiner, the musical comedy one. Both he and Miss Wynn made liberal use of the spotlight, something that both of them could well dispense with for excellent reasons. Mr. Gardiner can get his material over, with the help of his personality. He did a new recitation very well, without the story containing any great strength. A couple of new stories told by him should have gotten more. Gardiner can derive more from the Englishman-Frisco tale by working up to the point more quickly.

"No. 3" held LeRoy, Talma and Bosco, a foreign magical turn that is well set but badly dressed. Some of the work is highly entertaining and mystifying, but there are periods when only one of the three people is working. This might be altered excepting when Miss Talma does her neat palming. It is seldom a woman is seen in this line and Miss Talma does it well. There is also too much time given to the audience business. A little of this might be sufficient. It was pretty early to put the act on. A couple of the illusions or disappearances should be made much of, and with less talk, also less comedy, the act would become more important on its magical side alone. In these days of mediocre illusionists who want to play vaudeville because they can't get money elsewhere, these

## UNION SQUARE

Nine acts take up an even two hours. The show has no drawing attraction and is notably light on features. It does furnish fairly interesting diversion, however. The Monday night audience was the poorest seen to date, less than a third of capacity.

The Farber Girls were moved from "No. 7" to "No. 3" and Freeman and Dunham shifted from "No. 5" to next to closing. Belle Onra opened with a simple trapeze turn. She is an unusually neat little woman and works with speed through an interesting routine, notable for its strenuousness. There is no parade nor stalling. Jed and Ethel Dooley are best in their dances. The talk is not amusing. Jed announces his imitation of Dave Montgomery's lariat dance, but the virtual impersonation of Will Rogers is permitted to pass unnoted.

The Farber Girls were one of the four turns who tried to get a laugh with the "Ichkabibble" phrase. Otherwise the funmaking of the pair was worth while. The combination of straight girl and comic in a sister combination works out most satisfactorily in their case, and for good measure they have a dainty bit of stepping.

Kid Gabriel's posing act is rather thin entertainment. Monday night his pony was a little unmanageable and the pictures lost some of their interest. The announcer of this turn is a model of well handled talk. Arthur Dunn and Katherine Nelson offered their familiar act.

Lee Harrison and Harry Kelly walked off with the comedy hit of the program. Harrison makes an acceptable straight feeder and Kelly does a rube constable with a new slant. The pair have an extremely funny line of talk, the best of it involving a freak dog. Kelly's travesty dance is a sure enough "scream." The pair delivered 12 minutes of droll talk without a pun or a gag, all of it amusing and not a line that belongs in the "released" division. They have a valuable piece of property.

Freeman and Dunham sing agreeably, but their attempt to make their dance to "The Parisian Ball" funny failed. The ragtime selections did nicely, but the "soft stuff" involved in a ballad about "Mother"—such as rolled-up eyes and bared heads—was out of order. The talk didn't matter either way, but the singing got them over safely.

The Two Alfreds in hand-to-hand and head-to-head balances made a neat closing number. The two men work smoothly and gracefully through a well devised routine. *Rush.*

foreigners loom up as customers for high honors. Were they to remain here for a long stay, they could make it. It's a well known international act.

The Gardiner Trio (New Acts), opened after intermission. Three Shelvey Boys closed. The Grazers were "No. 1" and Walter De Leon and "Muggins" Davies, "No. 2." Julius Lenzberg had his inning at intermission. It looks as though Julius has become the permanent attraction at the Colonial. *Rime*

## AMERICAN

Mikado's Royal Japanese Gladiators, a troupe of 16, make a really exceptional turn for a bill in the class of the American. On the strength of its numbers alone it is an immense flash. In addition to which it is a real novelty. Opening with a capital series of jiu jitsu holds and violent throws by a little woman, half a dozen of the quick-footed men give a demonstration of the art. The finish is a whirlwind bout of the big, half-naked wrestlers. This is the act that made up a display number for the Barnum-Bailey Circus last season. It is the feature of the American bill for the whole week.

The rest of the program was acceptable light entertainment, typical of the American. The comedy hit went to Wormwood's Animals. The familiar routine is full of first rate bits of training, with surprise following surprise in a varied act that never halts for an instant.

Billie Seaton was featured, but with a simple "single" turn started nothing. She sang three songs and departed with only a casual demonstration of enthusiasm on the part of the house. Close Bros. opened the show with an interesting routine of hand-to-hand acrobatics and some tumbling. Their feats are nicely worked, but they offer nothing sensational in straight gymnastics. Dow and Dow sang parodies and delivered cross-fire talk in the character of Hebrew men o' war, using a special drop of New York bay. The parodies got the usual return, although they were not particularly bright. Bob and May Kemp (colored) did uncommonly well with talk, dancing and a song or two.

Sampson and Douglas have a sprightly offering. The woman gets some returns at the opening with a novel entrance, holds the act up with some "nut" comedy and goes to a good whirlwind finish with a spirited dance. J. C. Booth and Co. closed with a familiar bicycle turn, featuring a climb up steps to an eight-foot pedestal and a drop to the floor. A comedy assistant helped somewhat.

Charles Deland and Mary Carr and Co. furnished the comedy sketch "The Fire Escape" (New Acts). *Rush.*

## PARIS PLAY CHANGES.

(Special Cable to VARIETY.)

Paris, Dec. 31.

To terminate his season at the Renaissance, which will soon come to an end, Tarride proposes to mount for 40 days a new play by Pierre Weber, "Pascaud et fils," with Mmes. Dastry, Despres, and the actor-manager Tarride.

At the Porte Saint-Martin a comedy "Madame" by Alfred Savoir and Abel Hermant, will be shown in January, Jeanne Granier, Monna Delza, Jeanne Provost, Felix Huguenet and Signoret holding parts. This is a big cast.

"La Croisiere," by Maurice Donnay, will probably follow the revival of "Samson," which is having a successful run.

Baron Henri de Rothschild's "Le Caducée" will be seen at the Odeon.

A French version of Hermann Bahr's "The Concert" will be given at the Theatre Rejanc, while Francois de Curel's "Danse devant le Miroir" may follow "Raffles" at the Ambigu.

A cabaret bill of about 12 acts will be given on the new Folies Marigny, atop the 44th Street theatre when it opens Jan. 12. Among those so far engaged for the program, to be given upon the floor and stage, are Dorothy Toye, Nana, and Marcel's Models.

Healy's, at 66th street, has been holding a series of dancing contests for prizes in the afternoons. It worked out satisfactorily, as the upstairs dancing floor of the restaurant was well crowded each time. Christmas Day a trot contest was won by a Mr. Dreyfuss and partner. A tango competition the same afternoon brought out as the cup winners a young couple who had not frequented the place. In the rag award some thought a Miss Nichols and her partner should have received the prize. Sunday afternoon in a waltz contest Mr. Lethbridge and partner were adjudged the winners amid some hisses. At one table an elderly man, speaking very distinctly, said, "That decision is decidedly unpopular." New Year's afternoon, Healy's held the first long distance dancing competition in New York's better grade of restaurants. It was a one-step, open to all, with dancers called upon to continue stepping for 36½ minutes to become entitled to a prize.

The Garden restaurant at Broadway and 50th street holds to its steady business, despite the strong opposition surrounding it. The Garden appears to attract a clientele of its own, with many transients who probably call from hearing of the cabaret in their home town. Leon St. Clair is managing the Garden cabaret. He is concerned likewise in the running of the new Rector's cabaret bill, a couple of blocks below. Mr. St. Clair puts on numbers as he thinks will best suit the house, without going through a scheduled routine. He takes part in several of the turns, besides doing a single with his splendid bass voice. Frank Elling and Robert Hunt are a couple of entertainers who sing and burlesque in costume the dancers on the bill, following them each time. May Sims and Frank Wallace work as a team and singles. They have an attractive dance. Phil Dolan and Arthur Lichty make up a quartet, the other couple being Stella Ford, a nice soprano of pleasing appearance, and St. Clair. Clara Martin is another soprano and is the center of a regularly produced number, "Love Me While the Loving Is Good," with six of the boys backing her up. St. Clair with Miss Ford is using "Last Night Was the End of the World" for the song hit of the cabaret. They have had the same song on for eight months now. A quintet is also among the turns. May Wallace and Dolly Marshall are dancers on the bill. Oreste Migliaccio is the capable master at the piano with a good selection of interlude melodies. Monday Mykoff and Vanity, the dancing couple, went into the Garden program.

Restrictions just imposed on Cabarets in Portland, Ore., will make it necessary for the performers to remain upon an elevated stage during

## NEWS OF THE CABARETS

their performance and in their dressing rooms at other times. The rule is that women performers must not sing or dance or even walk on the floor given over to the tables. The hotel men and proprietors of grills have been notified to this effect by Mayor Albie. It is reported that many of the hostilities here will discontinue their Cabarets after Jan. 1 and substitute orchestras. The leading establishments are now spending \$500 to \$600 a week for three to five Cabaret turns.

To get right down to cases the professional dancers or the "society dancers" who have gained a reputation in New York of late are those who have been able to evolve steps or dances of their own. There are so many amateurs appearing in public for the pleasure only of dancing who can out-trot many of the professionals that the mere stepping across the floor means nothing. Those who can do something on their own are the ones who attract attention, and in this respect it seems as though Shanley's Cabaret at Broadway and 43d street has a prize couple in Howland and Perot. Howland is a tall, lanky fellow who is said to have been understudy for Vespa Castle. He did play the skeleton in Fields' "All Aboard" when it was first put on at the 44th Street Roof. Miss Perot is a very pretty girl, pretty enough to make Helen Loomis at Shanley's understand she has not that department all to herself now. The two dancers are going through a slow step they call "The Perot Gavotte" on the Shanley stage, using for the musical accompaniment a piece that sounds very much like a serenade. Mr. Howland and Miss Perot make a very effective dance of this. No one else has attempted the slow tempo they take in it.

The Castles have renamed their present cabaret The Sans Souci, a title that has not been attached to any liquor license in New York since the saloon concert hall of that name on 3d avenue, near 14th street closed.

The restaurants with Cabarets in New York sometimes bring a bit of surprise to the readers of the menu card. The other night in one of them a fellow with his back to the stage, after looking the bill-of-fare over, called the head waiter and said, "I don't want to see your show. Give me the other bill-of-fare, the regular one for regular people."

Gaston V. Gablin and Grace F. Fields are at the North American, Chicago.

Shanley's at 43rd street has the opportunity for about the smartest ball room in New York and may take advantage of it. Tom Shanley, Jr., is in favor of the plan. It is the remodeling of the open space behind the restaurant (between the private houses in the rear, of 43d and 44th street) into a

ball room floor. With this accomplished French windows would be placed at the back of the present Shanley restaurant, the restaurant-cabaret retained and diners would be free to wander in and out of the ballroom, dancing when they pleased. It would not decrease the capacity of the restaurant and might increase it. The prospective dancing floor would be a large one.

Reisenweber's jumped into the field last week to give its rivals a stiff fight for crowds and publicity with new plans that include A. Baldwin Sloane and Grace Field, and a big ballet, among particular magnets. With Miss Field Sloane has tried himself out several times, and is to get a big salary at Reisenweber's for dancing the Brazilian Maxixe and the latest Tangoes, as well as for directing the art end of the Reisenweber afternoon and evening programs. Saturday night last was the big opening for the new regime. The coryphée divertissement will not be ready until about Jan. 10.

The dancing floor where connected with a theatre, such as the Audubon and Hamilton theatres on the upper West Side have, has found a new employment that will have an effect upon the "club" entertainment in the belief of those who have noticed the trend of events. The Hamilton theatre last week held three large theatre parties, all clubs or lodges. After the performance the party adjourned upstairs where they danced, and afterward crossed the street to a restaurant. Previously the "Club Departments" or "Club agent" would have provided a vaudeville entertainment for these clubs, which in the past set aside a certain night far enough in advance to insure a good show and attendance. There is a considerable saving to a lodge in cost through this dancing. Besides the dancing floor cutting into the club business, it is likely to indent the local picture house patronage, and seems to be the only opposition that has yet shown to the neighborhood straight picture houses. The dancing floor will keep the young couples out of the picture places, and this is apt to make a large item at night to the movie men.

The cabarets around New York are growing toward London in clothes. There are more men wearing evening dress in New York at night now than ever before, and this brings the women they escort out in their best gowns. It makes dancing quite expensive in more ways than one. While the cabarets are bohemian in the style of clothes, a sack or business suit is commencing to look foolish on a dancing floor. At the all night places or those that remain open until an early hour, the influx of people after 11, and more often around one, when they arrive from late parties or other restaurants, are all smartly attired. The women always do not wear the

most expensive gowns and on these dancing floors often are seen several dresses of the same style, but it is "dress" and as a woman who frequents the dancing places regularly does not want to be seen in the same gown continually, it means a change and an expense to some one. Probably no fad has ever hit all New York as extravagant and expensive as this dancing craze. Even in the cheaper places an effort in clothes is striven for while the five and ten cent dances roll up a considerable sum for those who try to keep the expense item down through frequenting them. In the better grades where a high admission or no fee is charged to enter, fancy prices are asked for drinks and it is almost an understood thing that wine shall be ordered for the privilege of dancing after hours.

Churchill's is after the Metropolitan Rink, according to report, at Broadway and 53rd street. Captain Churchill, if securing the place further up Broadway from his present location, may lease "Churchill's" to Lorber, the Grand street restaurateur, who has made a success of his uptown place at Broadway and 40th street, run along the same lines at the original. In the Rink is space for 3,000 diners, greatly exceeding the capacity Churchill's now has. Many proposals have been made for the former skating floor, but none has eventuated up to this time.

Boston, Dec. 31.

That the lid is coming off in Boston to a reasonable extent is practically admitted, as the pressure being brought to bear upon the Boston Licensing Board by reputable elements is getting so heavy that the two members of the board, Chairman William H. Fowler and Josiah S. Dean, are beginning to see that there are two sides to the story. New Year's Eve there will be a letting down of the bars by the board, although they will not make an official announcement to this effect and the hotels in self-defense will confine their patronage to the regulars they know are O. K. and will not take advantage of extended privileges.

Chicago, Dec. 31.

Mayor Carter Harrison has ordered the tango dances that formerly made up a feature of the Hotel Sherman's entertainment stopped. The Mayor's action affects only the dances which were shown at the Hotel parlor. The reason was that no license for serving drinks in that section of the house was held by the manager. The dance had been extensively advertised and attended by many local society buds.

The upper or fourth floor of the new Strand theatre building has been practically leased to Everett M. Brawnner. It is of irregular size, about 80x155, running in triangular shape. The space will be used as a dance hall with restaurant attachment.

Atlanta, Dec. 31.

The lid was clamped down the cabarets this week. Two were raided. Proprietors and singers were warned against allowing indecent songs and dances.

# OBITUARY

**Willard Rignold**, professionally known as **Walter Rivers** (Rivers and Rochester), died in Collinsville, Okla., Dec. 13. He was buried there with Masonic honors. Rignold came to this country eight years ago as a member of The Rignolds, Australian Harmonists. Later with Miss Rignold (Nina Rochester) he went to Panama. Miss Rignold will return to her home in Australia. She has decided to retire from the stage.

**William J. Sully**, of the old black-faced team of Williams and Sully, and who of late years has been managing the Charles R. Reno show, "Human Hearts," on its one-night tours, died last Saturday in LaFollette, Tenn., of pneumonia; the fatal attack coming as he was with the show on its southern tour.

**Charles Edward Lackey**, aged 39 years, widely known among the vaudeville folks, although not in the profession himself, died Dec. 29 in Somerville, Mass., of diabetes.

**San Francisco, Dec. 31.**  
**Olav Czarnowski**, known here and in the east as "The Human Fly," was found unconscious late in the afternoon of Dec. 24 in the rear of the St. Francis Hotel, where he is believed to have fallen while climbing the building. About every bone in his body was found to be broken when he was examined later at the Emergency hospital where he died.

**Lylian Elliott**, formerly of the "Hanky Panky" and "Pleasure Seekers" companies, died suddenly last week while resting at Saranac Lake, N. Y. Her demise was caused by heart trouble.

**R. P. Murphy** (Murphy and Andrews) was buried in New York late last week. He died suddenly of heart disease at his home here. His widow (Blanche Andrews) and two daughters survive.

**Chicago, Dec. 31.**  
**John Miley** (Miley and Orth) died at the American hospital Dec. 22.

**Mrs. Jennie Tresham**, aged 32, a member of a Portland motion picture company, died Dec. 18. She was the widow of Fred Kemp, an actor. After his death, she married Tresham, a musician.

**W. A. Moriarty**, late of the C. W.

**Parks stock company**, died recently in the south where the company has been playing. Moriarty was leading man of the James R. Waite stock 25 years ago. A widow, Grace Whitchee, with the George Summer stock in Canada, survives.

**Mrs. Marshall P. Wilder** died Dec. 19 at the Misericordia hospital, New York, of a complication of diseases. The Wilders had two children, Marshall P., Jr., aged seven, and Grace Isabella, aged eight. They made their home in Atlantic City.

**Philip Thomaschewsky**, called "Father of the Jewish Stage in America," died Dec. 21 at Centerville, N. Y. Thirty years ago he established the first Yiddish theatre in New York. He was 69 years old. Five sons and four daughters, all in theatricals, survive.

**Alban W. Purcell**, actor manager, died recently in New York. He married Flora Myers in 1868. He retired from professional life in 1905 and lived on an estate in the Adirondacks.

**Mrs. Eddie Russell**, known on the stage as Edna Tillyne (Russell and Tillyne), died suddenly in New York Dec. 17. She retired several years ago.

**Shanghai, Nov. 25.**  
**S. O. Able**, lately one of the proprietors of Bysack's Hippodrome and Circus, died at Penang, S. S., Sept. 12. He had just returned from Europe. The deceased was a showman of fifty years' standing, born in Kentucky, U. S. A., in 1826, and was the first man to take a circus to Honolulu in 1865. He came to the Orient in 1870, and was connected with the circus business in the east with varying success to the time of his death.

**William W. Audick**, very well known in theatrical and newspaper circles, died after a long illness at his home in Flushing, L. I., Dec. 25.

**Chicago, Dec. 31.**  
**John Lyons**, at one time on the stage, was found dead Christmas Day at 754 South California avenue. Death is said to have been due to exposure.

**Chicago, Dec. 31.**  
**Tom Flynn**, who operated the Coliseum in Chicago Heights and the Grand in Blue Island avenue, died Dec. 21 of dropsy. He was formerly a city detective and had been in the theatrical business for several years.

## LEADING IN K. C.

**Kansas City, Dec. 31.**  
**Henry Mortimer** is Robert Dempster's successor as leading man of the Meta Miller stock company at the Auditorium here. He opened last week in "Cinderella" and was well received. "The Right Princess" with Mr. Dempster has taken to the road, and Dempster has postponed his European trip. The company is playing one nighters.

## MAY HAVE OCTAROON CO.

**Bridgeport, Dec. 31.**  
**William H. Isham**, formerly manager of Miner's Bowery theatre and manager of the Creole Belles is considering again reviving an Octaroon Company for vaudeville.

## ROW IN BURLESQUE CO.

**Toledo, Dec. 31.**  
**Jack Guckel**, musical director of "The Happy Widows" and his wife who has been in the chorus, left that show here and jumped to Cincinnati to join "Vanity Fair."  
Guckel and Jos. K. Watson engaged in a fist fight recently it is said.

## NEW BUILDINGS.

**Davenport, Ia., Dec. 24.**  
The opening of the new Columbia will take place on Christmas day and will disclose the most elaborate house in the territory, representing an investment of \$200,000. It is the work of Repp Bros., the architects of the Chicago Majestic.

A new motion picture theatre, known as the City Theatre, has been opened at First and Jackson streets, Hoboken, N. J. It is operated by the Jackson Amusement Co. The building seats 800.

# 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** (Harry Slinger, mgr.; agent, Orpheum).—William Burruss with "New Song Birds" had the place of honor in the program and he offered his keen travesty on grand opera with excellent results. The act has been improved in places since last seen in Chicago, and had fallen away in some particulars. The comedy element has been increased considerably, and in some places burlesque features have been introduced with good effect. The act went well. Dolly Connolly and Percy Wenrich were on next to the headline act and they sang numerous songs and found much favor with the audience, which was not very large Monday night. Wallace McCutcheon and Vera Maxwell presented their society dances in spot five and were well received. They are graceful, and they dance with much spright and abandon. Fred and Albert, two gymnasts, opened the show, which was keyed low, and which did not really get under way until the headline act was on. Helen Scholder had second spot with her comedy, and "Jaasper," the dog, followed. Madge Maltland was also in the running just before the dancers came on. The pictures of Mr. and Mrs. Vernon Castle, who danced at this house for two weeks recently made the show drag towards the close, and many people left. Redford and Winchester, burlesque jugglers, closed the bill with some odd tricks that brought applause and laughter. REED.

**MAJESTIC** (Lyman B. Glover, mgr.; agent, Orpheum).—Sam Bernard came back in this bill, and with a soap. He had been very, thing his own way, as far as comedy went, and he kept the house in a roar from the moment he went on until he closed with some Christmas verses, which were all right as to sentiment, even if they were a little lame as to meter. It was a holiday audience Monday afternoon, and one that was there to be pleased if possible. Twice during the show there were galas of laughter. Bertie Horron and Bonnie Gaylord were the first to start the noise. They came on in black face and kidded the audience and once or twice they brought out the real fire of laughter. But they were on too long, and they came very near to wearing out their welcome before they relinquished the stage to some one else. It would be a very good idea if they shortened the act. Davis and Matthews opened the bill with dances. They did not have anything startlingly new to offer, but did show considerable action, and were rewarded with a modicum of applause. Charles A. Delmore and Ben Light were on in "D" where they passed with songs and piano stuff. Light has nimble fingers and he knows how to tear off ragtime. Delmore sings well, in a classy style and the men were compelled to respond to an encore. The Four Milos in their posing act in bronze

got over nicely and Elsa Ruegger, the 'cellist, offered a short program of the sort of appeal to the cultivated taste. Miss Ruegger followed the pictures of Mr. and Mrs. Vernon Castle's dances, a feature that attracted considerable attention. Sam Bernard filled in the spot third from the last. Ethel Kirk and Billy Fogarty had next to closing where they delighted the audience with songs and patter. They have toned the act down since it was at the Palace, and it is much more polite and genteel without having lost any of its vim or vigor. The Hasamans, two equilibrists, closed the show. They offered some really startling feats and held the house fairly well until the pictures came on to close. The matinee crowd was big. REED.

**AMERICAN MUSIC HALL** (Sam P. Gerson, mgr.).—Joseph Santley in "When Dreams Come True," playing to good houses.

**AUDITORIUM** (Bernard Ulrich, mgr.).—Chicago Grand Opera Co. in repertoire.

**BLACKSTONE** (Augustus Pitou, Jr., mgr.).—"Fanny's First Play," opened Monday night.

**COHAN'S** (Harry Ridings, mgr.).—Raymond Hitchcock and a good company in "The Beauty Shop" still doing excellent business.

**CORT** (U. J. Hermann, mgr.).—Jack Lait's "Help Wanted," playing to big houses.

**FINE ARTS** (Albert Perry, mgr.).—Repertoire company in short plays.

**GARRICK** (John J. Garrity, mgr.).—William Hodge in "The Road to Happiness," breaking all records for the season.

**HOWARD'S** (Frank O. Peers, mgr.).—"The Traffic," a "white slave" play meeting with approval.

**ILLINOIS** (Will J. Davis, mgr.).—"Follies," playing to packed houses at every performance. Four more weeks.

**IMPERIAL** (Kilmt & Gazzolo, mgrs.).—"The Littlest Rebel."

**LA SALLE** (Harry Askin, mgr.).—"September Morn," drawing well.

**NATIONAL** (John Barrett, mgr.).—"The Roney."

**OLYMPIC** (George C. Warren, mgr.).—"Thought and Paid For," fair returns.

**POWERS** (Harry J. Powers, mgr.).—"The Poor Little Rich Girl," fair houses.

**PRINCESS** (Frank Phelps, mgr.).—Doris Keane in "Romance," still meeting with success after a run of many weeks.

**VICTORIA** (Howard Broslack, mgr.).—"A Fool There Was."

**GLOBE** (E. H. Browne, mgr.).—Winter circuit.

The Willard will go into pictures about Jan. 15, according to the latest advice.

David Warfield will come to Powers' Jan. 5 in "The Auctioneer" for four weeks.

# WARNING!

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**JACOB WEISBERGER,**

1476 Broadway, New York City

**JOSEPH BYRON TOTTEN**

"Fanny's First Play" opened at the Blackstone Monday night before a large audience.

"A Modern Girl," which recently played the Cort, is to return after Jan. 4 at the Olympic.

George Vaux Bacon, eastern representative of the Green Book, is in the city for the holidays.

The Showman's League of America will give a ball and review at the Hotel Sherman, March 4.

Minnie Palmer has in preparation a new tabloid to be called "Cohen at the Police Station."

Fred Johnson, formerly in the box office at the Majestic, is assistant manager of the new Logan Square.

Mr. and Mrs. Joe Lee have closed their season with the "Red Bird" and are in town for the holidays.

Menlo Moore's "Aladdin's Lamp" is being rewritten, and practically a new cast will be sent out Jan. 19.

Wallace McCutcheon and Vera Maxwell, appearing at the Palace Music Hall this week, are also dancing at Rector's.

Billy Mann, who does a black face act, closed Monday at the Colonial. Percy and Emma Pollock were substituted.

Gaby Deslys is to make her first Chicago appearance at the Auditorium after the close of the opera season in February.

The Logan Square theatre, booked by the W. M. V. Co., is now open. The house is a handsome one and in a good location.

Harry Singer is to be the manager of the Palace Music Hall when Mort H. Singer takes his new position with the W. M. V. Co.

Ralph Errolle, a Chicago opera singer, was granted a divorce from Marie Clarke Smith, his wife, also a singer. The charge was desertion.

Joseph Bransky, at McVicker's as assistant manager, has been appointed manager of the La Salle opera house under the Jones, Linick & Schaefer regime.

U. J. Hermann announces he will not have matinee performances of "Racketty-Packetty House" at the Cort. It was feared that billing two shows at the house might cause confusion.

"The Golden Girl" will be revived at the Gaiety, San Francisco, according to Will M. Hough, one of the authors, who has returned from the Coast after having made changes in "The Girl at the Gate."

Mrs. Arthur Aldie's private stock company is home from Boston, where it played recently. The company has a tiny theatre on the Aldie estate, and offers plays that are not seen in the regular playhouses.

Mme. Schumann-Heink, opera singer, has applied to the superior court here for a divorce from William Rapp. She alleges desertion two years ago in New York. They were married eight years ago in this city.

Aaron J. Jones, head of the firm of Jones, Linick & Schaefer, raised the salaries of all the Chicago employees of his firm as a Christmas present. The increase will amount to something like \$20,000 on the year.

Aaron J. Jones, president of Jones, Linick & Schaefer, is an officer of White City, the big south side resort, and he sends out an announcement that the policy of the place will be entirely changed next season. Instead of hands and grand opera and such features, hipodrome acts will be put on and features will be played up. All the acts will be booked from the J. L. & S. office.

**SAN FRANCISCO**  
By HARRY BONNELL  
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EMPRESS.—Business shows an increase. "A Night at the Bath," another of Joe Maxwell's productions, was enjoyed. The act is well produced. Katie Handwina & Co., closing, appreciated. Lew Wells caught on with his musical monolog. Darcy & Williams, fairly successful. Mond & Sallie disclosed an artistic act that went over cleverly. Willrich made a corking opener. An added "feature" was a local act called Kelly's School Kids, seven people, who worked 21 minutes in "two" (interior scene) and just managed to squeeze past.

ORPHEUM.—Catherine Countess & Co., in "The Birthday Present," scored, the act being enthusiastically applauded. Lillian Helein was encored. Five Sullys well liked. Low

# HARRY DARCY

Of Darcy and Williams, Announces Dissolution of Partnership With Andy Williams, At Conclusion of Present S-C. Tour.

## WATCH FOR MARY GRAY

SINGING COMEDienne

### Special Songs Special Scenery

Hawkins got two encores. The Brads closed and held the audience seat. Three Dolce Sisters were neat and entertaining. Lennett & Wilson did well in the opening position. Billy Van & the Beaumont Sisters (holders), were the biggest applause winners. Mr. & Mrs. Douglas Crane, specially retained another week, were moderately successful.

PANTAGES.—Opened the week with capacity matinee. Powers' Elephants showed big time class in closing position. From North Beach came the Seven Accordeonists (local), mixed some bad comedy with their music. They played rather amateurishly, but the numbers were generously applauded. They work in "one" with the leader the chief offender at the comedy thing. Link & Robinson scored. The Demistreau Troupe had a classy routine and executed their bar trick cleverly. Benson & Bell opened, but failed to get over, owing to the bad spot. Dorothy Lyons & Co. played an excessively talky act which held considerable interest. Otto Bros. amused.

CORT (Homer F. Curran, mgr.; Shuberts).—"Little Women" (first week).—"The Girl at the Golden Gate," with Irene Franklin (third week).

COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.).—"Widow by Proxy," with May Irwin (second and last week).

SAVOY (W. A. MacKensie, mgr.).—"Mutt and Jeff in Panama" (second and last week).

ALCAZAR (Belasco & Mayer, mgrs.).—Vaughan-Lytell stock (tenth week).

Jack Brown sailed Dec. 30 for the Orient in quest of curios.

Walter F. Catlett became the father of a wine-and-a-half-pound son Dec. 17.

James Dillon has left for Seattle where he is engaged to play leads in stock for Bailey and Mitchell.

A recruit here to the Anderson Gaiety theatre company is Irma Savage, formerly of Kolb and Dill's company.

It is announced that Dillon and King are to return to the Columbia, Oakland, Jan. 10 in pop musical comedy.

Robert Athon, manager of the Grand, Vancouver, has been succeeded by Al Cliff, a former Astoria (Ore.) manager.

Clara Johnson, listed as a vaudeville singer, was legally freed Dec. 17 from her husband, Samuel Johnson. Desertion charged.

Commencing this week, Dick Wilbur, Coast stock impresario, is playing a four weeks' engagement at the Marguerite theatre in Eureka, Cal.

From all accounts, "The Chocolate Soldier" is going back eastward with the principal parts pretty much in the hands of understudies.

The Western States Vaudeville Association has lately inaugurated a publicity and theatre program department with Art Hickman in charge.

Noah's Ark is the first of the buildings to be completed in Frederic Thompson's "Toyland" amusement concession at the Panama-Pacific Exposition grounds.

It is pretty definitely decided Charles Judel will be casted for a leading comedy part in the next Gaiety theatre show in which Marie Dressler is to be starred.

News has been received here lately from Sierra Madre, Cal., of the death of Richard Whitestone Tully, father of Richard Walton Tully, the Coast playwright.

The next attraction here at the Savoy will be the showing of the new film production of "Antony and Cleopatra" at fifty cents top. The opening date is Jan. 4.

On his recent retirement as president of the local T. M. A., Edward Connelly, stage car-

penter here at the Orpheum theatre, was presented with a diamond studded badge.

For the first time in the history of the Folsom prison in this State, a vaudeville entertainment was staged there Christmas morning for the delectation of the inmates by outside talent.

James Crawford has lately been succeeded here in the press department of the Alcazar by Martin V. Morie, the author of "The Light Eternal" and Richard Jose's former vehicle, "Silver Threads."

Robert Barton, until lately the executive head of the opera house bearing his name in Fresno, Cal., is reported to be promoting a new theatre in that city and which he is to manage if erected.

Al G. Barnes, the wild animal showman, spent several days of last week in this city on his way to Los Angeles, where he has an animal quarters. He will shortly return to his winter quarters in Portland.

H. Iwata, reputed to be wealthy, and proprietor of a local theatre, was arrested at Fresno, by the Federal authorities on a charge of "white slavery." The accused is now understood to be fighting against deportation.

George Clancy, a Coast actor, has brought an engagement of several weeks with the Fresno, Cal., stock company to a close. Another late closing in that city is Leland Murphy, who has left the Savoy stock company.

Charles Tagliero, said to be an actor, was taken to the Harbor Emergency Hospital Dec. 18 for treatment after having been assaulted, as alleged, by Thomas Hovey, a "Barber's Coast" saloon keeper. The latter was arrested.

Fred Gliese, Coast "legit" time booking agent and associated in a way with the John Cort circuit, has lately shifted his headquarters from the Cort theatre in this city to the Macdonough theatre in Oakland, of which he is manager.

The recent collapse of a section of the big stairway in the last act of "The Girl at the Gate" here at the Gaiety theatre, resulted in two or three of the chorus girls being sent to a local hospital for a few days. They are again back at work.

James H. Pilling, well known here as a former Empress theatre manager, and now manager of the Sullivan-Conside playhouse in Vancouver, B. C., has been in the city and elsewhere by mailing them an elaborate and novel Christmas card.

Eugene de Grossi, an Italian composer, accompanied by his wife, Louise Ballozier, a French singer, arrived here Dec. 21 on a honeymoon tour of the world. They came direct from South America and are on their way to the Antipodes and the Orient.

Ground has been broken in Martinez, Cal., for the erection of a theatre and hall building to cost approximately \$10,000. The dimensions of the structure are 30 by 100 feet, and the location is in the heart of the business section of the town. J. A. Kelly is the builder.

Walter Catlett, principal comedian here at the Gaiety with "The Girl at the Gate," is, literally cleaning up with an eccentric "souse" dance that he introduces in the staircase finale of the last act. Just now, Catlett is traveling very close to the borderland of stardom.

The vaudeville team of Darcy and Williams are planning to dissolve partnership at the conclusion of their present Sullivan-Conside tour in Kansas City a few weeks hence, and the former announces that he will be seen later on in a new act with his wife, Mary Gray.

A sailing apparently unreported from here in VARIETY is Stanley Twist, who made his departure Dec. 16 on the Ventura, for Sydney, whither he goes in the capacity of general manager and director of the purchasing and manufacturing departments of the new Australian Film Co.

The Alcazar theatre management is planning a local presentation next week of "The Girl and the Pennant," of which Christy Mathewson and Rida Johnson Young are the collaborating authors. Mathewson, who is wintering in Los Angeles, is being negotiated with to play a part in the piece.

W. P. Reese, local booking representative of the Sullivan-Conside Circuit, accompanied by his wife, has been spending a holiday vacation with his father and other near relatives at his old home in Houston, Tex. The older Reese has been seriously ill, but the latest report says he is convalescing.

Charles Purcell has signed an Anderson Gaiety Company contract and will very likely be assigned to a part in the new Marie Dressler show unless needed sooner in "The Girl at the Gate." Edward Beck, lately in charge of the back stage affairs of "The Chocolate Soldier," is now stage manager at the Gaiety.

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An unconfirmed report is current here to the effect negotiations have been under way this last couple of weeks between Cecil Lean and the management of the Gaiety whereby the former may be engaged to produce his last season's play, "The Military Girl," a few months later at the O'Farrell street playhouse.

Application was made lately by an attorney representing Nana Bryant, leading woman with "The Traffic" at the Howard theatre in Chicago, for a divorce from Ted McLain, a Coast stock player. The court is reported to have refused to consider the petition until such a time as Miss Bryant is present in person.

Myrtle Dingwall, who has been scintillating here lately in the musical comedy offerings at the Alcazar, has been engaged to play leads for Ferris Hartman when the latter inaugurates his pop musical comedy season some time this month in Sacramento. This will be a return Hartman engagement for Miss Dingwall.

From a reliable source comes the information that Monte Carter cleaned up a net profit of \$5,000 with his "pop" burlesques on the recent engagement in Honolulu. This week the Carter outfit is entertaining the patrons of the Wigwam in this city as opposition to the James Post Co. at the Majestic, a few doors away.

The drinking of intoxicants after 2 a. m. when purchased before that hour, is reported to have been lately discovered here as a practical evasion of the early morning State and cabaret law and several of the leading cafes and cabaret resorts are understood to be doing a thriving late hour business as a result. So far there appears to have been no interposed objections from the authorities.

Will Phillips, second comedian here in "The Girl at the Gate" show at the Gaiety theatre since the opening, closed Saturday night, and will probably return east very shortly. His part has been taken by Reece Gardner, who can dance some, but is not so well recognized as a fun creator. Gardner's late part has been filled by Tony Hughes, heretofore the player of a small bit in the show.

Louis Bernatien, the New York music publisher, accompanied by his wife and Harry Carroll, spent Christmas in this city and were about the only outsiders present at the Christmas tree sociable celebrated in the St. Francis Hotel by Gabby Deslys and her company and managers. The Bernatien party left Sunday night for Los Angeles. After a week in the latter city, they will depart for the east via New Orleans.

Success of huge proportions is reported to be attending the Snow Festival which is now in full swing at Truckee, Cal. Expert ski jumpers and professional ice skaters have been engaged by the festival management and are giving daily exhibitions. They include E. Desbaillets, ski expert of Geneva, Switzerland; and George Brian, skater, of Duluth, Minn., for eight years instructor at Pierce's Union Hink in that city.

While playing at the Hippodrome in Los Angeles in a sketch said to have been labeled "Double Crossed," Briden and O'Rourke were suddenly forced to substitute another skit as a result of a legal action which is reported to have charged them with an infringement of the copyright laws. The complainant was E. W. McIntyre, a naval lieutenant, who is represented as having recently written a sketch entitled "Double Crossed" which was subsequently presented here at the Wigwam. He alleged the Briden and O'Rourke skit was a near "copy" of his composition.

The planned American and European tour of Ben J. Fuller, executive chief of the Brennan-Fuller Australian circuit, has been postponed indefinitely, according to a late cablegram received here by his American representative, Arthur R. Shepard, in order to be present at the person at the ceremony of laying the cornerstone of the circuit's proposed new theatre in Sydney. Representative Shepard is also deferring the shift of his booking headquarters to Chicago until after his next Australian shipment of acts next month.

Mrs. Walter Belasco, sister-in-law of David and Fred Belasco, has been a patient here in St. Catherine's Hospital, Santa Monica, since Dec. 12, when she was painfully injured at the Kay Bee moving picture camp in Santa Ynez canyon, where, by accident, she received the contents of a blank gun cartridge discharged at very close range. Her condition is not considered serious barring the setting in of complications. Mrs. Belasco was formerly Maude McNeil of San Francisco, where her husband was a former Alcazar theatre player.

For the information of artists booking in Honolulu and Australia it may be of interest to note the transportation furnished by the operating circuits in those countries is second class unless otherwise agreed and stipulated. Artists are privileged, of course, to travel first class by personally paying the difference rates, which is approximately \$30 between here and Sydney. It is claimed that the second-class accommodations on the Canadian line boats out of Vancouver are very satisfactory and quite the equal of the Oceanic line out of this port. A recent case is reported of where one Dorothy Harris, booked out of here for Australia, was so dissatisfied with the second-class accommodations by the time she reached Honolulu she is said to have gotten off there and independently booked a two week engagement with the Consolidated Amusement Co. of that city. It is understood since that Miss Harris will probably resume her Antipodean trip by first cabin, if she has not already done so.

According to present plans, Frank Pallma will again preside over the orchestra of the Anderson Gaiety theatre when the new Marie Dressler show opens there a few weeks hence. For several weeks past the former "Candy Shop" musical director has been confining his activities to a band of musicians in the Cafe Mandarin down stairs in the Gaiety building, but last week he was placed in charge of the musical end of the new show rehearsals and now it has developed that he has been re-engaged indefinitely by the Gaiety management to serve in the capacity of general musical director of all the Anderson attractions and with headquarters at the O'Farrell street playhouse. When Pallma comes in here at the head of the Dressler offering, Ben Jerome, the present director, is expected to accompany "The Girl at the Gate" on its contemplated short road tour and subsequent engagement at the Morocco theatre in Los Angeles, where it is to be the successor of "The Candy Shop." Pallma's new arrangement with the Gaiety managers is understood to stipulate that he will not do any trouping except possibly an occasional short tour to work out a new show prior to bringing it in here for the opening run.

In reviewing the opening here at the Gaiety theatre Dec. 15 of "The Girl at the Gate," a prominent local newspaper critic opined that the play needed "whipping into shape" and that the Gaiety management possesses the "right sort of a whip." So it does and already the show is evidencing a decided improvement over the first night here. General Manager Rosenthal and Proprietor Anderson jointly saw the defects at the first showing and have been working hard to overcome them. Handicapped at the start with a mediocre book, the producers will be deserving of all the more credit when the piece finally gets over, which event is reasonably certain to occur. This week the book has been with the libretto of the first act. Scenically and musically "The Girl at the Gate" is a gem and in some other respects as well, is the superior of "The Candy Shop." Where it suffers by the absence of the latter offering is in the absence of a half dozen stars that scintillated in its predecessor. Irene Franklin shines, of course, with all her former brilliancy, and is the same big hit as when playing in local vaudeville. Walter P. Catlett, a Coast player, the surprise of the new Gaiety production. In a low comedy part, he scores heavy at every performance. Another very much in the hit column is Cathryn Palmer, who walks away with the female low comedy honors. Helen Goff does fine in the widow role, but her longest act being vocalizing, she would probably do better with more of that work and less acting. The song hit of "Just a Smile, Just a Kiss," and so far as this is aided to register properly chiefly on account of not being assigned to a capable singer. The vaudeville specialty of Newhoff and Phelps in "one" is used as a "stall" while the staircase scene is being set in. The last act is a good one, and very enough. Arthur (Cough gives strong evidence of being the best male vocalist in the company and would seem to be the logical person to rend the "Just a Smile" number. But Green Rod, Miss Franklin have written in some "special" lines to provide a reasonable excuse for their entrances, and as one watches the performance, there is an attendant inclination to wonder why the creator of "Red Tied" is not given a lot to say and in addition to her song specialty. Everyone considered the producers of "The Girl at the Gate" are deserving of a lot of credit. In the familiar phraseology of General Manager Rosenthal, it is another big two dollars' worth for one dollar.

## LOS ANGELES

By JACK JOSEPHS.

ORPHEUM (Clarence Drown, mgr.).—Week 22, Miss Dany, well received. Stars: Barney, liked; Lewis & McCarthy, fair. Holdovers, Fox & Dolly; Genaro & Bailey; Six Musical Cuttys; Geo. Rolland & Co. and Three Collingmans.

EMPIRE (Dean Worley, mgr.).—"Louie Christmas," fair; Edna Aug. liked; Houghton, Morris & Houghton, spectacular; Adele Row & Co. interesting; Leo Beers, went well. FANTAGES (Carl Walker, mgr.).—"In Laughland," tabloid, good; Alexander Kaminsky, liked; Sam Hood, fair; The Four Charles, liked; Oliver Reed, fine voice; Archer & Ingersoll, fair.

HIPPODROME (Lester Fountain, mgr.).—McKinnin & Janet Evesham, good; Abram & Johns, sketch; Waterbury Bros. & Tenney, liked; Amorette, pleased; Hall & Menzies, fair; The Holts, well liked; Biff & Bang, fair. MAJESTIC (Joseph Montrose, mgr.).—"Little Women."

MOROSCO (Chas. Eytan, mgr.).—"Candy Shop," second week; good business.

MASON (W. T. WYATT, mgr.).—"Stop Thief," Current, Mrs. Fiske.

MURBANK (Oscar Morosco, mgr.).—"The Little Rebel," stock.

AUDITORIUM (L. E. Holmner, mgr.).—29, 31, Gabby Deslys, Jan. 1, "The Mission Play."

REPUBLIC (Al. Watson, mgr., agent, Levey).—Vaudeville.

CENTURY (Lawson Bros., mgrs.).—Burlesque.

Lon Chaney, now one of the features with

the Universal Film Co., and formerly musical comedy comedian, is suing his wife, Cleve Chaney, for divorce and the custody of their child. Mrs. Chaney caused a near panic by attempting to commit suicide on the stage during a performance at the Majestic theatre, a reconciliation followed, but only lasted a few weeks.

Photoplayers' Club will give a grand ball Feb. 14, at Shrine Auditorium.

Adele Humphrey won the \$500 prize offered in the Los Angeles Long Boasting contest for the best California song.

The Biograph Co. is due here Jan. 1 from New York via special train.

Redlands, Cal., now has Sunday picture shows, but only as an experiment. City officials have decided to permit the shows for a limited time and then, if there is no complaint, they will be permitted to become a permanent thing.

A modern picture house, seating 633, opened in Hollywood last Sunday.

Eugenia C. Whidden, motion picture actress who just married the Dugan, is suing A. C. Whidden for divorce.

## PHILADELPHIA

By J. J. BURNES.

KEITH'S (Harry T. Jordan, mgr.; agent, U. B. O.).—Philadelphia vaudeville goes on. Received Ray and Mabel, splendid comedienne, with open arms; she scored a big hit with her song, "Work." Joe Howard assailed her at the piano; R. L. Goldberg "foolish questioned" the house into spasms of delight; Charles Karpis, mimic, pleased; Robert T. Haines & Co. were clever in "The Man in the Dark"; "Doc" O'Neill had the audience begging for more with his monolog; Cartmel & Harris were "there" in a dancing specialty; Les Jarllys, the gymnast, showed up well; La Lotie, a roller skating bear, closed the bill.

WILLIAM PENN (William Miller, mgr.; agent, U. B. O.).—Ten excellent artists, headed by Allan Brooks, offering with Tom Linton "Taking a Rest," Tommy Dugan & Alice Raymond were cordially received; Willard & Carson, thoroughly enjoyed; George W. Day & Co., very good; A musical act that was novel was well done by William Sisto. Attendance large at Monday's performances.

GRAND (F. Nixon-Rindlinger, mgr.; agent, U. B. O.).—Percy Warum and his company in a character sketch, heads the bill. Crippa, Eve & Penn, did well; Huffard & Chain, well received, and Roddy, a harpist, displayed ability; Nip & Tuck, in an amusing acrobatic specialty, closed the bill.

KEITH'S ALLEGHENY (Thomas M. Dougherty, mgr.; agent, U. B. O.).—Another fine show is this one, starting with Tom Linton and his Jungle Girls, taking first honors with case in a musical comedy, "An Up-to-Date Missionary," which won many laughs. McCormack & Williams take second place with their "The Great Escape." Fred Duprez kept them going as usual with his monolog. Jessie Sutherland appeared in graceful poses and Force & Williams dispensed cheer in a rural sketch. The Five Mowatts, club swingers, proved entertaining.

NIXON (F. Nixon-Rindlinger, mgr.; agent, U. B. O.).—A fine program is headed by the "Nine Piano Philands," a musical act which caught the audience by its spirit and whirl and held attention throughout. William Lampe & Co. appeared in an interesting play, "One Flight Up." May Francis, billed as the "Sunshine Girl," was tuneful and entertaining, and "Mother Goose," a musical comedy in miniature, scored high. Charles Weber, juggler, and Harry Orling & Carmack, in a rathskeller act, did well.

BROADWAY (Joseph Cohn, mgr.; agent, U. B. O.).—Jesse Laaky's "Three Types," was the big feature of the bill, greeted by a packed house. "Stonington" is another act in which the merrymaking is furnished by capable performers. Songs and dances by Boris & Darley were above the average. O'Neill & Waimley, billed as the Lightning Bugs, flashed across the stage with general attraction. Marble & Billy Hart scored as usual in their "Circus Girl," and Rio & Norman did a good athletic turn.

LIBERTY.—"The Inside of the White Slave Traffic" is attracting large audiences. Interest in the exposure of the white slave traffic is increasing daily.

METROPOLITAN—"Traffic in Souls" in pictures, is getting much attention. The play is well produced and had many startling episodes.

CASINO—Dave Marlon, second engagement this year.

EMPIRE—"The Bohemian Show," good business.

FOREST—"Joseph and His Brothers" started the second week of an indefinite stay with capacity audiences.

GARRICK—"Years of Discretion" is winning popular success in an interesting play.

ALHAMBRA—"Within the Law," with Helen Ware, is drawing well in the second week here.

LYRIC—Lew Fields, in "All Aboard," opened "Christmas afternoon and is the only musical attraction offered. The company in

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**BROAD.**—Alla Nazimova, in "Bella Donna," began the second week of her run. The play is drawing well.

**WALNUT.**—Chauncey Olcott continues his usual holiday engagement here in "Shameless Dhu." Chauncey has lost none of his appeal and admirers of his art are filling the house at each performance.

## BOSTON

By J. GOOLITZ.

**LOEW'S ORPHEUM** (V. J. Morris, mgr.; agent, Loew).—Vaudeville; pictures. Capacity, agent, Loew).—Vaudeville.

**NATIONAL** (George Haley, res. mgr.; agent, U. B. O.).—Business best in history of house.

**HOLLIS** (Charles J. Rich, res. mgr.).—Donald Brian in "The Marriage Market." Doing big business and apparently good for run.

**COLONIAL** (Charles J. Rich, mgr.).—"The Lady of the Slipper." This is the last week, business taking a big slump because of the opposition at Hollis and Shubert.

**PARK** (Charles J. Rich, mgr.).—May Robson in the new comedy, "The Clevor Woman."

**TREMONT** (John B. Schoffel, res. mgr.).—"The Red Canary," with Lina Abarnabel. Is proving a good money-maker.

**PLYMOUTH** (Fred Wright, res. mgr.).—"Under Cover," another crook play which opened Christmas matinees and scored a big hit. Melodramatic.

**SHUBERT** (E. D. Smith, mgr.).—"The Passing Show of 1914." Playing three matinees and drawing big houses both upstairs and down.

**MAJESTIC** (E. D. Smith, res. mgr.).—"Little Women," which will do a heavy business here and was wed Monday night when it opened after a Christmas week lay-off.

**BOSTON** (A. L. Levering, res. mgr.).—"The Whip." Will play through for another month. Still making money on the low price scale policy.

**CASTLE SQUARE** (John Craig, res. mgr.).—Stock, "Miss Pocahontas," the annual musical production playing to capacity and on its last two weeks.

**HOWARD** (George E. Lathrop, res. mgr.).—"The Dandy Girls" with the house bill headed by Florens Family.

**CASINO** (Charles Waldron, res. mgr.).—Harry Hastings' Big Show.

**GAIETY** (George T. Batcheller, res. mgr.).—The "Trocadero." Local show and is playing capacity.

**GRAND OPERA** (George E. Lathrop, mgr.).—"The Stars of Burlesque."

"Pop" Anson, the baseball veteran, featured at the National this week, is proving to be one of the best drawing cards this season at this house.

Children's days at the Boston Opera House have been such drawing card that more are being planned for Saturdays during the remainder of the season.

R. D. Marston, one of the leaders in the New England movie picture industry, in an interview, says that the photoplay development in 1914 is going to bring some surprises both to the public and to the managers of some of the oldest old first-class houses in Boston who still refuse to believe the movies really seriously as a competitor.

"Joe" De Pina, press agent of the Plymouth, pulled off a good stunt in booming the melodrama "Under Cover," which he seated Collector of the Port Edmund Billings and Surveyor of the Port E. G. Graves with 200 secret service men and attaches last Saturday night to watch and criticize the staging of the smuggling investigation.

Florence Constantino, the leading tenor at the Boston Opera Co., has been arrested for non-payment of rent for his exclusive apartments on Westland avenue. It is claimed that a bill for \$578 is unpaid.

Antonio Fores, the small-time comedy acrobat of Jack and Fores, who was arrested with having attempted to pick pocket last week, was released on probation in the city police court through the fact that he was able to show bookings ahead which would take him out of the state. He denied his guilt.

Ernest Thurston Hall, the actor, and his wife who was formerly Lucille Mary Perry, a professional dancer, have not been reconciled, according to a statement issued Tuesday afternoon, and her suit for divorce will not be withdrawn. Mrs. Hall in her libel names Amy Dale, who played the role in "The Merry Widow" here in 1911. Hall played the title role in "Ben Hur" and the role of Bob in "Mrs. Wiggs of the Cabbage Patch."

Carl Wilmore, a Boston newspaperman and composer, is responsible for the music for the morality playlet "Everybody," which will be offered next week at the Bijou. The production itself is the work of Mrs. Larz Anderson, the society leader and wife of the former ambassador to Japan. After its try-out at the

Bijou it may be sent out on the big time, the proceeds being devoted to charity.

There will be two first class openings Monday, Ethel Barrymore in "Tante" coming into the Tremont for two weeks with a good advance sale already, and "Oh! Oh! Delphine" at the Colonial. "The Red Canary" and "The Lady of the Slipper," closing respectively in these houses.

## ATLANTIC CITY

By I. B. PULASKI.

**SAVOY** (Jake B. Isaac, mgr.; agent, U. B. O.).—Marquard & Seeley, favorites, and scored; James H. Cullen, hit; Armstrong & Manley, very big; DeVeto Trio, wonderful; De Marcel's Animals, excellent novelty; Les Magnagnis, exceptional; Moneta Five, good; Hartley & Pecan, well liked.

**APOLLO** (Fred E. Moore, mgr.).—William Collier in "A Little Water on the Side," 29-31; "Queen of the Movies," premiera, 1-3.

There is the usual large and fashionable throng in town for the holidays, and it seems this year that the crowd of visitors is bigger than ever. The Almack, Rudolph, Royal Palace and the Shelburne are near capacity. All of the big cafes have arranged "special affairs" for New Year's Eve, and of course all emphasize dancing.

In the new Viennese operetta, "Sari," one of those enormous loaves of Hungarian rye bread is sliced up by Miss Hajos, at the short dinner scene, at which noodle soup is served. Of course, no one eats the bread on the stage, but back of the scenes was a daily occurrence to see members of both cast and chorus chewing on it.

Thursday night (New Year's) Thos. W. Ryley presented for the first time in America the musical production of the "Milk and Honey." The American book of the play was done by Glen MacDonough. It was staged by Julian Mitchell and Herbert Gresham. Jean Gilbert wrote the music. The new play was founded on the German of "Die Kne Koenigin," by Julius Freund and George Okonkowski. In the cast are Valli Vail, Frank Moulton, Alice Dovey, Dan Collier, Felix Adler, Jeanette Horton, Jno. Goldsworthy, Diana Ante, Jas. Redmond, May Leslie and Elsie Hamilton.

Monday night next at the Apollo, the Phila. Orchestra, under the conductorship of Leopold Stokowski, will give the first of four concerts, others to be given at intervals of about one month. Annie Russell will appear Tuesday night in "She Stoops to Conquer," and Wednesday will be seen in "The School for Scandal." The last three days of the week will see "Damaged Goods."

The southwest storm that did considerable damage along the coast comparatively did minor harm here. The sea took a chunk of the old pier and smashed it up against the Boardwalk supports, bulkheads were flooded and the meadows resembled an ocean inlet, the waves carrying away trolley car bridges and putting the service out of commission for one or two days. The storm on Christmas Day was especially severe on the show, but holding down what would have been capacity business.

Billy Fennan of Tiliyoo's Steeplechase Pier, announced that a contract for extending the pier 400 feet had been given to him at a cost of \$30,000. In enlarging his "Pavilion of Fun" and putting in new devices, Mr. Tiliyoo will invest \$100,000, so report has it. A contract was also awarded by the Sterling Realty Co. (the owners) for the remodeling of Young's Ocean Pier. It is welcome news, for the structure is an eyesore. \$15,000 is the contract price.

Frank Bowman, the big blonde manager of the Dunlop (who on good authority originally came from Hoboken, though he denies it), decided to have dancing and music in his cafe over the holidays. So he got himself a "Jungle Band," made up of five or six colored boys, including a drummer who can hit traps at a flash and smoke a cigarette at the same time. "Bow" advertises his bun as the "Palm Beach Troubadours," but we know that they came from "The Boathouse," well known to song boosters, etc.

Saturday night last a rather brilliant entertainment was given at the Shelburne Grill. Jacob Weikel had for his guests, Louis Wesley and his wife who had appeared at the Savoy during the week.

## NEW ORLEANS

By M. SAMUELS.

**ORPHEUM** (Thurston White, mgr.).—Impressive program. Sid Baxter, pleasant opener; Du For Boys, dance, clever; Rube Dickinson, delightful; Olga Netherole's "Sapho," effective headline; Ruth Royce, splendid; Zoselle Co., good closing number.

**TULANE** (T. C. Campbell, mgr.).—"Ben Hur"; good business.

**CRESCENT** (T. C. Campbell, mgr.).—"The Common Law," drawing only fairly; closes Saturday.

**DAUPHINE** (Chris Socola, mgr.).—Louis

Dean Players in "Alias Jimmy Valentine," superior presentation, light houses; stock through here.

**LAFAYETTE** (H. C. Fourton, mgr.).—Calouette, Milton, Cornelia Sherman and Lewis, Florentia Trio, Burnham and Yant.

**HIPODROME** (Law Ross, mgr.).—American Newboy Quartet, Lem Hudson, Jordan and Jordan, Ed Seymour, Marie Leclair, Harry Downer, LaSearla.

## ST. LOUIS

By O. B. CARSON and W. J. DILL.

**OLYMPIC** (Walter Sanford, mgr.).—"The Fascinating Widow," large crowd.

**SHUBERT** (Melville Stoltz, mgr.).—"The Firefly," with Emma Trentini.

**AMERICAN** (H. R. Wallace, mgr.).—"Thursdays success."

**PRINCESS** (Arthur Fishell, mgr.).—"New Year's Follies," business good.

**STANDARD** (Leo Reichenbach, mgr.).—"Big Jubilee," filled house.

**GAIETY** (Chas. Walters, mgr.).—"Mischief Makers," large audience.

**COLUMBIA** (H. D. Buckley, mgr.).—"Fritzel Scheff," successful headline; Bell Family, clever; Halley & Noble, pleased; Brice & Goane, scored; Hartley, went nicely; Kenney, Nobody & Platt, hit; Kartell, especially good.

**EMPERESS** (C. B. Heib, mgr.).—Florence & Lovett, headline; Corcoran & Dingle, pleased; Keith & Hampton, scored; Three Bohemians, hit; Four Aviators, scored; Talbot, mgr.).—Cora Youngblood Corson & Co., headline; Barrows-Lancaster Co., good; Three De Lyons, went well; Kurny, Boesch & Robinson, entertained; Ration-Wood-Ralton Trio, applause; The Waltons; Gilbert Loose, very good; Phelps, Culinbine & Cobb, funny.

**GRAND** (Harry R. Wallace, mgr.).—Elsie Gilbert & Girls and Collier, headline; Victoria Four, entertaining; Delphonic's Troupe, clever; Moore & Bingham, well received; Tilford, clever; ventriloquist; Beatrice Sweney & Co., pleased; Gypsy Countess & Co., novel; Fitch Cooper, hit; Celeste, well applauded.

## CINCINNATI

By HARRY V. MARTIN.

**LYRIC** (M. T. Middleton, mgr.; Shubert).—"The Lure," enjoyed his run.

**GRAND** (J. H. Havlin, mgr.; Theo. Aylward, mgr.; K. & E.).—Robert Hilliard, in "The Merry Widow," did fairly.

**WALNUT** (William F. Jackson, mgr.).—Paul Armstrong's thriller, "The Escape."

**ORPHEUM** (J. Herman Thuman, mgr.).—"Stock," Wallingford.

**EMPERESS** (George F. Fish, mgr.; agent, S-C).—Olivette Troubadours; Sullivan, Pierce & Roslyn; Moffat-Care Trio; "Top O' the World Dancers"; Hong Fong.

**GERMAN** (Otto E. Schmid, mgr.).—"Stock, one performance of "Lumpaci Vagabundus," Sunday night only.

**STANDARD** (A. L. Riesenberger, mgr.).—"Stock Burlesque," "The Lid Lifter."

**GAIETY** (Arthur Nelma, mgr.; Columbia).—"Anti Fair."

**OLYMPIC** (McMahon & Jackson, mgrs.; Progressive).—Jack Reid & His "Progressive Girls."

**BUCK'S** (James Day, mgr.; agent, R. J. Gomes).—First hit, Italia; Daly & Sherbrook; Moss & Fletcher; Lester & Grace; second hit, Gilbert, Miller & Graham; Talcott & Talcott; Major Williams; La Vine & Iman.

Owing to the wholesale robbing of Keith theatres, burglar alarms in the form of songs will be put in the local house.

Elsie Janis and Montgomery and Stone, in "The Silver Slipper," will soon be at the Grand.

Two ten-round boxing bouts were put on at the Standard Monday evening.

Not so many couples are doing the tango in St. Louis, since Prof. Charles O. Christopher, who teaches it, fell and broke his right arm while doing it.

A 16-year-old student at the University of Cincinnati, Vera McEider, has written a spectacle "The Prodigal Son," produced at the Emory Auditorium recently, under the auspices of German Methodist churches.

Maud Edwards, who claims to be an actress, applied for a divorce from James Edwards, an actor, last Friday. She charged he left her July 30, 1912, four months after their marriage, and she has not since seen or heard of him.

It is said that the "Little Theatre" at the Orpheum, where highbrow plays are enacted every once in a while, didn't pay. For that matter, it was not expected to. The price is \$1 and the theatre seats 150.

**MUSIC HALL.**—Gertrude Hoffman and her road show, \$1-1.

Quite the biggest surprise of the year was the glorious run of "Peg O' My Heart" with Elsie Ryan in the lead. "Peg" came to the Lyric for two weeks. The first week was the doleful seven days before Christmas. "Peg" was expected to do only fairly. According to Manager Middleton, of the Lyric, the show

pulled down \$23,000 for the entire period, a record breaker, everything considered.

## BALTIMORE

By J. E. DOOLEY.

**MARYLAND** (F. C. Schanberger, mgr.; agent, U. B. O.).—Hines & Bert, good; Hines & Fox, who honors; Valentine Vox, versatile; DeWitt, Burns & Torrence, excellent; Henry Lewis, fair; Cressy & Dayne, brilliant; Adele Ritchie, stars up considerable enthusiasm; Jack Wilson, hit of show; Howard's Animals, fine.

**VICTORIA** (Pearce & Scheck, mgrs.; agents, N-N).—Melrose, nifty entertainment; The Sig Frazz Wheelmen, rapid and thrilling; Mabel Fitzgerald, winsome; Bob Hall, good-natured entertainment; Carl Stetser & Co., fine humor; Washburn's Leopards, well received.

**NEW** (George Schneider, mgr.; Ind.).—Robert's Animals, featuring "Teddy," the dancing bear, pleased; Hamilton Brothers, good comedy work; Marie Ward & Co., nothing funnier; Bub & Clara, good novelty; Essex Quartet, musical treat.

**PALACE** (Robert Furlong, mgr.; agent, U. B. O.).—"White's Comedy Circus," going big; William Bence & Co., ripping comedy; Johnson, Horton & Johnson, clever; Von Hampton & Josselyn, brimful of fun; Dove Wellington, fair.

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## A COMPARISON

From the  
SAN FRANCISCO "CHRONICLE"  
Dec. 17

## IRENE FRANKLIN IS NEW COMEDY STAR

Walter Catlett, San Franciscan,  
Steps Into Triumph as  
"Low Comedian."

By WALDEMAR YOUNG.

THERE are so many good things in "The Girl at the Gate," which replaced "The Candy Shop" at the Gaiety last night, and so many things that need either the attention of a musical comedy plumber or the more prompt and efficacious services of a libretto surgeon that the whole affair blows hot and cold from minute to minute.

A very great deal of the class (and this is quite natural, since she is the star and her services are secured at a breath-taking salary) is provided by Irene Franklin, who, with her artistry, contributes the last word in song-characterization. An altogether equal portion (and this is a surprise, for he has not yet done anything here before to justify the sudden outburst) is furnished by Walter Catlett, a San Francisco boy, who breaks forth, full bloom, into as facile a low comedian as the musical comedy stage of this town has seen since the earlier years.

From Miss Franklin all that was done was expected. From Walter Catlett it came with the joyous note of pure surprise. She did what everyone in the audience knew she could do and had paid money to see her do. He stepped, in three hours, from comparative obscurity to the fond spotlight of real triumph. The two of them came very close to being the whole show, barring a scenic effect of stairs rising almost to the fly gallery and another thing or two to help.

## A KNACK FOR COMEDY.

Walter Catlett furnished something less easily adaptable to diagnosis—a skillful knack for low comedy, a sense of the point, an expert knowledge of just how to do this little thing or that to get the big laugh from the big house.

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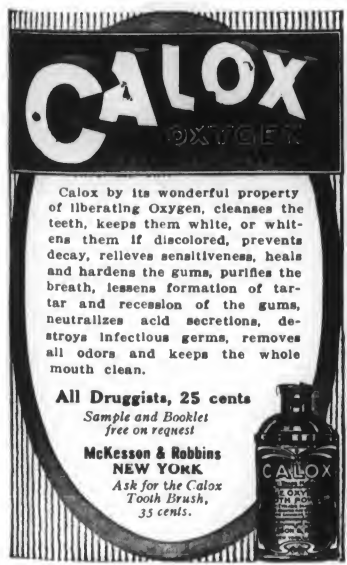
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FORD'S G. O. H. (Charles E. Ford, mgr.; agent, Shubert-K. & E.).—"The Conspiracy," Emerson winning praise, but show not pleasing patrons and business only fair.

NEW ACADEMY (Tunja F. Dean, mgr.).—Julia Sanderson in "The Sunshine Girl." Big houses with the audience taking well in this brilliant musical piece.

COLONIAL (C. E. Lawrence, mgr.).—"The Cost of Living." Doing fair business, with a good sale for latter part of week. Show not making much of an impression although well interpreted.

AUDITORIUM (Edward Benton, mgr.).—Uoli stock, "The Virginian." One of the best things the company has done this season, and playing to capacity.

GAYETY (Wm. Ballauf, mgr.).—"The Beauty Parade." Lively show playing to big money.

HOLIDAY ST. (Geo. W. Rife, mgr.).—"The Great Express Robbery." Fair business with mediocre show.

## PITTSBURGH

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Stanleys, unique; William Friend & Amy Lesser, mediocre; McDevitt, Kelly & Lucy, real comedy; Baby Helen, a wonder; English & Johnston, fair; Van & Schenk, melodious; Harry Tig & his Merry Collegians, excellent; Laddie Cliff, good; Apple's Zoological Circus, amusing.

HARRIS (C. R. Buckhelt, mgr.; agent, U. B. O.).—"Fuliyama," excellent, but chorus needs rehearsing badly; Hugh Lloyd sensational; Pierre Pelletiere & Co., amusing; Barto & Clark, scored; Leslie Thurston, good; Boris & Helena, fine; Gibson & Raney, original.

SHERIDAN SQUARE (J. F. Tooker, mgr.; agent, U. B. O.).—Nellie Entine & Co., a hit; The Ricci Family, good; Captain Treat's Educated Seals and Sea Lions, amusing; William Lyttell & Co., a roar; Old Town Quartet, fine; Krimps & Kippy, fair; Grace Fisher, good.

EMPIRE (A. A. McTigue, mgr.; agent, L. C. McLaughlin).—19-21, J. F. Wolf & Barrow Sisters, a hit; Rossow's Circus, good; Jockey Ed Gwyer, funny; Haggerty & LeClair, good; Cameron & Saunders, novel.

ROWLAND (P. J. Jones, mgr.; agent, Sun).—19-21, German Becker & Boys & Girls of Avenue 8, the hit; Mark Dale, fine; Ted McLand & Co., good; Searcy & Everett, good; Frank Carmen, fair; Jan. 1-2, Romany Opera Co.; Hens Bros.; Frank Barnum; Baker & Devere, Dalmade.

ALVIN (J. P. Reynolds, mgr.; Shuberts).—"The Whip" opened to full house; 5, Gertrude Hoffmann's New Revue.

NIXON (Thos. Kirk, mgr.; K. & E.).—"Delphine" opened to good house with boxes filled; 5, Raymond Hitchcock in "The Beauty Shop."

DUQUESNE (Harry Davis, mgr.).—Stock, "A Stubborn Cinderella," good house; 5, "The Dawn of Tomorrow."

PITT (W. McKiver, mgr.).—Stock, "Hawthorne of the U. S. A.," excellent; 5, "The Bargain," an original play, suddenly called off.

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Little Lost Sister" opened to full house and much applause; 6, "Way Down East."

GAYETY (Henry Kurzman, mgr.; Eastern).—"Follies of the Day," one of the best this year, drew big house; 5, "College Girls."

VICTORIA (Geo. Schaffer, mgr.; Progressive).—Blanche Baird's "Big Beauty Show," got a big hand; 5, "Girls from the Follies."

On the door of the Pittsburgh branch of the International Feature Film Co., 404 Fourth avenue, appears the notice of a constable sale on a landlord's warrant.

The Olympic, Temple, Alhambra and Lyric, large motion picture houses, have each installed large Moller pipe organs, which are attracting crowds.

At the Duquesne Club New Year's ball, the richest affair in the city, Wilma Winn and Ernest Evans, professional dancers from New York, who have been exhibiting the Tango and newer dances at "the dansantes," showed new steps.

The Pittsburgh Gazette Times \$500 prize for the best play written by a native of Allegheny county and submitted before February 1 has 12 entrants so far.

What is thought to be the first outdoor motion picture exhibit given by a municipality was part of the Community Christmas Tree celebration on the Frick lot.

## MILWAUKEE

By F. G. MORGAN.

MAJESTIC (James A. Higgin, mgr.; agent, Orph.).—Marie Lloyd, registered nicely, while Natalie & Ferrar, society dancers recruited from the Hotel Pfister, added attraction, went big. Flanagan & Edwards, excellent; Franziska & Schouten, good; Shirl Rives & Co., fine; Van Hoven, hit; Lane & O'Donnell, great; Charlotte Ravenscroft, pleased; Mile, Martha & Sisters, fair.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—Eight College Girls, hit; Bud Snyder & Co., score; Bob Harmon & Co., excellent; Temple Quartet, fair; Hohenadt's, pleased.

EMPERESS (William Raynor, mgr.; agent, S-C).—Robert E. O'Connor & Co., great; Ward & Clark, excellent; Murray Bennett, fair; Rossow Midgata, excellent; Daniels Bros., good; Nesbit-Thew Dancers, pleased.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Princess Bonita, trained horse, excellent; Kenyon, Brooke & Callan, fine; Moretta Sisters, good; Margie Smith, fair; Farlandau & Brown, entertaining.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"The Garden of Allah," good. Edmund Brees next.

SHUBERT (C. C. Newton, mgr.).—Stock.

FABST (Ludwig Kreiss, mgr.).—Fabet German Stock Co., "Madame Sans Gene." Capacity.

GAYETY (J. W. Whitehead, mgr.).—Rose Sydel & London Belles. Good houses.

## CHINA

By CLIFF.

Shanghai, Nov. 25.  
"The Court Cards," a London company under the management of Edgar Warwick, opened here at the Lyceum, Nov. 22, playing to capacity business. The best company of the kind lately showing here. It is made up of Mr. Warwick, Rosina Palmerston, Maude Fane, Sydney Manning, George Greystone, Reginald Palmer, Edmund Gaeton.

APOLLO.—Two variety turns, Nada Moret, monologist, and Herr Bowman, illusionist. Feature picture, "The Black Diamond," also program of Pathe pictures.

VICTORIA (A. Ramon, prop.).—Cine film "Que Vadia" drawing at Max \$1.50 and \$1.00. De Villiers and troop, billed to open Dec. 2. Company consist of De Villiers, Wilbur & Harrigan, Osberg Sisters and Klare Strauss, comedienne.

Bert Platt, working through the Outports, is now at Tientsin and reports good business. He expects to be in Shanghai Dec. 5.

Martineti and Grossi terminated their engagement at the Apollo Nov. 30, and are due to open at the Victoria, Hongkong, Dec. 3.

A Xmas pantomime, "Dick Whitting," for the Lyceum, Dec. 26, with amateur cast of 150. Special scenery and costumes from London.

The new Arcade theatre at Peking will open about Dec. 1.

Harmston's Circus left Hongkong for Saigon Nov. 25 for ten days. It then moves to Singapore and Bangkok.

Byssack's Hippodrome and Circus opens at Calcutta Dec. 1.

## ATLANTA

By E. H. McCRAW.

FORSYTH (Hugh Cardosa, mgr.; agent, U. B. O.).—"Neptune's Garden," creating much interest and drawing business; McKay & Ardine, entertaining; Gliding O'Mearns, hit; Willard & Bond, please; Guy Bartlett Trio, fair; Gerlies & Archie Falls, clever.

ATLANTA (Homer George, mgr.; K. & E.).—"The Blue Bird," week 29; Folly of the Circus (Elsie St. Leon), 7-8; "Broadway Jones," 12-14.

LYRIC (Jake Wells, mgr.).—Norman Hack-

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ett in "The Double Deceiver," opening stock engagement.

BLIOU (Jake Wells, mgr.).—Jewell Kelley Players, in "A Slave of the Mill"; Eddie Black Stock Co., week 8.

COLUMBIA (Frank Hammond, mgr.).—Burlesque and vaudeville; continued brisk business.

DUTCH MILL (B. Tassel, mgr.).—Burlesque and vaudeville.

BONITA (George Campbell, mgr.).—Musical tabloid and vaudeville.

GRAND (Jake Wells, mgr.).—"The Volunteer Organist," film, week 29.

"The Blue Bird" was cancelled at Chattanooga Monday and Tuesday to give it a full week in Atlanta following the determination of K. & E. to gradually put Atlanta in the week-stand class. "Peg O' My Heart" comes for a week Jan. 19 and arrangements are being made to put other successes in here for full weeks.

Boseman Bulger spent the holidays in Atlanta and incidentally, with Irvin Cobb, who Christmased at Savannah, gave the sketch "Sergeant Bagby," in which the two collaborated and which was featured at the Forsyth last week, a night overhauling. The piece apparently is due for considerable success on big time.

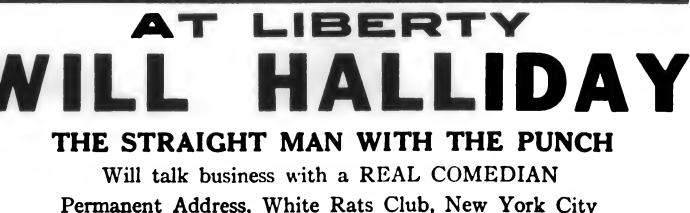
Winthrop Ames has offered to send his Booth theatre production, "Frunella," with some of the principals, to Atlanta to aid in a move of the Drama League for a civic playhouse presenting high class drama. A local company will be formed to alternate with and play minor roles in professional productions.

## BUFFALO

By THAYER.

STAR (P. C. Cornell, mgr.; K. & E.).—Geo. Arlis in "Diarell," tense appreciative audience that filled the theatre. Next, Geo. M. Cohen, in "Broadway Jones."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Burley & Burley,



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# THE POET OF THE PIANO

# HIRSCHEL HENDLER

FOLLOWING ANNA HELD AT THE CASINO THEATRE,  
NEW YORK, THIS WEEK (Dec. 29)

(next to closing) and holding the audience seated. A feat that is more eloquent as to the merit of the act than anything one could say.

IT HAS BEEN THUS EVERYWHERE

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quaint; Box's Comedy Circus, well trained; Hess Sisters, nifty; Clayton White & Co., in "Cherrie," hilarious; Violinsky, eccentric; Mme. Dore's "Great Moments from Grand Opera," ably presented; Chris Richards, droll; Weise Troupe, spectacular.

TECK (John R. Olshel, mgr.).—29-31, Walker Whiteside in "The Typhoon," well satisfied audience. 1-3, Pavlova, Week 5, "Pleasure Seekers."

ACADEMY (Schlesinger, mgr.; agent, Loew; rehearsal Mon. 10).—Al. Harrington, with Woods' Comedy Four, unusual; Jere Sanford, unique; Aerial Budds, good; Ed. Estus, daring; Mme. Hermann, mysterious; Raymond, surprise; "Boxing Kangaroo," novelty.

MAJESTIC (John Laughlin, mgr.).—"In Old Kentucky." Next, "Freckles."

LYRIC (H. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Cody, artistic; Florence Hughes, pleasing; Wm. Morrow & Co., "On a Country Road," enjoyable; Al. Lawrence, very funny; Five Violin Beauties, attracted; Claude & Marion Cleveland, classy; Demacio & Dumont, sensational.

LAFAYETTE (C. M. Bagg, mgr.; Columbia).—"Broadway Girls," dispel gloom in a well filled house.

PLAZA (Slotkin, Michaels & Roising, mgrs.; agents, McMahon & Dee; rehearsal Mon. 6).—29-31, Geo. Brown & Co., pedestrians; Harry L. Hanson, laughs; Roblach & Childress, hit; Raikon & Son, scream. Coming, 1-3, The Alma Trio; Paul Earle; Ward & Bell; La Belle & La Belle.

GARDEN (W. F. Graham, mgr.; Progressive).—"Parisian Beauties," up-to-date show.

AMHERST (Sol Swerdlow, mgr.; agents,

McMahon & Dee; rehearsal Mon. 6).—Nina Lester, excellent; Paul Earle, good; Edna Davis, pleasing. Management reports excellent business.

OHIOLE (E. A. Neff, mgr.; McMahon & Dee; rehearsal Mon. 6).—Shear Bros. closed successful engagement; C. H. Burroughs & Co. made good. Business good.

CASINO (Rudersich Bros., mgrs.; agents, McMahon & Dee; rehearsal Mon. and Thurs. 6).—Guy Stone & Co., pleased large audiences.

FILLMORE (Geo. Roising mgr.; agents, McMahon & Dee; rehearsal Mon. 6).—Ed. Niner Musical Comedy Co., in tabloids, to good business.

J. A. Sones of The Musical Sones Family, has been appointed manager of Central Park theatre, recently erected at a cost of over \$75,000. Seats 1,100.

"Babe" Helbig, who disappeared some time ago and was found in Baltimore through VARIETY, married Jack Sterling (Lohse and Sterling) in New York, Dec. 5.

## CLEVELAND

By WALTER D. HOLCOMBE.

MILES (Frank Rayman, mgr.).—Bluche's Trampolin Novelty, opened; The Tawmsens, Hawaiian singers, very good; White & Nelson, "The Last Chapter," won favor; Miller, Packer & Sells, hit; Grace Van Studdford; Willy Zimmerman, good.

PRISCILLA (Proctor E. Seas, mgr.).—Namba Troupe of Japs, headline; Andy Mc-

Leod, fair; Jack Lewis, hit; Marie Lee & Her Seminary Girls, feature; Louis Miller & Co., "The Advance Agent," won favor; Three Kankin Bros., feats of strength; Iler & Burke, black face.

EMPIRE (Geo. A. Chenet, mgr.).—"Monte Carlo Girls," with Harry Welsh and the Big Four Quartet.

STAR (Drew & Campbell, mgrs.).—The Rowland Girls, with Solie Ward and Lillian Fitzgerald.

COLONIAL (R. H. McLaughlin, mgr.).—"A Modern Girl," a new society comedy in four acts, is well received.

OPERA HOUSE (Geo. A. Gardner, bus. mgr.).—David Warfield in "The Auctioneer," which has been revived, have put the S. R. O. sign out for the rest of the week.

PROSPECT (J. W. Lyons, mgr.).—"Madam X," with Eugenie Blair, capacity business.

DUCHESSE.—Percy Haskell Stock Co., will open again New Year's Eve with "The Leper." CLEVELAND (Harry Zirkor, mgr.).—Holden Stock Co., "The Two Orphans."

Burlesque houses, both the Star and Empire, will give two performances New Year's Eve. The Hippodrome employs two special policemen to guard its lobby. On Christmas Eve one of the chefs from the Hotel Statler attended the Hip, and when he came out he was met by a body of striking waiters who attacked him, and in the mix-up several women were knocked down, and hence the policemen are now on guard.

Frank P. Spellman gives an indoor circus at the Central Armory. On the first night's showing it looks like a winner. The program presented 24 acts, including elephant act by William P. Hall; Mile. Spellman and her trained bears; the Lunette Sisters, aerial act; Dolly Julian's principal riding; Prof. John Donaghue's circus concert band; Con de Ray; Gene Sisters, acrobats; Jordan & Jordan, contortionists; Emily & Emma Stickey, bucking mules; Mile. Darda & Miss Helene, swinging ladders; Delmore & Oneida, riders.

## DENVER

By ED. M. JACKSON.

BROADWAY (Peter McCourt, mgr.).—Henry Miller in "The Rainbow." Dramatic event of season. Good houses ruled. TABOR GRAND (Peter McCourt, mgr.).—

Cohan & Harris' "Officer 666." Pleased well filled houses.

DENHAM (Woodward & Homan, mgrs.).—"Cinderella," with cast of 150, headed by Eva Lang to S. R. O., with daily matinees. Clever production.

EMPRESS (Geo. Boyver, mgr.; S-C).—Polard, opening, laughs; "Spirit Paintings," clever; Belmont & Harl, vocalized entertainingly; "In 1999," well acted. Wm. Cabili pleased; Derkin's Dogs & Monkeys, closed, and held everybody.

PANTAGES (Nat Darling, mgr.).—Collette Trio, opened, cabaret act, encores; Provot, good; Kelt & Dumont, did well; "Winning Miss," nicely staged and well put over.

BAKER (Mrs. Harry Ward, mgr.).—Nettie D. Ward Stock Co., in "The Night Before Xmas," nicely cast and business good.

AUDITORIUM.—Satriano's Band.

HOFBRAU (Harry Radetsky, mgr.).—Maude Barclay, soprano soloist of Creatoro Band; Ralph Snyder and Little Symphony Orchestra.

SELLS-PLATO ZOO (Tanner & Bonfil, mgrs.).—Copley Mixed Animals; Rhoda Royal High School Horses, Don Carlos and Maynard & Bayfield.

Gladys Moore, late of Russian Symphony Orchestra, was engaged to lead the ballet with Denham theatre production of "Cinderella," and since then has been prevailed upon to open a school for dancing here.

## HARTFORD, CONN.

By R. W. OLMSTED.

POLITE (W. D. Ascoug, mgr.; agent, U. B. O.).—rehearsal Mon. 10).—"The Purple Lady," immensely popular; John & Mae Burke, big; Elida Morris, clever; Mile. Camille's Poodles, well; Beaumont & Arnold, good; Reed Bros. novel; Frank Markley, hit.

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HARTFORD (Fred P. Dean, mgr., agent; James Clancy; rehearsal Mon. and Thurs. 11).  
—28-31, Three Kidlets; Carolyn Franklin & Co.; Dandy; Hallen & Hurt; Lawrence & Hurt; Falls 1-3, Novelty Minstrels; Cliff Bailey; Grant Gardner; Fredo & Primrose; Oldfrey.  
—PARSONS (H. C. Parsons, mgr.).—30-31, Maud Adams, in "The Legend of Leonora"; 29, "Kitty McKay"; 1-3, "Bought and Paid For."

Elda Morris left the bill at Poll's after the Tuesday matinee and was replaced by Cooper & Robinson.

## INDIANAPOLIS

By C. J. CALLAHAN.

SHUBERT-MURAT (W. E. Mick, mgr.).  
29-30, Gertrude Hoffman & Co.; 1-3, Evelyn Thaw & Co.

ENGLISH'S (A. E. Miller, mgr., K. & E.).—29-30, "The Fight," business excellent; 1-3, "Trail of the Lonesome Pine."

LYCEUM (Phil Brown, mgr.).—"Itebecca of Sunnyside Farm," well received; good business.

FAMILY (C. Harmon, mgr.).—Gus Rapier Musical Comedy Co., capacity.

GAYETY (Geo. H. Miller, mgr.).—Blanche Bryan & Morris Streeter in permanent stock, excellent business.

LYRIC (H. K. Burton, mgr.; S. C. Fred St. Ong & Co., "Five Got It"; Edward & John Smith, Beale Browning; Beulah Gwynn & David Gossett.

COLONIAL (Ed. E. Dalley, mgr.).—Mabel Rossing & Co.; Musical Swiss.

COLUMBIA (Geo. H. Miller, mgr.; Colum-  
bus).—Billy Watson's Show; good business.

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MAJESTIC (L. E. Sullivan, mgr.; Progress-  
sive).—The Dolly Dimple Girls; excellent busi-  
ness.

Low Shank, former Mayor of this city, made  
his first appearance here last week, coming  
from the Empress, Chicago. He drew capacity  
houses for the Lyric all week. His talk on the  
high cost of living is unique.

## KANSAS CITY

By R. M. CROUSE.  
SAM S. SHUBERT (Earl St. and mgr.).  
Stop This! Good notices. Doing well.  
ORPHEUM (Martin Lehman, mgr.).  
—"Dance Revelry"; classic. "The Naked Man."  
For James E. Morton, big. Warren & Conley,  
medium. From good. Marcus's Manches-  
ters very good. Ankler Brothers, ordinary.  
EMPEROR (Dan McVoy, mgr.; Derkin's  
Dog and Monkey Pantomime Co., unusual; "In  
the Future," overworked idea, Jack Levy & J.



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Symphony Girls, excellent; William Cahill, good; Sabit's Spirit Paintings, extraordinary; Pollard; Belmont & Hari, pleased.  
GLOBE (Cy Jacobs, mgr.; agent, W. M. A.)—35-51 Two Brennan's; Troy Comedy Four; Van & Carrie Avery; Ryan & Bell; Smith & Pullman; Preston; Kinemacolor.  
HIPPODROME (J. A. Gerspacher, mgr.)—Neal Abel, big, home town; Whitney's Opera; Dola good; Dollar, Troupe, ordinary; Four Magnolia, fair; McCree & La Porte, laughs; Leander & Mack, good; Warren & Francis; James Brockman; Marvellous Okada, good; Bean & Hamilton, skillful.  
AUDITORIUM (Meta Miller, mgr.)—Meta Miller Stock Co. Company strengthened by recent additions.  
GRAND (A. Judah, mgr.)—"Mutt and Jeff," Good business.  
GAYETY (Burt McPhail, mgr.)—"Girls from Happyland," with Truly Shattuck. Filled houses.  
WILLIS WOOD (Roy Crawford, mgr.)—"Mirth Makers." Good crowds.

After trying for months to swing the Sunday opening habit to Monday, the Auditorium has given up. The stock company has been opening Monday in an attempt to get in three big nights instead of two, but this week they have gone back to the Sunday plan.

Clarence Oliver, the Kansas City boy who was with Blanche Ring in "The Wall Street Girl," and later in "Officer 466," after a week at the Empress in a monolog, opened with the Meta Miller Stock Co. at the Auditorium Sunday in "Alias Jimmy Valentine."

## MINNEAPOLIS

By C. W. MILES.  
METROPOLITAN (L. N. Scott, mgr.)—Week Dec. 22, Fluke O'Hara in "Old Dublin Town," fair show and good business. O'Hara is a local favorite, having started his career in the twin cities in stock productions, then known as George Russ Fluke. John C. Fisher's "The Red Rose" current with "The Garden of Allah," week Jan. 5. With one first-class theatre this season, Minneapolis is not getting a remarkable assortment of attractions.  
SHUBERT (A. G. Bainbridge, Jr., mgr.)—Week 22, Bainbridge Stock Co. in "Snow White," elaborate production, good business. Current, "Quincy Adams Sawyer."  
ORPHEUM (G. A. Raymond, mgr.)—Week 22, Beale Clayton, headline, good; Hoey & Lee, hit; Arco Bros., original; Alcide Capitaine, excellent trapezist; "A Business Proposition," bright comedy well played. Helene Ward, good, and Ralph Ramsey, capital; Lorraine & Burke, fair; Binns, Binns & Binns, hit.

UNIQUE (Jack Elliott, mgr.; S-C)—Week 22, Rose Tiffany, fair; McAdams & Chappelle, excellent; Gladys Wilbur, ordinary; Spisael Brothers & Mack, amusing; Bounding Gordons, good.  
MILES (W. F. Gallagher, mgr.; T. B. C.)—Week 22, Santambri, barefoot angel; excellent; Banta Brothers, good; Von Hombard's Circus, good; Minter & Greenberg, good; Two Nelsons, good; Martin Van Bergen, hit.  
BIJOU—Week 22, Battling Nelson, headline; Malcoms, Reynolds & Carpenter; La Fleur & Van Lear; Murray K. Hill; Meinotte; La Nole Troupe.  
GRAND (Charles E. Dempsey, W. V. A.)—Week 22, Lucille Mulhall, Rosedell Singers, Davis & Walker, Louise Elliott.  
GAYETY (William Koehn, mgr.)—"Honey-moon Girls."

## MONTREAL

By N. W. SHANNON.  
HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.)—National Opera of Canada.  
PRINCESS (A. Wright, mgr.; Shuberts)—"Little Miss Brown," smart farce, favorably received.  
ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.)—"The Porch Party, men; Francis; Linton & Laurence, went well; Lynch & Zeller, pleased; Samcroft & Sonin, good; Coyle & Denaby, finished dancers; Dorothy La Shelle & Co., went well; Claude Golden, scored; Robert Fulgore, good.  
GAYETY (F. Crow, mgr.; Eastern)—"Belles of Beauty Row," bright show; pleased capacity audience.

## SEATTLE, WASH.

By HERBERT L. STAY.  
ORPHEUM (Carl Reiter, mgr.; agent, direct.)—Week 22, Nance O'Neill, Co., headline, well received; Mario & Duffy, above average; Daisy Leon, applause; Wilson & Pearson, good; Martin E. Johnson, pleased; Bert Fitzgibbon, riot; Roberto, good juggling; Verera, poor.  
EMPRESS (E. J. Donellan, mgr.; agent, S-C)—Archie Goodhall, big hit; Chas. C. Drew & Co., big applause; Maurice Freeman & Co., good; Frostick, Hume & Thomas, well liked; Williams & Warner, scored.  
PANTAGES (Ed Milne, mgr.; agent, direct.)—Lyons & Cullum, good; Allegro, applause; Walter Terry's Fiji Girls, pleased; Great Imperial Japanese Troupe, good; Billy Gould's Newboys, well liked; The Riding Costellos, entertaining.  
METROPOLITAN (Geo. J. Mackenzie, mgr.; K. & E.)—Oils Skinner in "Kismet," big business.  
MOORE (Ben Ketchum, mgr.)—Dark.  
SEATTLE—Stock Co., good business.  
TIVOLI—Stock Co., good business.

## SPOKANE, WASH.

By JAMES E. ROYCE.  
SPOKANE (Sam W. B. Cohn, mgr.; agent, Flasher)—Week 21, Carter-Taylor Co., Winona Howitt and Maurice & Wood.  
ORPHEUM (Joseph Muller, mgr.; agent,

direct.)—Week 21, Frank Keenan & Co., hit; Fred Lindsey, interested; Asaki, acceptable; Sharp & Turek, scored with dancing; Margaret Isles & Co., just got under wire; Von Tilzer & Nord, entertained; Edna Showalter, pleased.

PANTAGES (E. Clarke Walker, mgr.; agent, direct.)—Week 21, Pollard, Juvenile Opera Co., heartily applauded; Krasco & Fox, won approval; Gertrude Dean Forbes & Co., sketch went well; The DeForests, vigorous dancers; Roche & Crawford, liked.  
EMPRESS (George Blakeslee, mgr.; agent, direct.)—Week 21, Huckin's Run, excellent; Big Jim, dancing bear, popular; Burke & Harrison, amused; Leonard & Louie, good; Luigi del 'Oro, good musical turn.

An echo of the recent picture operators' strike here was heard when musicians at three film houses walked out, in sympathy with the operators at these places, the only ones who had not been returned to work. The houses affected are the Rex, the Lyric and the Best. The managers had foreseen the walk-out and immediately replaced the players with non-union musicians.

When the Pollard Juvenile Opera Co., now playing the Pantages circuit, arrived here, the wedding of Teddie McNamara, principal comedian, to Pattie Hill, one of the chorus, was announced. The ceremony was performed in Edmonton, Alberta.

## ST. PAUL

By C. J. BENHAM.  
ORPHEUM—Beale Clayton & Co. are well liked; Nina Morris & Co., liked; Buckley's Animals, good reception; McMahon, Diamond & Clemence, very good; Alcide Capitaine, exceptionally good; Emily Darrell & Chas. Conway, hearty laughs; Binns, Binns & Binns, pleasing.  
EMPRESS (Gus S. Greening, mgr.)—McMahon & Chappelle, roundly applauded; The Bounding Gordons, nicely; Rose Tiffany & Co., well received; Gladys Wilbur, pleasing; Spisael Bros. & Mack, good.

NEW PRINCESS—Lucille Mulhall; Rosedell Singers; Davis & Walker; Louise Elliott.  
GRAND (Theo. L. Hayes, mgr.)—"The Honey-moon Girls" Co.  
METROPOLITAN—L. N. Scott, manager, and Samuel Neuman celebrated their 33d consecutive year at this house Dec. 22. Mr. Herman Perhagen is the other employee who has been connected with the Metropolitan since its opening. Fluke O'Hara is the attraction this week Jan. 4, Beale Abbott.  
AUDITORIUM—Jan. 3, Yaeye.  
SHUBERT—Huntington Stock Co. in "The Man on the Box," good business.

## TORONTO

By HARTLEY.  
ROYAL ALEXANDRA (L. Solman, mgr.)—William Faversham in "Romeo and Juliet," capacity house.

SHEA'S (J. Shea, mgr.; agent, U. B. O.)—"Beauty is But Skin Deep"; Empire Comedy Four; 7 Bracks; Schooner & Dickson; Mosher, Hayes & Mosher; Six American Dancers; Ray & Hilliard; Archie Onri, assisted by Miss Dolly.

PRINCESS (O. B. Sheppard, mgr.)—Margaret Anglin, in "Twelfth Night."  
LOEWS YONGE ST. (Charles E. Sowards, mgr.; agent, Loew)—Porter J. White & Co.; Caron & Herbert; Moland West; Milda & Dunn; Wilson & Washington; Marnello; Jarvis & Harrison; Goggan & Co.

GRAND (A. J. Small, mgr.)—"Way Down East," 6, "In Old Kentucky."  
MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin)—Three Leaters; The Millers; Clark & Adler; Conroy & Grimley; Musical Simpsons.  
GAYETY (T. R. Henry, mgr.; Columbia)—"Social Malice," 6, "The Taxi Girls."

STAR (Dan F. Pierce, mgr.; Progressive)—"Honey Girls," 5, "A Trip to Paris."  
PARK (B. M. Brick, mgr.; agents, McMahon & Dee)—Bob Wingate; Courtney Tait; Manikins; Beale Knowles, 1st half; The Carpenters; Burroughs, Fred Douglas; May Belle, 2d half.

DEAVER (W. L. Joy, mgr.; agent, Griffin).—Stock, "Patsy O'Connor."

## WASHINGTON

By CHAS. B. HEIDT.  
BELASCO (L. Stoddard Taylor, mgr.)—"Great Adventure."  
NATIONAL (W. H. Fowler, mgr.)—"Sarl."  
COLUMBIA (Fred Berger, mgr.)—Annie Russell Co.  
POLI'S (James Thatcher, mgr.)—Stock.  
GAYETY (Geo. Peck, mgr.)—"College Widows."  
ACADEMY (W. W. Woolfork, mgr.)—"The Spendthrift."

Monday, Tuesday and Friday afternoon of this week, "The Traffic in Souls," was shown, despite the sensation of the previous week, when the authorities here stopped the exhibition of similar pictures on the opening day.

On New Year's Eve the National Press Club presented "Two Years in Vaudeville" at its club rooms.

## WINNIPEG

By W. F. PAYNE.  
WALKER (C. P. Walker, mgr.)—"Ready Money," played to a very large holiday business week; 19-3, "The Bird of Paradise"; 6-11, "The Glad Eye."  
WINNIPEG (W. B. Lawrence, mgr.; Stock).—Permanent Players. 29-3, "Zira"; 5-11, "The Rosary."  
ORPHEUM (E. J. Sullivan, mgr.; Orpheum Circuit)—George Damert; Chick Sale; Anna Lehr & Co.; Louis Hardt; Phillips & White; Marie Bishop; Pantzer Duo.  
EMPRESS (J. R. Bronson, mgr.; S-C)—Jes-sika Troupe; Brown & Blyler; Jennings & Dorman; Sebastian Merrill; Bert Leslie.



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# ADDRESS DEPARTMENT

## Where Players May Be Located Next Week (January 5)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatres they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

**A**  
Abeles Edward Variety N Y  
Adas Troupe Empress Butte  
Adler & Arline Royal Orpheum Budapest  
Adonia, care Marinelli Berlin  
Aldright Bob Pantages Seattle  
Alpha 4 Pantages Portland Ore  
Ambrose Mary Morasco Los Angeles  
American Comedy 4 Empress Spokane  
Anthony & Ross Galey San Francisco  
Appale's Animals Keith's Cincinnati  
Arnold Rena Pantages Portland Ore  
Asaki Orpheum Portland Ore  
Aug Edna Empress Salt Lake

**B**  
Bards Four Variety N Y  
Barnes & Crawford Variety N Y  
Barker Edgar White Rats N Y  
Berliner Vera 5734 Ridge Ave Chicago  
Big Jim F Bernstein 1483 Bway N Y C  
Bimbos The Variety N Y  
Bowers Walters & Crocker Her Majesty's  
Aulbourne 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 Majestic Ft Worth

**C**  
Caltes Novelty 1354 6th St Philadelphia  
Carletta M 314 Livingston St Bklyn N Y  
Ce Dora 9 Riverside Ave Newark  
Clarke & Bergman 131 George St Brooklyn  
Cross & Josephine 902 Palace Bldg N Y  
Crouch & Welch Variety N Y  
Curson Sisters Interstate Circuit

**D**  
Dancing Mars Empress Salt Lake  
D'Arcy & Williams Empress Sacramento  
D'Arville Jeanette Montreal Indef  
Davis Josephine Variety London  
Dennis Bros Unique Minneapolis  
Devine & Williams 3271 7th Ave N Y C  
Dingie & Emmeralda Marinelli 1483 Bway N Y  
Dorr Mary Empress San Francisco  
Dorach & Russell Empress Ft Wayne  
Drew Chas & Co Empress Victoria B C  
Dunbar & Turner Pantages Seattle

**An Adept in Jugglery**  
**WILFRID DU BOIS**  
Now Touring Sullivan-Considine Circuit

**E**  
Earle Dorothy Bremen St Louis  
Ebeling Trio 2 Hudson Pl Hoboken N Y  
Edwards Shorty Variety N Y  
Electrical Venus Shenandoah St Louis  
Elliott Sydney A 347 Harvey Ave Detroit  
Emersons 3 Empress San Diego  
Emmett Grace Maple Crest North Foxboro

Empire Comedy 4 Keith's Boston  
Escardos 3 Hughes Palace Bldg N Y  
"Everybody's Doing It" Empress Milwaukee

**F**  
Ferry Wm (The Frog) Victoria London  
Fields Teddy Variety N Y  
Fox & Ward 1117 Wolf St Philadelphia  
Francis Ruth Beebe Ocean Beach N Y  
Frevoll Fred Variety N Y  
Frey Henry 1777 Madison Ave N Y C

**G**  
Gardner Jack Hammerstein's N Y C  
Geary Arthur Empress San Francisco  
Godfrey & Henderson 241 W 45th St N Y  
Goodall Archie Empress Tacoma  
Gordon Blanche Pantages Los Angeles

## HELEN GOFF

Prima Donna of "The Girl at the Gate."  
Gaiety Theatre, San Francisco.

Gordon Bros Orpheum New Orleans  
Gordon John P & Co Empress Spokane  
Graham & Dent New Amsterdam N Y  
Granville Taylor 350 W 55th St N Y  
Green Ethel Poli's Scranton  
Guerra & Carmen 1108 North Ave Chicago  
Gwynn & Gossett Empress Chicago  
Gygi Ota Variety N Y

**H**  
Halligan & Sykes La Salle Chicago Indef

**Louise-HAMLIN and MACK-Billy**  
Care Will Collins, Broadmoor House,  
Panton St., London, England.

Hanlon Bros Royal Dublin  
Harrah Great White Rats N Y  
Havilians The Variety Chicago  
Hayama 4 Orpheum Ft Madison  
Haywards The White Rats N Y  
Haywood Harry Co Variety N Y  
Hermann Adelaide 1183 Broadway N Y  
Hines Palms & Girls Variety N Y  
Holman Harry & Co Variety N Y  
Houdini Variety London  
Hutchinson Willard & Co Variety London

**I**  
Imhoff Con & Coreene Variety N Y  
Ireland & Catto Variety N Y  
Isle Margaret & Co Orpheum Portland Ore  
Ismed Variety N Y  
"I've Got It" Empress Chicago

**J**  
Jahns 3 Pantages Spokane



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## KINZO

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TO ALL MY FRIENDS

On Loew Circuit

Jennings & Dorman Babcock Billings  
Jeniska Troupe Babcock Billings  
Johnson Martin E Variety N Y  
Juggling Normans Savoy San Diego

## K

Kara Empress Milwaukee  
Kayne Agnes Variety N Y  
Keefe Zena & Co Pantages Edmonton  
Keenan Frank & Co Orpheum Portland Ore  
Kelso & Leighton 167 W 145th St N Y C  
Kelly & Pollock Variety N Y  
Kenny & Hollis 64 Brainerd Rd Allston Mass  
Kenyon Neil Colonial N Y C  
Kington World Mindell Orpheum Circuit  
Klare Katherine Empress Seattle  
Klass & Bernie Klinks St Louis  
Klist Paul Varieties Telva Haute  
Koners Bros 303 Palace Theatre Bldg N Y  
Krosko & Fox Pantages Vancouver B C  
Kurtis Roosters Brennan-Fuller Sydney

## L

Lambert Variety London  
Lamb's Manikins Ishpeming Ishpeming and  
Temple Ironwood Mich  
Langtons The Orpheum Minneapolis  
Lawrence & Cameron Orpheum Seattle  
Lawson & Namon Variety Chicago  
Le Dent Frank Variety London  
Leonard Beattie 129 Townsend Ave New Haven  
Leonard & Louie Orpheum Vancouver B C  
Leslie Bert & Co Babcock Billings  
Leater Empress Denver  
Lewis & Norton Empress Denver  
Lindsey Fred Orpheum Portland Ore  
Littlejohns The Variety N Y  
Livingston 3 Empress Los Angeles

## M

McDermott Billy Miller Hotel N Y

## JUNIE MCGREE

Columbia Theatre Building, New York, N. Y.

Meredith Sisters 330 W 51st St N Y  
Mercreau Mlle Variety N Y  
Moran Polly Variety London  
Murray Elizabeth M Variety N Y  
Musette 414 Central Park West N Y

## N

Nelson & Nelson Orpheum Spokane  
Nestor & Delberg Empress Spokane  
Newhoff & Phelps 540 W 163d St N Y  
Newshy 6 Pantages Tacoma  
Niblo & Spencer 363 12th St Bklyn N Y  
Nicol Bros 1590 Amsterdam Ave N Y  
"Night in Bath" Empress Sacramento  
"Night in Police Station" Empress San Francisco

## O

O'Brien & Buckley Empress Butte  
O'Brien Havel Co Variety N Y  
Olivetti Troupe Variety N Y  
Orville & Frank Variety N Y  
Otto Bros Pantages Oakland

## P

Pagliacci 4 care J Levy 1541 Bway N Y  
Perez 4 Orpheum Seattle  
Pickard's Seals Pantages Los Angeles  
Pollard Opera Co Pantages Vancouver BC  
Pollock Milton & Co Variety N Y  
"Porch Party" Five Ave N Y C  
Powers Elephants Pantages Oakland  
Price & Price Empress Tacoma  
Prize Jane Woolfolk 36 W Randolph Chicago  
Priest Florio Empress San Francisco

## R

Rafael Dave 1101 Grant Ave San Francisco  
Reeves Billie Variety London  
Regala Four Variety Chicago  
Relander & Gores Keith's Cincinnati  
Renshaw The 746 Belmont Ave Chicago  
Rice Fanny Blanchard Farm Franklin N H  
Rice Hazel 7000 State St Chicago  
Richmond Dorothy Hotel Wellington N Y  
Roehms Athletic Girls Variety Chicago

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Ross & Ashton Variety N Y

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Personal Direction, JULE DELMAR.

## S

Shean Al Gaiety San Francisco  
Smith Cook & Brandon Variety N Y  
Solla Bros 4 Variety Chicago  
Stanley Man Union Ave & Oak Lane Phila  
Stanton Walter Variety N Y  
Stevens Leo Howard Boston

## FRANK ALICIA SEYMOUR and ROBINSON

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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 Keith's Cincinnati

## T

"The Pumpkin Girl" Keith's Cincinnati  
Tango Duo Hammerstein's N Y C  
Tempest Florence Hammerstein's N Y C  
Terry & Lambert Friars Club N Y  
Texico Variety N Y  
Thomas Mr & Mrs Fred Bayshore L I  
Thornton & Corlew Empress Cincinnati  
Thurston Howard S & H 1493 Bway N Y  
Tiffany Rose & Co Empress Winnipeg  
"Trained Nurses" Shea's Buffalo  
Trovato Morris & Fell 1493 Broadway N Y

## V

Vall Muriel & Arthur Variety N Y  
Van Billy 4512 Forest Ave Madisonville O  
Van Billy B Van Harbor N H  
Violinsky Shea's Buffalo

## W

Wakefield Willis Holt Orpheum Spokane  
Walsh Blanche & Co Orpheum New Orleans  
Walsh Lynch Co Orpheum Vancouver B C  
Ward & Clark Unique Minneapolis  
Warren & Blanchard Empress St Paul  
Wells Lew Empress Sacramento  
Weston & Young Pantages San Francisco  
Whitehead Joe Empress Seattle  
Whyte Felzer & Whyte Empress Portland Ore  
Wilson Gladys Empress Winnipeg  
Williams & Warner Empress Victoria B C  
Willach Empress Sacramento  
Wilson & Rich Empress San Francisco  
Work Frank 1029 E 29th St Brooklyn N Y

## BURLESQUE ROUTES

WEEKS JAN. 5 AND JAN. 12.

American Beauties 5 Music Hall New York  
12 Empire Hoboken  
A Trip to Paris 5 Star Toronto 12 Garden  
Buffalo  
Beauty Parade 5 Gayety Washington 12 Gay-  
ety Pittsburgh  
Beauty Youth & Folly 5 Miner's Bronx New  
York 12 Casino Brooklyn  
Behman Show 5 Murray Hill New York 12-14  
L O 15-17 Park Bridgeport  
Belles Beauty Row 5-7 Empire Albany 8-10  
Worcester Worcester 12 Gayety Boston  
Ben Welch Show 5 Gayety Montreal 12-14  
Empire Albany 15-17 Worcester Worcester  
Big Gaiety 5 Gayety Detroit 12 Gayety To-  
ronto

Big Jubilee 5 Gayety Kansas City 12 Gayety  
Omaha  
Billy Watson's Big Show 5 Star & Garter  
Chicago 12 Standard St Louis  
Blanch Baird's Big Show 5 Empire Cleveland  
12 Olympic Cincinnati  
Bon Ton Girls 5 Star Brooklyn 12 Empire  
Brooklyn  
Bowery Burlesquers 5 Grand St Paul 12 Gay-  
ety Milwaukee  
Broadway Girls 5 Corinthian Rochester 12-14  
Bastable Syracuse 15-17 Lumberg Utica  
College Girls 5 Gayety Pittsburgh 12 Star  
Cleveland  
Columbia Burlesquers 5 Gayety Minneapolis 12  
Grand St Paul  
Crackerjacks 5 Columbia Indianapolis 12 Star  
& Garter Chicago  
Crusoe Girls 5 Cadillac Detroit 12 Star To-  
ronto  
Dandy Girls 5 Grand O H Boston 12 Gotham  
New York  
Dolly Dimple Girls 5 Gayety St Louis 12 Wil-  
lis Wood Kansas City  
Eva Mull's Beauty Show 5-7 Empire Pitts-  
field 8-10 Empire Holyoke 12 Howard Bos-  
ton  
Fay Foster Co 5 Broad St Trenton 12 People's  
Philadelphia  
Follies of Day 5 Star Cleveland 12 Empire  
Toledo  
Follies of Pleasure 5 Haymarket Chicago 12  
Cadillac Detroit  
Gay New Yorkers 5 Westminster Providence  
12 Casino Boston  
Gay White Way 5 People's New York 12 Mus-  
ic Hall New York  
Ginger Girls 5 Gayety Boston 12 Columbia  
New York  
Girls of Follies 5 Victoria Pittsburgh 12 Em-  
pire Cleveland  
Girls from Happyland 5 Gayety Omaha 12  
L O 19 Gayety Minneapolis  
Girls from Joyland 5 People's Philadelphia  
12 Victoria Pittsburgh  
Girls from Starland 5 Casino Philadelphia 12  
Murray Hill New York  
Golden Crook 5 Columbia Chicago 12 Gayety  
Cincinnati  
Happy Widows 5 Gayety Cincinnati 12 Buck-  
ingham Louisville  
Hastings' Big Show 5 Columbia New York 12  
Star Brooklyn  
High Life Girls 5 Trocadero Philadelphia 12  
Broad St Trenton  
Honey Girls 5 Garden Buffalo 12-14 Armory  
Binghamton 15-17 Van Currier O H Schenec-  
tady  
Honeymoon Girls 5 Gayety Milwaukee 12 Folly  
Chicago  
Howe's Lovemakers 5 Empire Brooklyn 12  
People's New York  
Jack Reid's Progressive Girls 5 Majestic In-  
dianapolis 12 Gayety St. Louis  
Liberty Girls 5 Casino Brooklyn 12 Orpheum  
Paterson  
Marion's Dreamlands 5 Standard St Louis 12  
Gayety Kansas City



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(Berlin Shape) Grease Paint, all colors 15  
Sonic Grease Paint, 6 colors only ..... 10  
Liner & Crayons, all colors ..... 10  
Youthful Tint Stage Powders, 30 shades,  
1/4 lb. cans ..... 40  
Sonic Blending Powders, 6 shades, 1/4  
lb. cans ..... 15  
Cold Cream, 1/2 & 1/4 lb. cans ..... 75-80  
Sonic Cold Cream, 1 lb. & 1/4 lb. cans ..... 50-55  
Royal Eye Brow Pencils, metal alu-  
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), 6-oz. cans ..... 65  
Exuvia Paste, in jars, all colors (Em-  
amel make-up) ..... 20  
Spritz Gum with Brush ..... 30-35  
Mascara (Water Paint) without brush,  
6 colors ..... 25  
Mascara, with Brush & Mirror, 3 colors 40  
Burnt Cork, 1/2 & 1/4 lb. cans ..... 75-80  
Cresola Face (Cresola make-up) ..... 25  
Indianian Paste (Indian make-up) ..... 25  
Clown White ..... 20  
Nose Putty ..... 20  
Ladies' Make-up Boxes, Blondes or Bru-  
nettes ..... 75  
Juvenile Make-up Boxes, No. 1 & No. 2  
75-80  
Assorted Grease Make-up, Large &  
Small ..... 75-80  
Cresola Lip Grease ..... 25  
Ruby Lip Grease ..... 25  
Rose Tint Grease ..... 25  
Sun-Tan Dry Tablet Rouge ..... 25  
Rouge de Theatre Dry Tablet Rouge,  
Nos. 12, 13, 14, 15 & 16 ..... 25  
Bloom of Roses, Liquid Rouge ..... 30-35  
Babyline Stick Rouge Light and Dark 10  
Rouge Powdered Rouge Light & Dark 10  
Cosmetic Stick, 4 colors ..... 10  
Violet Brilliance ..... 25

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May Howard's 5 Englewood Chicago 12 Hay-  
market Chicago  
Miner's Big Frolic 5-7 L O 8-10 Park Bridge-  
port 12 Westminster Providence  
Mirth Makers 5 L O 12 Englewood Chicago  
Mischievous Makers 5 Willis Wood Kansas City  
12 L O 19 Englewood Chicago  
Mollie Williams Show 5 Empire Philadelphia  
12 Gayety Baltimore  
Monte Carlo Girls 5 Olympic Cincinnati 12  
Majestic Indianapolis  
Parisian Beauties 5-7 Armory Binghamton 8-  
10 Van Currier O H Schenectady 12-14 Em-  
pire Pittsfield 15-17 Empire Holyoke  
Queens of Paris 5-7 Bastable Syracuse 8-10  
Lumberg Utica 12 Gayety Montreal  
Rector Girls 5 Howard Boston 12 Grand O H  
Boston  
Reeves' Big Beauty Show 5 Orpheum Paterson  
12 Empire Newark  
Roble's Beauty Show 5 Casino Boston 12-14  
Gilmore Springfield 15-17 Empire Albany  
Roeland Girls 5 Empire Toledo 12 Columbia  
Chicago  
Rose Sydell's 5 Folly Chicago 12 Gayety De-  
troit  
Rosey Posey Girls 5 Empire Newark 12 Em-  
pire Philadelphia  
Social Maids 5 Lafayette Buffalo 12 Corinthian  
Rochester  
Star & Garter 5 Empire Hoboken 12 Casino  
Philadelphia  
Stars of Burlesque 5 Gotham New York 12  
Olympic New York  
Tango Girls 5 Olympic New York 12 Troca-  
dero Philadelphia  
Taxi Girls 5 Gayety Toronto 12 Lafayette  
Buffalo  
Trocadero 5-7 Gilmore Springfield 8-10 Em-  
pire Albany 12 Miner's Bronx New York  
Vanity Fair 5 Buckingham Louisville 11  
Columbia Indianapolis  
Watson Sisters Show 5 L O 12 Gayety Minne-  
apolis

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**LETTERS**  
Where C follows name, letter is in Chicago.  
Where S F follows name, letter is in San Francisco.  
Advertising or circular letters of any description will not be listed when known.  
F following name indicates postal, advertised once only.

**A**  
Abbott A (C)  
Adair & Hickey  
Admont Mitsie (P)  
Aldwell Ernie (C)  
All Mrs Harry (P)  
Allen Al (C)  
Allen Violet (C)  
Alsup Cora (C)  
Ambrose Mary  
Archer & Carr  
Armstrong Grace (P)  
Ashley Lillian  
Astaire Mrs Anna (P)  
Austin Ralph

**B**  
Barnes Gertrude  
Barnes & Crawford (C)  
Barnes & Robinson  
Batie Frankie  
Beaumont A (C)  
Bell Jessie  
Bell Jessie (C)  
Belmont Edna (C)  
Bentleys Musical  
Berger Mr & Mrs (C)  
Bernard Mike  
Berzac Mrs (C)  
Billings James  
Black Rose (P)  
Black Rose (P)  
Blandie Ethel  
Blue Cloud  
Bonnell Grace (P)  
Boyden Mae (P)  
Brookman James  
Brookway Harry  
Brown Chas  
Brown Delmar & B  
Brown Chas W  
Burd & Claire (C)  
Burnett Lottie (SF)  
Busse Julia

**C**  
Cady Fred M  
Carwin Jack (C)  
Calder Charles Lee  
Cameron Grace (C)  
Cammen & Roberts (C)  
Campbell & Connors  
Carmen Clyde (C)  
Carson Evelyn M  
Castrillon Rafael  
Catin Margie  
Ceballos Mr & Mrs L  
Chalins Duo  
Charlotte Sarah  
Chevalier Louis  
Church Sisters  
Clair Edna  
Clegg W F  
Clifford Elia  
Coleman Raymond  
Conninger Ed  
Coppins Lloyd M (C)  
Corbett Evelyn  
Coyle Walter  
Crollus Louise (P)  
Crowe Rosa  
Curey Leo  
Curran Teddy

**D**  
Daly & O'Brien (C)  
Dare George V  
Darrell Emily (P)  
Davenport F E (SF)  
Davis Warren (C)  
Dawson Lillian & Covert (SF)  
De Banian Vera (C)  
De Felice Carlotta  
De Lacy Leigh  
De Lacy Mabel  
De Long Madie  
De Milt Gertrude  
Dickinson Louise  
Dixon Sidney  
Dolan & Boyne  
Dooley & Evelyn (P)  
Dooley Miss Ray  
Dorsch Al  
Du Bois Fred  
Duffield Edie (C)  
Duggan W F (C)  
Dupres Fred  
Dunne Thos P  
Duranda Musical  
Du Tell Mr & Mrs F  
Dyer Bernice

**E**  
Elinore Kate  
Elroy Miss Zoe  
Emelle Sisters  
Eugene Chas  
Evans Beale (P)  
**F**  
Fawn Bertha  
Fay Eva  
Fenton Fred  
Fernald Mrs  
Florence Miss N (C)  
Flelds Al (P)  
Follette & Wicks  
Ford Amy (C)  
Ford Edwin (P)  
Ford Vivian  
Forrester & Lloyd  
Foster Lamont W (C)  
Fowler Kate (C)  
Fowler Lem  
Francis Emma  
Franklin Edith (SF)  
Franklin Irene (C)  
Freeman Lew  
Frey Twins  
**G**  
Gal Madame L  
Gallagher Desmond  
Gardner Helen  
Gardner Rose  
Gardner Lottie  
Gasch Sis & D  
Gassman Josephine  
Giff Mr & Mrs C (P)  
Gehrue Mayme (P)  
Genaro & Bailey (P)  
Germania Flo (C)  
Gibbons Edythe (C)  
Gibson Mr & Mrs C  
Gibson Clara  
Gilbert Elsie (C)  
Gilbert Henrietta (P)  
Gilloway Mrs J A (C)

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**G**  
Gilmore Mildred (P)  
Goettlieb Alphonse (C)  
Gordon & Gordon  
Golding & Keating (C)  
Gordon Harry  
Goitlob Amy  
Graham Erya  
Grannon Hia  
Grant Sidney (P)  
Granville Taylor (P)  
Grayman Clara (C)  
Green Irving  
Greer Jas F  
Grey Three  
Gualano Raphael  
Gygi Ota

**H**  
Haffner Fritz  
Hahn Arthur  
Hall Ethel  
Halliday & Chas (C)  
Hamilton Jean  
Hamilton & Deane (C)  
Hancock Ray  
Hanev & Billbury (C)  
Harding Edith  
Harris Twins (P)  
Harrison Sisters  
Hartwell Frank  
Hassan Allie E (C)  
Hassling Hazel  
Havilan Miss F A (C)  
Hayes Brent  
Haywood Edward  
Hedrick William  
Held Mrs Jules  
Hendricks Klara (P)  
Henry Carl  
Herbert Bert  
Herbert Jos Jr  
Herman Dorothy  
Hewitt Harry (P)  
Hibbert & Kennedy (C)  
Higgins John  
Hoar Johnny  
Hoffman H G (P)  
Holland John J  
Hopkins Sisters  
Howard & White  
Hunter & Davenport  
Hynans & McIntyre (P)

**I**  
Irving Grace  
**J**  
Jackson Blossom G  
Jerome Victor (P)  
Jenson Wilfred  
Jewell Lillie (C)  
Jones Frank E  
Jordan Dolly (P)  
Jordan Jules

**K**  
Kayne Agnes (C)  
Keese Mae (P)  
Kelley Mae (P)  
Kelly Maud  
Kelly Walter C  
Kempton J E (C)  
Kennedy Fred W  
King Mr & Mrs F  
King & Lowell  
Kingsbury & Munson  
Koner Jack  
Koons Louis A  
Kruger Paul  
Kummeson Edward

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Merles Cockatoos  
Meyers Harry  
Miller Isabel (C)  
Mills & Moulton (C)  
Mitman & Doris  
Montclair Rubie  
Montrose Nellie  
Morgan Bruce (C)  
Morton Jas J (P)  
Morton Sam (P)  
Mowatt James  
Murphy Jack  
Murray Miss Ellis  
**N**  
Namon Frances (C)  
Nash & Evans  
Nash Julia  
Nash Mable  
Naylor Marion  
Newton Edward  
Newton Dan (C)  
Nicolas Ralph  
Nielsen Chas J  
Noble Billy (P)  
Noble Robt (C)  
Norman Fred (C)  
Norwalk Jas (C)  
Nurkert Wm F (C)  
Nunn Price (C)  
**O**  
Odvia  
O'Neill Ray B (P)  
Ottiano Raphaela  
Owens Garry  
**P**  
Patterson Grace  
Pearl & Lovell  
**Port & DeLacey**  
Pounds Mrs H  
Pratt Herbert A (C)  
Price Jack & Mabel  
Primrose Fred  
Prince & Deerie  
Pringle Aubrey (C)  
**R**  
Rae Mrs Frank  
Ransley Mrs G  
Ratkko Gus (C)  
Raymond & Leighton  
Raymond Miss M (P)  
Raymond Lester (SF)  
Reaper Dan  
Red Eagle Dan (P)  
Reddick Frank (C)  
Reeves Paula  
Regals 4 (C)  
Remington Mayme  
Remy Jack (C)  
Reno Bessie  
Reynolds Mrs & Mr S  
Rhoda Cecelia  
Rice & Cohen (P)  
Richards Great  
Roberts Bobby (P)  
Roberts Norman  
Robinson Eugene  
Robson Eleanor (SF)  
Robert Sisters  
Romaine Julia  
Ronald & Ward  
Roode Charles  
Ross Bert (C)  
Rose Ethel B (P)  
Rowe Dick  
Rubens Frances  
Russell Marion  
Ryan Margaret (P)  
**S**  
Sales Chick  
Samford J J  
**Sanburg & Lee**  
Saunders Mrs A (SF)  
Schuster Florence (C)  
Shepard Kath (C)  
Sherman Arlin (C)  
Sherman Sadie (C)  
Shildon Roy  
Sidera Mrs E  
Sivich DuVal  
Simmons Teddy  
Sizemore Logan  
Sizemore Blanche  
Smith Clay  
Smith Bruce (C)  
Snow Geo W  
Spencer Frederick  
Spencer & Williams  
Spinski Janette  
Stacey Della  
Stead Walter  
Stember Sallie  
Stevens Al  
Stock Alma  
Stoeb Richmond  
Stonge Mr & Mrs  
Stuart Frankie  
Sturm & Sturm  
Sully William  
Swan Beth  
Syman Stanley  
**T**  
Tarry Arthur & G  
Taylor Mr & Mrs B  
Taylor Jack (SF)  
Teggle & Daniels (C)  
Tempest Florence  
Tempest Nancy (P)  
Tendeham Chiff  
Thompson June  
Tilton Lucille (P)  
Troyalo  
**U**  
Usher Claude & F  
**V**  
Vagge Mrs  
Varden Frank  
Veldman D (C)  
Victorio & Georgette (C)  
**W**  
Wagner Robert A  
Wakfield Willa Holt  
Warren Fred  
Walsh May  
Walters Selma (P)  
Walton Bert & Co (C)  
Waters Tom  
Watson Lillian (C)  
Watson Mr & Mrs H  
Webster Sammy (P)  
Welch Joe (P)  
West Harrison B  
Westcott Geo C  
Weston Celia (C)  
Wheeler Bert  
Whipple Rayone (C)  
Whipple Ethel (SF)  
White Geo F  
Whitewide Ethel  
Wild Al H (C)  
Willis May (P)  
Williams & Held (P)  
Williams Miss M  
Williamson R E (C)  
Willis Walter B  
Wilson Sophie  
Wood Nellie (C)  
Wright & Rich  
**Y**  
Yama Mat (C)  
York & Adams  
Young & April  
**Z**  
Zampa & Zampa  
Zehly Count de  
Zenos Thos  
Zier & Webb





Tommy tells some Tattles in a telling sort of way. To tell the tattles that Tommy tells 'twould take a Tommy Gray.

Now don't hit us Tommy, will you? It came all of a sudden. With the accent on the T. There's enough tea in that last line to make our girls each a cup.

The Tango is a great dance to rest in. A pretty good definition for it is "The Tired Turkey Trot." (Lo' luv' a duck, there are some more T's). Think we better call this our Tommy Ad.

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"FARISIAN BEAUTIES"

## SAM J. GURTIS

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Direction, HARRY SHEA.

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MATINEES DAILY



1914  
TEN CENTS

# VARIETY

VOL. XXXIII. No. 6.

NEW YORK, FRIDAY, JANUARY 9, 1914.

PRICE TEN CENTS.

The cover of Variety magazine features a central portrait of actress Blanche Leslie, wearing a large, ornate hat and a light-colored dress, set against a dark, jagged, star-like background. She is surrounded by four circular portraits of other actresses: Hazel Wilber (top left), Consuelo Bailey (top right), Eleanor Brent (bottom left), and Lillian Geish (bottom right). The portraits are framed by decorative laurel wreaths. On the left and right sides of the cover are two vertical columns with ornate capitals and bases. Between the columns are two decorative shields: the left one is labeled "Dramatic" and the right one is labeled "Variety". At the bottom center, there is a small illustration of a musical instrument, possibly a harp or lyre, with the text "EDGAR M. MILLER N.Y." below it.

Hazel Wilber

Consuelo Bailey

Blanche Leslie

Eleanor Brent

Lillian Geish

Dramatic

Variety

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# VARIETY

Vol. XXXIII. No. 6.

NEW YORK CITY, FRIDAY, JANUARY 9, 1914.

PRICE 10 CENTS

## SINGER TAKES FIRM GRASP ON WESTERN VAUD. ASS'N

**Has "Tenpercenters" Frightened. Settles Davenport "Franchise" Dispute. Jones, Linick & Schaeffer Giving Up Vaudeville for Pictures at Williard. Wilson May Follow. Result Poor Booking. Firm's "Loop" Houses Very Profitable.**

Chicago, Jan. 7.

The vaudeville situation in the windy middle-west was handed a few mid-season jolts with the arrival of the new year in the double announcement that Mort Singer had been selected as the new business executive of the W. V. M. A. by the directorate of that institution, and that the Williard theatre, a valuable prop of the Jones, Linick & Schaeffer string until that firm began to realize the possibilities of small time "loop" vaudeville, would discontinue its straight variety policy, commencing Jan. 19, and offer films exclusively.

The former item created considerable gossip, since the Singer appointment—apparently made at the suggestion of Martin Beck—is looked upon as the forerunner of the inevitable general shakeup in the "Association" ranks, a rearrangement of its business methods and a concerted effort to corral sufficient houses west of "the Duma's" marginal line to offset the loss of the 19 franchises recently awarded the U. B. O. as a result of the technicality uncovered in that agreement by J. J. Murdock. Those houses, comprising an important section of the "Association's" total strength, will come under the booking supervision of C. S. Humphrey (the U. B. O. Chicago representative) early next season, thus fortifying the eastern agency's strength in the middle-west at the expense of the older organization.

The Simons Agency dissolved as a corporation yesterday and practically severed all connections with the Association. All acts previously routed through the Association by Simons will be played, but no new contracts will

be issued until matters are straightened out.

The ultimatum issued by Singer that no Association employee shall be interested in outside ventures automatically killed the Simons corporation since, it is understood, several Association employees owned stock in Simons' office. It is expected that Simons will be admitted to the floor as an independent agent later on.

Mr. Singer, accompanied by Judge Trude (the W. V. M. A. attorney), left hurriedly for New York last week to confer with a quorum of the agency's directors (but before his departure accomplished several tasks that speak well for his business sagacity and the future of the department over which he has been given control). His most important move was the adjustment of the troublesome Davenport "franchise" which came near disrupting a couple of perfectly good circuits. A peaceful conference between Frank Thielen, who has the new Columbia, Davenport, and the Butterfield-Hyman-Kahl interests, who own the American in the same hamlet, resulted in an arrangement through which the interests of both houses were pooled. In all probability the older house will continue with a cheap vaudeville program at ten cents, while the Thielen property will play the better grade of attractions. The wrangle for awhile threatened to fatten up the roster of some independent circuit, for while the battle was at its height, rumors that one or the other circuits would secede from the "Association" flew thick and fast. The remedy, a little business diplomacy, was repeatedly suggested, but

(Continued on page 13.)

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

as formerly printed  
exclusively in

**PLAYER**

appears on Page 8 of this issue.

**IRENE FRANKLIN'S RETURN DATE**  
San Francisco, Jan. 7.

Irene Franklin closes her engagement at the Gaiety Jan. 17 after a five week's stay and has arranged to go back east by a return date over the Orpheum Circuit, probably opening Jan. 19 in Los Angeles.

**ANNA HELD ASKING \$3,000.**

Vaudeville has been requested to pay Anna Held \$3,000 weekly, it is said. Miss Held, who closed her road tour under John Cort's management at the Casino, New York, last week, has been dickering with the vaudeville managers. Unless they get to terms very shortly, Miss Held is quoted as saying early in the week, she would sail for France.

The Held salary with Cort is reported having been increased from \$2,200 a week for vaudeville to \$2,700, with \$100 extra each for all performances beyond nine a week.

Lillian Russell, who closes with Mr. Cort and her road show this Saturday, may also return to vaudeville.

Miss Held received an offer from the Shuberts to appear in "Oh, I Say."

**OSCAR'S SOCIETY CHORUS.**

The chorus girls remonstrated to Oscar Hammerstein against the hardship of rehearsing for the recently canceled grand opera season promised by Oscar Hammerstein, only to be dismissed after attendance since last September. The impresario retorted that next season he would have for his chorus girls only the hordes of society women who were willing to pay handsome bonuses for the privilege of singing the operas Oscar directs.

**MASTBAUM IN BOSTON.**

Boston, Mass., Jan. 7.

Jules Mastbaum and his associates have secured a prominent playhouse here for the presentation of moving picture and vaudeville programs after the manner of their direction of their 12 theatres in Philadelphia.

**TABERNACLE FIOPS.**

Shamokin, Pa., Jan. 7.

The new tabernacle which opened Christmas Day is a bloomer and has been placed on the market. The tabernacle, seating 3,000, was expected to start something, but local religious enthusiasts refused to embrace it at all.

**MARRIED 50 YEARS.**

Minneapolis, Jan. 7.

Richard Pitman, husband and leading man with Rosalind Coghlan, at the Orpheum this week, is celebrating the 50th anniversary of the wedding of his parents.

The elder Pitman was closely connected with Boston theatricals for 30 years at the famous old Boston Museum as stage director in the days of William Warren, Edwin Booth, etc., and later at the Castle Square.

**TIMES SQ. "COUNTRY STORE."**

Times Square will have its first "country store" attachment to an entertainment when Loew's American theatre installs the give-away feature Monday night next as a weekly added attraction there on that evening. The Roof's admission is 25 and 50 cents.

Proctor's theatres at Plainfield, Perth Amboy and Elizabeth, N. J., have commenced to have the "Country Store" thing twice weekly.



# "PARSIFAL" NOW RELEASED: SPLENDIDLY SHOWN ABROAD

**Productions of Wagnerian Work Enthusiastically Received  
in Berlin and Paris. Copyright Expired January 1.**

(Special Cable to VARIETY.)

Paris, Jan. 7.

Wagner's great work, "Parsifal," on which the copyright expired Jan. 1, was immediately produced at the Paris Opera House. It has been in rehearsals for the past six months, everything being ready for public performance for the first days of 1914.

The "repetition generale," or so-called press show, was given Jan. 1. Many tried in vain to attend this New Year's day inauguration. The premiere, Jan. 4, also attracted a tremendous crowd, musicians coming from everywhere for the ceremony.

All declare it is beautifully mounted and well sung. M. Franz, in the title role, was particularly good, the remainder of the principals being competent. M. Lestelly was Amfortas; M. Journet, Klingsor; M. A. Gresse, Titurel; Mlle. L. Breval, Kundry; Mlle. Delmas, Gurnemanz.

(Special Cable to VARIETY.)

Berlin, Jan. 7.

"Parsifal," at the Royal Opera House, is splendidly performed and proves the event of the year. The number of performances is limited and the series was all sold out in advance of the premiere.

## SCENICALLY GOOD.

(Special Cable to VARIETY.)

London, Jan. 7.

The Alfred Butt-Gus Sohlke revue, produced at the Manchester Palace, is a scenic success, with other bits promising. It ranks well with the other road shows.

## BEST HOUR REVUE.

(Special Cable to VARIETY.)

London, Jan. 7.

At the Pavilion, "Alice Up-To-Date" is pronounced the best hour revue ever presented here. It is very successful.

## 8-ACT AFTER BIG SHOW.

(Special Cable to VARIETY.)

London, Jan. 7.

Vardon, Perry and Wilbur sailed Jan. 6 on the Kronprinz Wilhelm to secure a big musical show for presentment in England.

## NOVEL SET TO MUSIC.

(Special Cable to VARIETY.)

Paris, Jan. 7.

"Francesca da Rimini," taken from Marion Crawford's novel, was presented by Albert Carre, as a musical work in three acts, at the Opera Comique last night. The music, which pleased, is written by a new composer, Franco Leonis; the libretto is by Marcel Schwob. It met with only a fair reception.

The principal roles are held by Francell, Boulogne, and Mlle. Davelli.

On the same bill is a short opera, "La Vie Breve."

Carre assumed the management of the Comedie Francaise, Jan. 1.

## AT ALHAMBRA, PARIS.

(Special Cable to VARIETY.)

Paris, Jan. 7.

At the Alhambra, Hearn, billed as the American millionaire (he gives away money orders), also Singer's Midgents, are successful. Vasco, good; Thurber's couple, also the Breens, did nicely; Berzac's Animal Circus and Jack Johnson did not appear.

## SHORT RUN EXPECTED.

(Special Cable to VARIETY.)

Paris, Jan. 7.

To terminate his season at the Renaissance, Abel Tarride mounted at this house a comedy by Marcel Gerbison and Pierre Weber, "Un Fils d'Amerique" (originally announced as "Pascual et fils"), which met with a pleasing reception, though only a short run is expected.

It is played by Hugette Dastry, Suzanne Desprez and Tarride.

## NEW OPERA COMIQUE.

(Special Cable to VARIETY.)

Berlin, Jan. 7.

Waldemar Wendland will shortly have produced by the Deutsche-opernhaus, Berlin, his new opera comique, "Der Schneider von Malta."

## CISSY FITZGERALD HERE.

A long ago London Gaiety favorite, Cissy Fitzgerald, who became famous while at Daly's, on Broadway, some years ago, through her wink, has returned to New York for a visit. Miss Fitzgerald retired from the stage awhile back to open a shop at Brighton.

## SELLS LLOYD A SONG.

Chicago, Jan. 7.

Marie Lloyd has purchased from Frida Hall the singing rights to all countries of Miss Hall's song, "Oh! Oh! What She Doesn't Know."

## LITTLE MISS HAWKINS IN ACT.

Little Iris Hawkins, the diminutive English comedienne, who was one of the few hits in "Hop O' My Thumb" at the Manhattan opera house, is going into vaudeville. The show closed its 34th street run Saturday.

Miss Hawkins was especially imported from London to take the title role in the pantomime. Much press matter was secured for her. The vaudeville engagement will be engineered by Alf T. Wilton.

It does not appear to be a certainty the "Hop" show will go on tour over here. Another week of resting will be given the company, it is said, before a decision is made to start out.

## DOING WELL IN BERLIN

(Special Cable to VARIETY.)

Berlin, Jan. 7.

At the Wintergarten, Willy Pantzer, Charlene and Charlene, Robert and Dog, Paris Trio, Robert Steidl, Wyato and Whys, Han Ping Troupe, Bowden Stoll, are all going well.

## JULIUS FRIEND DEAD.

(Special Cable to VARIETY.)

Berlin, Jan. 7.

Julius Friend, author of all the Metropol theatre revues, died here this week, aged 51.

## COSTUMES ARE HELP.

(Special Cable to VARIETY.)

Berlin, Jan. 7.

At the Wintergarten, the ballet from the Alhambra, London, entitled "Persia," is a success. The costumes by Poiret help materially in the second number.

## MANAGER-STAGER ROW.

(Special Cable to VARIETY.)

London, Jan. 7.

A Ned Wayburn-Albert DeCourville Hippodrome row was started last week, when DeCourville let Wayburn out of the salary list for two days while the latter was rearranging the numbers after the new show opened.

Wayburn has a clause in his contract calling for his name to appear on all programs and billing. A lawsuit is pending as a result of the discussion.

## "RICH GIRL," FAIRLY.

(Special Cable to VARIETY.)

London, Jan. 7.

"The Poor Little Rich Girl," at the New theatre, has been but fairly received.

## "THE ATTACK" SUCCESSFUL.

(Special Cable to VARIETY.)

London, Jan. 7.

At the St. James, "The Attack," a French play, with George Alexander and Martha Hedman, is successful.

Miss Hedman is highly praised. It is her debut here.

## LESSING-WRIGHT ACT.

(Special Cable to VARIETY.)

Berlin, Jan. 7.

Madge Lessing and Fred Wright are arranging vaudeville engagements over here in a singing and dancing turn entitled "Hello Madge; Hello Freddy."

## KENYON DEAD, GIRL A SUICIDE.

Leslie Kenyon, an English legitimate actor, known for his participation in several recent Broadway successes, who was to have been in the cast of "A Laughing Husband," died in Miss Alston's Sanitarium, New York, late last week.

As preparations were completed for his funeral, Lillian Sinnott, who has also played on Broadway, declared to her mother she could not live without him, and committed suicide by slashing her wrists.

Kenyon was stricken with apoplexy ten days ago and was taken to the Lambs', from which he was removed to the sanitarium. He had a wife living, but Miss Sinnott's family declare she and Kenyon were to be married if he could secure a divorce.

## SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Jan. 7, Allan Shaw (France); Jan. 8, Anna Pisano (Princess Irene); Jan. 9, Lou Real (Pennsylvania); Jan. 3, Kremos (9) (Pr. Grant).

Paris, Dec. 26.

Dec. 19 (for South America), Ohio, Maria Smits and Partner (Habsburg, from Boulogne).

(Special Cable to VARIETY.)

London, Jan. 7.

Jan. 3, Frey Twins (Lusitania). Jan. 7, Vardon and Wilber (Kr. Cecile).

## MANY "MENDEL BEILIS."

The "Mendel Beilis" affair has worked its way into the United States Court. Frances G. Corcoran, of the American Play Bureau, Anshel Schorr and the Jacob Adler Eagle Theatre Operating Co., have brought action against Darcy & Wolford (play, brokers), William Fox, Max and Boris Tomaschewsky, Moses Schorr (no relation to the plaintiff) and David Tierkel for an injunction restraining them from using the "Mendel Beilis" play. The plaintiffs aver the Beilis production as given at the Academy of Music, New York, encroaches on the copyright of the play of that title which the Jacob Adler Co. produced at the Dewey and which was translated into English by Miss Corcoran.

The motion will come up Friday, with Jos. A. Seidman appearing for the plaintiffs and August Dreyer representing the defendants.

The Academy version was written by David Tierkel, who is said to have literally taken the Adler manuscript for his English translation. The first production of the Corcoran translation was made at the Harlem opera house this week by the stock company there.

Adler copyrighted his "Mendel Beilis" play Nov. 15 while Miss Corcoran protected her translation Dec. 8.

Other "Mendel Beilis" plays are said to have been written. There are eight authors claiming rights to English translations either made or under way. James Hallack Reid has written a show which the Mittenenthal Brothers produced at the Prospect this week. It will go over the Stair & Haylin time. The Academy version is being shown at the Cecil Spooner theatre this week. Neither is doing much.

## GETTING ON THE INSIDE.

New Orleans, Jan. 7.

Tom Campbell has hit upon a new advertising scheme for the Tulane and Crescent theatre. It is nothing less than placing an announcement of the attractions playing the houses on the pasteboards local laundries place inside each shirt.

## AT ONE HOUSE 43 YEARS.

George W. Millard, manager of the Collingwood theatre, Poughkeepsie, N. J., came into New York Tuesday.

Millard has managed the Collingwood for 43 years.

# "CANCELLATION CLAUSE" OUT OF WESTERN FIRM'S AGREEMENT

**Jones, Linick & Schaeffer Make Their Small Time Vaudeville Contracts "Play or Pay." Aaron Jones Orders a "Satisfactory Clause" Taken Out of the Agreement.**

Chicago, Jan. 7. Someone connected with the Jones, Linick & Schaeffer Agency caused a "satisfaction clause" to be inserted in the firm's contracts last week, thus giving the agency the privilege to cancel an act at any time during its engagement. This week Aaron Jones heard of it. Next week it goes out.

The "unsatisfactory" or cancellation clause and the "two weeks' clause" in a vaudeville artist's contract are the important points the White Rats are proceeding against to obtain an equitable contract for the actor. The two weeks' clause especially for a vaudeville artist, should never be in an agreement that is at all deemed fair. The vaudevillian books by the week, and it rests with the manager before engaging the act, to ascertain if satisfactory, not cancel on the two weeks' notice just at the time limit, invariably costing the act canceled a week's salary, it not having sufficient time to fill in the open time.

With players in the legitimate, the two weeks' clause may be a necessary protection to the manager, who usually produces the piece for a run, and depends upon his actors to properly play the roles allotted to them.

## ROUTING BLANCHE BATES.

Blanche Bates (Mrs. George Creel) is now living at Ossining and when she has fully recovered will have a first whirl at vaudeville. She recently became the mother of a fine baby girl.

A route is now being laid out for her by the United Booking Offices.

## DEBUT "LAUGH" SKETCH.

"The Last Laugh" is a new playlet Herbert Hall Winslow has written for Garrett Beckman's vaudeville debut.

Thomas Maher and Cecelie Holmes will also be in the presentation.

## SHEEHAN WITH FOX.

Winfield R. Sheehan, former secretary to the police commissioner, Rhinelander Waldo, has gone into theatricals with William Fox. Mr. Waldo passed from police headquarters with the outgoing administration.

"Winnie" Sheehan has known a theatrical crowd for a long while and must have received much information of the show business through his friendly acquaintances.

## HENDERSON GETS \$10,000.

\$10,000 was the amount paid in settlement out of court, it is reported, for the discontinuance of the action brought by Fred Henderson against Percy G. Williams. The case had been set down on the Supreme Court calendar for trial Tuesday. The settlement was reached Jan. 3.

Henderson sued Williams for \$100,000, alleging an indebtedness of that amount through having acted as an intermediary in the negotiations between Williams and the Orpheum Circuit crowd, by which the latter was ready to purchase the Williams New York vaudeville theatres, afterward obtained by the B. F. Keith faction.

## CARUS RANDALL TURN.

Emma Carus and Carl Randall will make up the new "two-act" Miss Carus has prepared for vaudeville. Mr. Randall was with "A Broadway Honeymoon" when Miss Carus played in that show.

## LAUDER STARTS WELL.

Harry Lauder got a good start on his sixth annual American tour under the management of William Morris, at the Casino Monday. A steady line up to the 'box office window had to be sifted at 2.30 during the matinee to permit current buyers of seats a chance to see the entire matinee show.

Some of the acts surrounding Lauder are from the other side and were said about the theatre to have been selected across the pond without Morris having any direct information as to their merit.

The Lauder show goes to Philadelphia next week, playing about 11 weeks in all over here on this trip.

Neil Kenyon's opening at the Colonial Monday was highly successful, and the managers expressed a willingness to give him all the American time he desires at his asking salary, \$1,000.

While the big time managers wanted Mr. Kenyon for his contracted American salary, \$1,000, it was said Wednesday there had developed in the bookings a hitch over the price, the Scotchman demanding more money, some placing his figure for future engagements over here at \$1,250.

## LONG DISTANCE BOOKINGS.

Sydney, Nov. 30.

Some long distance bookings have been arranged by Earle (Skater) Reynolds. Reynolds and Donegan themselves have been placed for Colombo, Calcutta and Bombay during March and April. Hugh McIntosh did it for them. They will afterward go to the Continent. Reynolds has booked Gene Greene to open March 30 at Sheffield, England; Williams and Rankin for Monte Carlo, Nice and London; Primrose Four for London in June; Fanton's Athletes, London, June 22. These acts are now in Australia.

Tom Dawson, a prominent comedian over here, expects to appear in musical comedy in America next season, through the medium of Mr. Reynolds.

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

## PUTTING SOMETHING OVER.

Cincinnati, Jan. 7.

"Marie Shaw" is heavily billed as the feature of the Keith bill this week. She is termed a "Philadelphia society girl," "A remarkable combination of Tetrizzini and Melba."

Her name is said to be Marguerite Boas. Peculiarly on the Keith program this week the opening overture entitled "Lady Marguerite" is credited to L. Boas as the composer.

Miss Shaw did well enough at the opening matinee, but it's too concert for Cincy.

## LOPOUKOWA ATTRACTS.

The engagement of Lydia Lopoukova, the dancer, for the New York Roof, opened Monday evening, attracting the largest crowd the Roof ever held on a Monday evening.

Lopoukova is receiving \$1,000 a week for the dancing-cabaret run.

## S.-C. ADDS ST. LOUIS.

St. Louis, Jan. 7.

Commencing Jan. 11 the Princess theatre will play the Sullivan-Considine road shows, opening with a new bill shipped directly here from the New York agency of the Circuit. (Under Bills Next Week.)

The Princess is the house promoted and managed by the late Dan S. Fishell.

The insertion of St. Louis into the S.-C. route will make the travel in future Ft. Wayne, Cincinnati, St. Louis, Chicago and westward as usual.

## LICENSES REVOKED.

Chicago, Jan. 7.

The State Board of Labor Commissioners yesterday revoked the license of the Lavigne & Langer theatrical agency on a charge of booking a single girl singer at Dempsey's theatre, Peoria, alleged to be a questionable resort. The girl registered a complaint.

Lavigne & Langer took over the agency of Charles Doutrick at the latter's death. Lavigne says he will appeal from the decision through the courts.

The commissioners recently revoked the license of the Baker Theatrical Exchange for booking a singing girl at the Blue Ribbon Cafe, an alleged questionable resort in the levee district.

The inspectors' Chicago office promises a sweeping investigation of the local theatrical agencies as a result of numerous complaints from women. It is understood several other agencies will shortly be tried on similar charges, but no information as to their identity has been made public.

## ALBEE PARTY DUE.

E. F. Albee, A. Paul Keith and Maurice Goodman, all of the United Booking Offices, are expected to return to New York by the end of this week. They have been at Miami, Fla., where B. F. Keith was reported ill. The report was strongly denied from the U. B. O., although it is unusual for the three lights of the big agency to remain away together for ten days or longer without good cause.

## STELLA MAYHEW CALLED IN.

Milwaukee, Jan. 7.

Changes in the Majestic's bill from Friday on kept both management and audiences guessing, beginning when Marie Lloyd was unable to appear, claiming illness due to ptomaine poisoning. Ample notice was given to patrons and a few recalled their money. Stella Mayhew, who had been laid off with Billee Taylor in Chicago, was hurriedly secured in anticipation that Miss Lloyd might not be able to show Saturday.

Then Charlotte Ravenscroft, singing violinist, received a telegram telling of the death of her mother in Fort Madison, Ia., and she took along her husband, Edward Flanagan, appearing on the same bill with Neely Edwards in "Off and On," thereby causing the loss of two acts. But Van Hoven, the magician, was accompanied here by his wife, professionally known as Annie Kent, and when pressed into service to fill the Ravenscroft vacancy she did so with credit.

Miss Lloyd was able to play Saturday, and Miss Mayhew was retained, keeping the bill full.

The report is current that Miss Lloyd and Benny Dillon, who came over here with her, were married New Year's Eve, but it has not been positively reported.

## MADMAN SEEKS EVELYN.

Cincinnati, Jan. 7.

Harry Flynn, of Cincinnati, was committed to the Long View Insane Asylum, after trying to reach Evelyn Thaw at the Lyric theatre and her hotel.

Flynn, who has been reading Evelyn's diary, published in a newspaper syndicate, is under the delusion he is Harry K. Thaw.

## MRS. JEROME AFTER DIVORCE.

Chicago, Jan. 7.

Ben M. Jerome has been sued in the Circuit Court for divorce under his real name, Bernhardt J. Michaelis, by Mrs. Florence Michaelis. Association with two other women is alleged in the libel.

The couple have a daughter, Bessie Sanford Michaelis, 17 years of age.

Chicago, Jan. 7.

Ruby La Pearle Zane, an actress, whose child was kidnapped from Long Island, N. Y., last week and brought to Chicago by the father, Edgar Zane, says she will sue for divorce and the custody of the boy, Edgar Zane, Jr. Zane is employed at a small theatre at 55th street and Prairie avenue.

## THURBER AND MADISON PART.

Thurber and Madison as a vaudeville team are through. Leona Thurber is rehearsing in a production which will feature her on the variety stage. James Madison was her professional partner for several seasons.

## OPERAETTA PRINCIPALS.

Mae Cressy, prima donna, and Henry Barron, formerly with Henry W. Savage's "Girl of the Golden West" opera company, have been engaged by Jose Van den Berg to sing the principal roles in his vaudeville production of the one-act grand opera, "Corsica."

# NEW YORK SPENT \$8,878,000 FOR NEW THEATRES IN 1913

**The Year's Figures Compiled in Building Department,  
Show a Decline from Preceding Twelvemonth. Falling  
Off Particularly Large in Bronx Borough.**

Statistics in the building department show that more than \$8,878,000 was invested in new amusement building enterprises in Greater New York during 1913. This total includes Manhattan, \$6,321,000; Brooklyn, \$1,575,000 and the Bronx, \$982,000.

The total for places of amusement in 1912 was \$10,357,000. The decrease for the year just past is largely accounted for by fewer operations in the Bronx. The 1912 figures for that borough were \$2,086,000, as against \$982,000 for 1913.

## 22 ACTS DRAW.

The "22-act Bill" at Hammerstein's this week commenced to pull the people in Monday, without any let up by Wednesday, when business was last reported.

It is very probable Hammerstein's will continue the "22" billing while it serves the purpose, although of late it has been observed business at Hammerstein's and the Palace (its opposition) varies according to the attractions at either house. The strongest bill has gotten the play. Through this much attention will be given by the vaudeville people to the two theatres next week when the Castles, dancers, headline at both.

## "CANNING" DOESN'T GO.

By a decision in the Bronx Municipal court, it appears small time managers may not cancel acts on the plea of incompetency unless they are prepared to prove such incompetency.

Herman Wacke, Olympic theatre, Brooklyn, was ordered to pay Arthur S. Ross a salary claim. Wacke booked Ross for the Olympic and cancelled him after one performance. In court the manager declared his right to do this on the "incompetency" count, but the court ruled that the manager had not established beyond reasonable doubt the actual unfitness of the act. Edward S. Napolis acted as attorney for Ross.

## LOSES MONEY BY TANGOING.

Cincinnati, Jan. 7.

Because Evelyn Thaw gave free Tango exhibitions in the Hotel Sinton dining-room and the Blue Grass Inn (back of Newport) Monday night after the show, Robert Heuck, president of the Heuck Opera House Co., is furious. Miss Thaw did not appear Tuesday afternoon or evening. The manager of the show, H. N. Holde, announced she had ptomaine poisoning and was worn out from a season of many matinees.

Manager Middleton refunded the money to the Tuesday matinee audience, notifying them ten minutes before the time set for the rise of the curtain.

Heuck is said to have "bawled out" Manager Holde and has reported the affair to Comstock & Gest, putting in a claim for the loss of a large

amount of money. Miss Thaw was to have given daily matinees.

Harry Messenger, who has been teaching local society the Tango, danced with Evelyn, as did also Jack Clifford, at the free stunt.

Heuck's complaint, in his own words, is: "Why should people pay two dollars when they can see Evelyn dance for nothing?"

Miss Thaw returned to the show this afternoon. The ptomaine story is clung to by her as the reason for the absence.

## AGENT BOOKED HIMSELF.

An agent booked himself into a job for the final half of last week. He got the Bijou, New Haven, Bruce Duffus, for James Clancy, placed the "single," who was Geo. Yeoman.

Mr. Yeoman was formerly an actor. Now he's an agent. Mr. Duffus needed an act in "one" on an emergency call. Yeoman submitted his list of acts. There were some "singles" on it according to report. Duffus didn't notice anything he could use, and suggested to Yeoman he go back to acting for three days. The agent-actor accepted the suggestion.

## NO USE FOR OPENING ACT.

A small time vaudeville manager of a continuous "pop" performance was approached by an agent the other day, who informed the showman he had a cheap "opening act" he could offer.

"What good will an opening act do me?" inquired the manager. "My show goes round and round."

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



RICHARD HENRY WARREN

At the console of the great four-manual PIPE-ORCHESTRA built by M. P. MOLLER, of Hagerstown, Md., in GORDON'S THEATRE, ROCHESTER, N. Y., where he recently completed a six months' engagement.

Mr. Warren is now filling an all-winter engagement to play the still larger instrument in GORDON & LORD'S SCOLLAY SQUARE OLYMPIA, BOSTON, which was also built by MOLLER.

These very unusual instruments were designed by C. S. LOSH of New York, Eastern Representative of MOLLER, in collaboration with MR. WARREN.

## SULLIVAN'S INTEREST OFFERED.

Seattle, Jan. 7.

Patrick H. Sullivan (brother), Larry Mulligan (half-brother) and Emanuel Blumenstiel (counsel) to the late Timothy D. Sullivan, are here on business connected with the estate of "Big Tim."

It is understood the trio submitted to John Considine an offer to buy the Sullivan interest in the Sullivan-Considine Circuit, in order to settle up the "Big Tim" estate. If the proposition is not accepted by Considine it may be offered elsewhere.

This is the same S.-C. interests negotiated for by B. F. Keith, which at one time had progressed so far as to reach the point where the Keith people had agreed to take care of the present S.-C. executive staff.

## BILLBOARD DECISION APPEALED.

Cincinnati, Jan. 7.

Attorney Millard Tyree announces that on behalf of Phil Morton and the Cincinnati Bill Posting Co., he will appeal to the Supreme Court from the decision of Common Pleas Judge Geoghegan, who ordered that theatrical and other billboards be regulated.

Among other things, Judge Geoghegan ruled that there must be two feet of space between adjoining billboards and none should be erected within six feet of a building.

## BIRMINGHAM'S TWO-A-DAY.

Birmingham, Jan. 7.

The Lyric, Jake Well's theatre, opens next Monday with two-a-day vaudeville, booked by the United Booking Offices.

## NOT ALL FEATURE FILMS.

William Fox replied "No," when the question if he contemplated gradually converting his "pop" vaudeville theatres into feature film shows only, was asked him.

## BUCKNER GIVEN 80 DAYS.

In the Court of Special Sessions Jan. 2 Arthur Buckner was sentenced to the city prison for 30 days and fined \$100 for having engaged in an employment agency business without a license.

Justices Collins, Foraker and McInerney presided at the trial Dec. 26, when Buckner was convicted. In passing sentence Justice Collins said the plea of Buckner that he was acting as a "manager" when unlawfully booking acts could not be accepted in extenuation, as it was a palpable evasion of the Agency Law. Buckner adduced no written evidence he had been retained as manager.

Complainants were Bobby Pandur and Rose Miller. Pandur charged Buckner had obtained \$10 in commission from him. Miss Miller alleged in the complaint she paid Buckner 40 cents on a cabaret engagement in Newark, but she failed to appear at the trial. Several incidents in Buckner's career were placed before the court on sentence day.

The fine entails imprisonment for 100 days in addition to the jail sentence, if it is not paid.

The warrant upon which Buckner was arrested a few weeks ago was obtained May 12, 1912. The case against him was handled by Inspector Whelan of the License Commissioner's office.

Tuesday a subscription sheet was started in the Loew-S-C agency to gather the amount of Buckner's fine. Chris O. Brown volunteered to take charge of the subscriptions.

## "BAWLS" GUS EDWARDS.

Gus Edwards dropped into the U. B. O. office the other day in quest of "time" and there encountered an agent who had been acting for him for a more or less extended period. A little matter of commission still stands between the pair and what the agent said to him in the presence of "the bunch" is said to have covered it all. Those within hearing declare it was a "big time bawling out."

## REPORTED NEW THEATRE.

One of the New York dailies is authority for the statement that a new theatre is planned for the southwest corner of Broadway and 48th street, with a frontage of 30 ft. on Broadway, running back 130 feet on 48th street, to be devoted to a policy of moving pictures.

## PRODUCING DUO.

A new producing combination has been formed by Henry Stern and Herbert Hall Winslow, the former to do the directing and the latter the writing of the pieces.

## SCHENCK IN AND OUT.

Joe Schenck returned from the Adirondacks Monday to pass upon a few business details and left again Wednesday for an additional vacation.

## NO SECOND-HANDED PROGRAMS.

New Orleans, Jan. 7.

The local board of health has forbidden theatres to employ programs once they are used.

# PRECARIOUS MUSIC PUBLISHING MAY BE FOLLOWED BY REFORMS

**Publishers of Popular Sheet Music Reported Meeting Secretly to Aid Themselves and Business. Weekly Payment to Singers Big and Important Item Under Consideration.**

Rapid progress is being made with the formation of the new—tentatively called—Authors, Composers and Music Publishers' Association, formed to protect writers, composers and owners of copyrighted material in America. It is designed to affiliate with the foreign societies of similar intent, as already forecast in *VARIETY*.

It was reported this week the publishers of popular sheet music had been holding secret conferences with a view to combining for the elimination of their bugaboo—the paying of singers—and had notified their respective professional managers to make no new arrangements of that kind for the current year.

None could be found who would admit having attended such meetings, but one went so far as to state that at present it cost close to \$20,000 to exploit a new song and with no certainty it would prove a hit.

This and the fact that sheet music is now being sold to the ten cent stores at six cents per copy has reduced the business into almost a certain loss. Two of the largest publishers have reached an understanding and thus far have held to a seven cent rate, with all the others cutting below that figure. One publisher has called attention to the fact that on a yearly sale of only one million copies, an agreement to raise the prices to ten cents would result in an additional income of \$40,000 annually, while those doing larger business would profit proportionately.

That something in the way of a reform in the conditions is necessary is conceded by all.

A general letter sent out last week to the constituents of the Eastern Burlesque Wheel by J. Herbert Mack, has started volleys of verbal brickbats at the Mack head from music publishers throughout the country. Mr. Mack's circular suggested the elimination from performances at the Columbia theatre of overworked songs, and the substitution of new material, to keep the Columbia audiences from vamping during the numbers.

Another bunch of hot-shot letters was poured into the Mack office at the same time from other music publishers not interested in the proscribed songs. These letters told Mack how much was paid by each publisher to each singer or group of singers, or managers, for singing, or having sung, the songs of which Mack complained. They cited instances where the costumes and sets to boost the numbers were also contributed.

## DU VRIES TENPERCENTING.

Chicago, Jan. 7.

Sam Du Vries, for a short time one of the attaches of the J. L. & S. office, severed his connection with that

firm this week. The reason is not quite clear. Du Vries booked the show for the New Year's Eve celebration at the Colonial Club on South Wabash avenue last week, but up to Tuesday the artists hadn't seen the ghost ramble. They naturally turned to the agency for reimbursement, and in this manner it came under the gaze of Aaron Jones who guaranteed that they would be paid if he was forced to make it a personal transaction.

Some internal trouble in the agency is given as the reason for Du Vries leaving. He will go to tenpercenting.

## KISSED SOLLY LEE.

One day last week the report spread about Broadway that Solly Lee, ticket taker at Hammerstein's, was 30 years old and had never been kissed.

Monday afternoon, as one of the Poillon sisters walked through the Hammerstein gateway, she said to Solly, "So you are the fellow, eh, who has never been kissed? Well, take that!" and the young woman planted a smacker right between Mr. Lee's nose and chin.

"Do you play return dates?" gently inquired Solly, as he wound his handkerchief over his face so he wouldn't lose the taste.

## FAKE PROMOTERS JAILED.

Boston, Jan. 7.

The police crusade started against moving picture schools and small musical comedy companies which have been reaping a harvest has already resulted in two jail sentences.

Irving Moore of Tremont street and James Riches of Washington street, who produced "The Purple Widow" regularly whenever a man with money could be found who wanted to "invest" (and receive a position as manager at a salary of \$25 a week) are under sentence of a year each in the House of Correction.

A dozen others have been indicted and are awaiting trial. In the meanwhile while other cases are being prepared there is an exodus of fake theatrical men from the city.

## POPULAR PLACE FOR DIVORCE.

Cincinnati, Jan. 7.

This is getting to be a popular place for divorces among the player fraternity. Earl Price, a book canvasser, who makes \$9 a week, will have to pay \$4 a week alimony to his wife, Dolly, an actress who gets \$25 a week. She said he had only given her \$10 since last July. The mother gets the custody of their child.

Mabel Laban also got a divorce from John Laban. Both are actors. She charged that he would not live with her because she is a Christian and he a Hebrew. She alleges he tore up their marriage certificate.

## N.-N. NOT IN AMALGAMATED.

The Amalgamated Vaudeville Agency has succeeded the Nixon-Nirdlinger-Prudential-Consolidated-Moss & Brill agency and will continue to book all the houses formerly represented and several others—with the exception of the Nixon-Nirdlinger theatres, which may be said to have been withdrawn "by request," owing to the agreement entered into by Nixon-Nirdlinger in pooling with the U. B. O. for his Philadelphia houses.

Carl Anderson remains as booking manager for the Amalgamated, which takes over the offices of the hyphenated agency in the Columbia Theatre Building.

## ELLIS HAS WILSON AGAIN.

Al. H. Wilson is retaking to the road again under the direction of his old manager, Sidney R. Ellis, and will play "The Rolling Stone," in which he was seen earlier in the season.

Wilson and Ellis parted through a misunderstanding and the former went out under new management.

## USING NEW BOOK.

"The Girls From Starland," with Will J. Kennedy, Lew Christy and Thomas McMahon added to its cast, changed its book last week in Hoboken, when the I. H. Herk burlesquers appeared in the old "Behman Show" script.

## LOOKING FOR A COW.

Danny Mack, with Sam Williams' "Parisian Belles," has been in this neck o' th' woods seeking high and low for a cow to carry with the show for advertising purposes, said bovine trower to be labeled "This Is No Bull."

Mack found the task a strenuous one with the high cost of living, making prices on the "bull's wife" look like a fancy bit of mathematics.

## LOWELL CO. QUILTS.

Lowell, Mass., Jan. 7.

Manager J. H. Tebbetts of the Playhouse has accepted Lowell's decision that it does not want stock burlesque. "The Broadway Girls" under which his "turkey" organization was known, gave up the attempt Saturday night. Salaries were paid to the final performance.

In the company were Lander Bros., Paddy Joyce, John Marion, Miss Sutherland, Miss Gasgow and Miss Ferguson.

## "GAY WHITE WAY" SHORT.

Sam Hearn left "The Gay White Way" last week, and when the show opened at the Bowery Monday it was almost an hour short. It is a Gordon & North attraction.

The house management, wishing to remedy this condition, consulted with Hearn and persuaded him to return to the cast for the Peoples' week, guaranteeing him his salary. Hearn was married recently to Helen Eley, leading woman of the company, and the two will probably appear together in vaudeville.

"The Gay White Way," upon reaching New York, apparently began curtailing expenses. Frank Freeman, who had been doing good work ahead, was "let out" and no one substituted.

## DON'T FORGET THE MEETING.

The adjourned meeting of the Vaudeville Comedy Club of Dec. 29 will be held this coming Sunday (Jan. 11) at the clubhouse at five in the afternoon.

Important matters are to be discussed.

## ACROBAT INJURED IN "DOUBLE."

York, Pa., Jan. 7.

Niles Erb, a flyer in the act of the Four Castors was the victim of a curious accident at the York opera house last week. He missed a handhold after doing a double and struck the safety net with such force a guy hook was torn loose, together with a shattered section of flooring. A flying splinter as big as a lead pencil struck Erb, piercing his ear. The curtain was run down. The act played the engagement without missing a performance.

## NOT SO EASY FOR LEW.

Cincinnati, Jan. 7.

Lew Shank, former picturesque Mayor of Indianapolis, says it's no snap to hold down a job on the Sullivan-Considine Circuit. Lew blew into Cincinnati, Sunday, for a week. "Where can I get a drink?" he said. "I must have my mornin's mornin'."

"Over in Covington," remarked a well meaning citizen. And then Shank, to his great dismay learned that, in observance of the new Ohio law, all Cincy saloons were closed on the Sabbath.

"Looks like a case of using Shank's Mayor, or Mayor Shank," chirped Lew, who is funnier now than when he was Mayor.

Hi Costoffling's foe felt so good after his joke that he hired a taxi and rode to Covington.

Thomas L. Hughes, general secretary of the International Brotherhood of Teamsters, has issued a statement that Shank was not unfair to union labor. It was reported that he was.

## TWO PEOPLE LOST.

Chicago, Jan. 7.

Chicago relatives and friends are anxiously looking for the whereabouts of Vincent De Guerra, last known to be with Captain Dyer's animal troupe.

He was last heard of about five weeks ago at San Antonio, but since that time all trace has been lost. Fear that he has met with foul play is expressed by his relatives in Chicago.

## SPEEDING STORK.

Roseburg, Ore., Jan. 7.

Four hours after leaving the stage of a local theatre, Mrs. Albert Overton received a visit from the stork.

While Mrs. Overton and her husband were doing a sketch, Mrs. Overton whispered something. The act was brought to a hurried curtain and Mrs. Overton taken to the hotel.

Four hours later the medico announced "It's a fine boy."

## GRAHAM IS MANAGING.

Albany, Jan. 7.

The Grand started Monday under the direction of F. F. Proctor, playing two vaudeville shows daily. Howard Graham, manager of the local small time Proctor house, will manage the acquisition to the circuit.



# RATS WILL ORGANIZE STAFF TO DO MISSIONARY SERVICE

**Ten Members Will Be Named to Act as Official Organizers and Carry on Campaign "In the Field" by Holding Meetings and Preaching the Cause.**

Tuesday, Jan. 6, the monthly meeting of the White Rats took place. There was a big gathering of members—in fact, the biggest the organization has had at a meeting in some time. Many familiar faces were seen that had not been around in years.

Great enthusiasm prevailed. Speeches were made along sane, constructive lines; many questions were asked and answered. Heated discussions on several questions took place and, while the difference of opinion was very positive, it proved that the organization was very much alive, as difference of opinion exists in all great active bodies.

A splendid motion was made and carried unanimously, that the Board of Directors appoint at least ten official organizers for the purpose of holding missionary meetings throughout the country to enlist new men in the ranks of the organized actor. The men to be chosen as organizers are to be those who are tried and true and who are actively engaged in entertaining the public. Their position is to be an honorary one. It is expected that the Board of Directors will take immediate action and appoint these organizers at their next meeting.

The meeting lasted until the wee hours of the morning and it was the consensus of opinion that it was gratifying to realize the renewed interest that has taken place within the organization.

## ACTION AGAINST "COPY ACTS."

Concerted action on the part of the several organizations of theatrical artists well known throughout the country is to be taken for the purpose of eliminating the "copyist" from the profession.

The White Rats Actors' Union of America has appointed a committee to meet with similarly appointed committees from other associations, including the Vaudeville Comedy Club, The Lambs, etc., for the purpose of devising ways and means to take care of the performer who has no scruples about stealing the other fellow's brains. This movement for the protection of original ideas and the encouragement of originality in stage work is a particularly live one at the present moment, and there is every indication that each of the recognized associations will give a full measure of cooperation.

While the White Rats are to operate in this connection only as an individual factor in a general movement, the influence of this organization whose greatest activities have to do directly with questions of this kind, closely linked with the fortunes of the artist, will be deeply felt. In subscribing their allegiance to the constitution and by-laws of the W. R. A. U., artists bind themselves to refrain absolutely from the use of material which is the property of any other artist. Any infrac-

tion of this rule of the organization is punishable by an action before the board of directors of the organization.

The legal department of the White Rats is constantly engaged in pressing the claims of members of the organization for the protection which the copyright laws of the country provide for artists.

The rapid increase in the number of theatres throughout the country in which vaudeville is played, and the consequent increase in the number of men and women engaged in entertaining the public, has led to an increase of "copy acts," mainly for the reason that the control of the matter is daily becoming more and more difficult. Concerted action on the part of the various organizations of artists is expected to prove generally helpful.

## TROUBLE IN AUSTRALIA.

Another instance of the far-reaching protective influence of the White Rats Actors' Union of America is at hand in the recital of incidents connected with the case of Les Bates, a bonded

member of the W. R. A. U., in whose behalf the Australian Vaudeville Artists' Federation has begun an action against Brennan-Fuller, Ltd. The Australian Vaudeville Artists' Federation and the W. R. A. U. are affiliated.

Les Bates was under engagement with the Fuller-Brennan people and had 16 weeks of his contract time remaining when he was ordered to leave Sydney for New Zealand on a few hours' notice. He refused to go, setting forth that the notice which he received was not a legal command, and because of his refusal his 16 weeks of time was summarily cancelled. He appealed to the Australian federation, and when the facts of the case had been presented to the organization's attorney in Sydney it was decided that the contract was wrongfully cancelled, and an action was begun against the Brennan-Fuller concern. The case is still pending but there is every indication that the influence of the Australian organization will be of great benefit in adjusting a difficulty which would otherwise have been annoying for Mr. Bates.

## ADDRESSES WANTED.

Will the following kindly communicate with Will J. Cooke, business representative, W. R. A. U.: Lohse and Sterling, Wally Brooks, Washer Brothers, Gormley and Caffery?

## WORKING IN CHICAGO.

Chicago, Jan. 7.

A report submitted by S. L. & Fred Lowenthal, Chicago attorneys for the White Rats Actors' Union of America, shows the following results achieved since Dec. 19 on behalf of members of the big actors' organization:

Secured a judgment for \$50.88 payable to the Three Ameers; collected \$52 for Wally Brooks; \$62 for the Modelsky Troupe; \$25 for Washer Brothers; \$10 for Nadje; \$25 for May Taylor; \$27 for the Three Dreamers; \$105 for Herman Rice; \$10 for Wood and Ransom; \$10 for the Macey Sisters; \$10.43 (railroad claim) for Lohse and Sterling.

Secured two weeks' time and payment in full for one week which they did not work, for Killian and Moore, amounting to \$166.25; secured two weeks' time for West and Van Sicklen; secured one week's time for Harry Shaw; adjusted differences for Salvail and Henry Belmont; located lost baggage and sent same to Warren and Blanchard in Milwaukee.

## NOTICE.

Big White Rats Scamper Saturday evening, January 24. Joe Mack, Chairman Committee of Arrangements. Rest of committee will be announced next week.

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

# 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.)

## RATS OPEN HOUSE.

Theatrical people generally in New York City were attracted by the "Open House" at the White Rats clubrooms New Year's Day, and the young 1914 was ushered in with expressions of good feeling on the part of many artists, agents and managers who had not, theretofore, been seen inside the portals of the splendid building which has been erected as a breathing spot and useful memorial to the cause of the actor.

The various assembly rooms in the building were nicely decorated for the occasion, and members of the organization, without exception, did everything in their power to make things enjoyable for the visitors.

## WANDERS FROM FRIENDS.

Bridgeport, Conn., Jan. 7.

Walter McCauley, stage carpenter of "The Gay New Yorkers," at the Park last week, is strangely missing. Ill with pneumonia, he suddenly became delirious at the Royal Hotel, and went scantily clad to the Stratfield and Shea's Hotels.

Members of the cast supplied him with a ticket and money and he was placed upon a train for his home in Holyoke. Up to Sunday night he had not arrived.

## RORK AT IT AGAIN.

The name of Samuel E. Rork is linked with the failure of "The Merry Countess" in Los Angeles, a week or so ago; and that another company of 30 or 40 artists has been left high and dry more than 2,000 miles away from the city in which they were engaged elicits the remark that "He's at it again."

Mr. Rork is the person who stranded "The Balkan Princess" in Dubuque, Ia., last season and has since been fighting to relieve himself of his debts in the bankruptcy courts. Suits brought by some of the members of his "Balkan Princess" company who had the foresight to join the White

When Samuel E. Rork stranded "The Balkan Princess" company last season, the White Rats warned the theatrical profession in general to beware of him, prophesying that he would pull the same trick again.

A lot of people either forgot the warning or didn't care to heed it, and, as members of this season's "The Merry Countess" company stranded in Los Angeles, Cal., are now confronted with the necessity of either walking or swimming back to New York City.

Rats Actors' Union of America have prevented Mr. Rork's escape by the bankruptcy proceeding, and while a period of time prescribed by law must elapse before further action can be taken, there is hope that the claims pressed by these members will be satisfied.

Of the "Merry Countess" people stranded in Los Angeles, but one, the musical director, was able to return to New York City as quickly as he wished, and there are tales that other people connected with the company were being subjected to genuine hardships in Los Angeles.

## ADDRESS WANTED.

Will the Four Bazarnos kindly communicate with Messrs. S. L. & Fred Lowenthal, 704 Opera House Building, Chicago, Ill.?

## INTEREST PAID ON BONDS.

Jan. 2 was coupon-cutting day for the holders of the White Rats bonds on the clubhouse of the organization.

The annual payment brought about a renewed interest in the investment feature of the Rats club. More bonds were disposed of last week than had been sold during any month since the clubhouse project was first promoted.

## NEW BUILDINGS.

Bids are being taken on a \$65,000 one-story theatre at 149th street and Courtlandt avenue, Manhattan. Samuel T. Jacobs, 30 East 42d street, is the owner.

Plans are in preparation for a \$10,000 moving picture theatre at Coney Island avenue, Coney Island, New York. Thomas J. Cox, 2025 East 16th street, Brooklyn, is owner.

The Standard Theatre Co., of Stamford, Conn., has let contracts for the erection of a one-story theatre and store building in that place.

College Point, Long Island, will have a new picture house. Plans were filed last week by Paul Bessio, of Flushing, L. I., owner.

Lynchburg, Va., Jan. 7.

M. L. Hoffheimer, who operates pictures in the south, announces he will build a house in Lynchburg, Va., seating capacity 600, and play pictures only.

# VARIETY

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**Fred. V. Bowers** has been signed for Ziegfeld's "Follies of 1914."

**Shirley Gilmore** and **Harry Bessford** have formed a "two act."

**Fritzi Scheff** and her manager, **George Anderson**, were recently married.

**The Hippodrome**, Columbia, Md., (J. H. Hatton, manager), has gone into the pop vaudeville policy.

**Al. E. Gaylord** has joined "The Happy Widows" (Eastern Wheel) as musical director.

**Charles F. Edwards** is handling the People's, Philadelphia, the new stand of the Progressive Wheel.

**Mrs. Frank Hanlon** (wife of the acrobat, gave birth to a boy in Sacramento, Dec. 29.

**Stanley Syman** and **Martin Howard** are preparing a dancing act, with three girls.

**A. B. Shannon** is writing a comedy in which **Boyd B. Trousdale** will appear next season.

"**Her Wedding Day**" is being groomed for a road tour in the west by **C. H. Wheaton**.

**Hans Bartsch** sailed Tuesday on the Kronprinz Wilhelm from Bremen, due back in New York next week.

**Brady Greer**, treasurer at Hammerstein's, has been home ill for a week at his home in Harrington Park, N. J.

The "Down In Dixie Minstrels" have retaken to the road under **W. A. Thomas'** management.

Dates are being booked by **Eduard Waldmann** for his company which is to offer two shows, "The Devil" and "Dr. Jekyll and Mr. Hyde." Waldmann is a St. Louis theatrical man.

**Mrs. Meyer Cohen** sailed Thursday for Europe in search of health. She expects to remain abroad several months.

**Eugene Meyers** is now in charge of Loew's Orpheum, New York, with **Jules Bernatein** manager of the same circuit's new Toronto theatre.

After a several weeks' layoff the Boston Opera Co. is arranging a return to the stage. The company plans to produce "Martha" in English on its eastern travels.

**Frank Campeau** has severed his connection with the Dickey-Stoddard show, "The Ghost Breaker" and his role will be assumed by **Harry Sedley**.

**Former Treasurer Kallet** of the Grand opera house, Syracuse, N. Y., has been appointed to succeed the **Keith** manager, **Anderson**, in that theatre, **Mr. Anderson** having been transferred to Norfolk.

**Mrs. Walter N. Jones**, wife of **Walter Jones**, the comedian, is in the Methodist Episcopal hospital, Brooklyn, while her newly born baby is being kept in an incubator. The girl weighed less than two pounds at its birth. The mother underwent the Caesarian operation.

The theatrical men sworn in as "special deputies" during **Sheriff Julius Harburger's** regime and who sported gold badges have had their power revoked upon the induction into office of the new sheriff. He has recalled the 1,500 or more special deputy appointments of **Harburger**. Some of the professional folk used their badges when cautioned about auto speeding.

**Martin Herman** was to have sailed on Tuesday of this week for home, but his trip has been postponed another week.

**William Tisdale**, part owner and manager of "Officer 666," has recovered from a week's illness in Denver and has resumed his journey towards the Coast with his show.

**Arthur Pryor** has completed his musical version of "Uncle Tom's Cabin," which, under the title of "Uncle Tom," will be sent on tour early in the spring under **Nelson Roberts'** direction. The lyrics were written by **John Frederick**.

"The Turning Point" has been leased to **U. S. Scoville**, a western manager, by **Darcy & Wolford**. He will produce the piece in territory west of Chicago, opening Feb. 1. **Scoville's** western "Maid and the Minister" company will appear in "The Turning Point."

**Annie Russell** and Company, after a layoff in New York, have again taken to the road, playing **Washington** last week. New eastern dates are being booked up for the star. **Miss Russell** recently closed in the south, where business was unsatisfactory.

**The Opera House**, Flemington, N. J. (J. Greene, manager), has been practically rebuilt and is to be opened this month with a traveling attraction. The new house at **Franklin Furnace**, N. J., has received its finishing touches and is to be opened the latter part of the month with a legitimate show.

In a society composed of actors one of the members recently made a speech. He said democracy should rule the order and that the brothers should be democratic. One of his listeners leaped to the floor, interrupting the talker by saying: "What's the idea now? Who wants you to drag politics into this club?"

## "M P's."

By **DARL MacBOYLE**.

I who have played on Broadway, and with myself a hit,  
Who in the realm of make-believe imagined I was "It."  
Have lately, in my dignity, received an awful dent.  
My haughty spirit though unbroke is very badly bent.  
I'm not at liberty, and so the god of fates must thank.  
I'm working, but my audience is governed by a crank.  
I'm busy as a monk that is troubled with the fleas.  
The answer is, "I need the cash. I'm working in 'M. P's.'"

I've learned to make up black and white, just like a bloomin' clown.  
I'm wise to walkin' slow in goin' up or comin' down.  
No longer do I "Pardon me," or look around at "Lines."  
I've curbed my fond desire to roar at "Stop! Back to the Mines!"  
When to the dearest girl of all, I offer heart and hand.  
I pull a lot of stuff that Cupid wouldn't understand.  
I toast my dear old college chum with, "Oh, you piece of cheese."  
"Things are not always what they seem," goes double in "M. P's."

One day I save the darling child, the next I rob a bank.  
Today I'm of the gutter, tomorrow high my rank.  
Once as a dip, I pinched a purse and beat it rather fast  
Chased by an earnest, vengeful dog that wasn't in the cast.  
He won, but we were out of range, and the director swore,  
Because they didn't get it. He wanted it once more.  
But Fido, with my trouser's seat, declined much to my ease.  
Embarrassment would be my lot should that get in "M. P's."

Burns little dreamed when first he wrote "The wisdom it wud gie us  
Would come to pass, for we now see ourselves as others see us.  
I oft part with a cherished dime and take a ling'ring look  
And loudly laugh while others grimly murmur, "Get the hook."  
Though my opinion of myself has often been disputed,  
To change it is a hopeless task. 'Tis far too deeply rooted.  
With me as my own audience, I never fail to please.  
There's something left to live for since I went in "M. P's."

**Hill and Whittaker** returned from Australia Tuesday.

"The Mikado," which opened New Year's Day at Keyport, N. J., under the direction of **Jose Van den Berg**, is reported as having closed. In the company were **Miss Latham**, prima donna; **Claude Amsden**, principal comedian, and **Frank Rushworth**, tenor. **Philip Robson** was ahead of the show, while the man back with the company, **Charles Holly**.

## TOMMY'S TATTLES

By **THOMAS J. GRAY**.

Those white slave films should teach girls of this country one thing—that they can never believe a moving picture.

Fashion Notes (as **Plain Mary** wouldn't write them).

**Low Madden**, of **Madden and Fitzpatrick** (Hammerstein's), is wearing a pretty red flannel night gown made by the French modiste, **Madame Finnigan** of **Waterbury**, Conn. **James Fitzpatrick** is wearing a pair of **Robin's** egg blue pajamas made out of expensive burlap. The act is better this week than ever (**Mr. Fitzpatrick** is not singing). **Harry Breen** on the same bill is becomingly gowned in a new near tailored suit. **Herman Timberg** (same theatre) wore a Hebrew dialect that was very becoming to him.

In Los Angeles the patrons of one of the theatres tango in the lobby between the acts. If the show can't amuse them they must do something.

What they say to the Stage Door-man.

"Where is there a good place to eat around here?"

"If I leave you this laundry, will it be back in time?"

"Say, is the manager a nice feller to talk to?"

"If anyone leaves a note here addressed to me, don't let my wife see you give it to me."

"Will there be another mail to-night?"

"How did the act do that had our spot last week?"

"What time do the saloons close in this town?"

"It's funny with all the times I played here that I can't remember your name."

"Seems like old times to see you again".

English paper article says: "Is the American actor getting bigger?" Well, **Master Gabriel** and **Jimmy Rosen** are still the same size.

Well known headlines:

"All Star Show"

"Anniversary Week."

"Vaudeville Festival"

"22 Acts".

This is about the time the present you gave your agent commences to tarnish.

# MANY PLAYS PAST TWO WEEKS OPENING ON BROADWAY

**New Year's Week Naturally Brought Out Big Business. This Week Awaited to Determine Hits. But a Couple of the Shows Looked Upon as Successes from the Start. Big Winter Garden Production Yet to Come.**

Last week was no criterion by which to gauge the general legitimate theatrical business in the metropolis owing to the New Year's receipts, which were uniformly satisfactory.

Of the three new attractions opening last week, two may be said with reasonable certainty to be successes, while the third, "The Philanderer" (Little theatre) was pretty roundly scored by the reviewers as old-fashioned and unworthy of Bernard Shaw's present reputation.

The other two are "The Girl on the Film" at the 44th Street, and "Iole" at the Longacre. The former is declared to have played to over \$20,000 on its first week and to give every indication of being a success. "Iole" played to nearly \$11,000 and on the first half of the current week business was believed to be quite satisfactory.

Maude Adams in "The Legend of Leonora," a Barrie play, opened Monday at the Empire and she and the company received most laudatory notices, while the piece was declared to be hardly up to standard. There is small likelihood, however, that with the superior management with which her metropolitan engagements are surrounded she will run her allotted three months' New York engagement to good, if not capacity, receipts.

The Misses Mabel and Edith Taliaferro at the Criterion, in "Young Wisdom," were only fairly well received and will not likely remain for any extended period. The piece is regarded as pretty and mildly humorous, but lacks the so-called "punch."

"A Thousand Years Ago," the renamed "Turandot," opening Tuesday at the Shubert, is compared by some of the reviewers with the highly successful "Kismet," both as a spectacle and in the style of piece. Predictions are made it will equal its predecessor in receipts.

William Collier in "A Little Water on the Side" is generally regarded as "just another Collierism," a little better than his previous piece of the current season, which was a failure, with the fate of the present vehicle still in the balance.

"Eliza Comes to Stay" opened at the Garrick Wednesday night. "Kitty MacKay" started the same evening at the Comedy.

"The Yellow Ticket," at the Eltinge, was postponed from Monday to tonight (Friday) and those who have witnessed the rehearsals declare it to be a very strong drama, full of heart interest.

"The Whirl of the World" at the Winter Garden has also been postponed from Monday to Saturday night

and it is even possible may be shoved back until next Monday evening.

Harry Lauder, for his one week's engagement in New York, at the Casino, opened Monday matinee to \$1,500 and the takings for the evening performance were \$1,960. Before the opening there was recorded the largest advance sale the Scotch comedian had ever enjoyed in New York, giving every assurance of a banner week here.

## PRESS OPINIONS

### THE LEGEND OF LEONORA.

Not since "What Every Woman Knows" has Miss Adams' work so happy a part, and never has she looked more charming.—Herald.

But delightfully whimsical as her (Miss Adams') Leonora is and charmingly as she acts it, the piece itself far from represents the Scotch dramatist, at his best. To urge as much would be to do the greatest injustice to one of the most fascinating pens that writes the English language.—World.

The general result is an evening of most exceptional and charming entertainment.—Times.

The humor of the play was irresistible, its subject never cast a shadow over the merriment and Miss Adams, whatever Leonora might be, was never more charmingly revealed to her admirers.—Sun.

### YOUNG WISDOM.

In a delightful and original comedy "Young Wisdom," the engagement of Mabel and Edith Taliaferro in the Criterion gives promise of being highly successful.—Herald.

Charming and delightful comedy.—Times.

A jolly little comedy full of laughter and amusement and with just enough moral not to hurt it.—Sun.

A slender enough story and a theme that is a bit trite and daring, but so skillfully has Miss Crothers handled it that it is highly amusing.—World.

### A THOUSAND YEARS AGO.

"A Thousand Years Ago" is as young in its attractiveness as any play of yesterday and a thousand times more novel and poetic than most of them.—Herald.

And a most charming thing it proves to be, full of light and love and laughter, and enriched with graceful fancies of a rich imagination.—Times.

"A Thousand Years Ago" has every prospect of prolonged and deserved popularity.—World.

### A LITTLE WATER ON THE SIDE.

It's too obvious.—Herald.

The new play is not such an improvement over "Who's Who" that it is likely to bring the comedian the success he deserves.—Times.

If one enjoys the agile methods of this most expert farceur, and many fortunately do, "A Little Water on the Side" is a good chaser.—World.

### "REGAN" MOVING OUT.

"General John Regan," which moved from the Hudson to the Liberty, will close its New York engagement tomorrow night, the Lieblers booking the show for the Studebaker, Chicago, opening next Monday.

### OPENED WELL AT GAITY.

San Francisco, Jan. 7.

Will Phillips dropped out of the Gaiety theatre cast Monday. Bickel and Watson opened this week with the "Girl at the Gate," and scored from the start.

## D. V. ARTHUR ORGANIZES.

The Playgoers Film Co., a corporation with a paid-up capital of \$150,000, has been organized by Daniel V. Arthur, who is to be its managing director. Wall Street capital is interested in the enterprise, which was promoted for the making of high class feature films. Several theatrical stars have been contracted for to pose and contracts made for the filming of a number of well-known plays, both legitimate and comedy.

Arthur will continue as general manager for the DeKoven Opera Co., and is also getting ready to present his wife (Marie Cahill) in a new musical comedy.

## "DON'T WEAKEN" AT ELLIOTT.

Wednesday afternoon it was reported Arthur Hopkins' production of "We Are Seven" would be withdrawn from the Elliott Saturday night and Monday would be presented there by William A. Brady and George Broadhurst, Walter Hackett's comedy, "Don't Weaken."

At Brady's office this impression prevailed, but Hopkins claimed nothing had been settled and he would have to be first consulted. He added that some such arrangement might be arrived at, in which event "We Are Seven" would take to the road.

## RICHARDSON BACK WITH BRADY.

Leander Richardson has resumed his former post of general press representative for William A. Brady, succeeding Murdoch Pemberton, who has gone on tour ahead of one of the Brady attractions.

Mr. Richardson left Brady's employ to become the general manager for Philip Bartholomae's productions, at which time it was understood Brady released him reluctantly and stated he would be pleased to have him return at any time.

## SHOWS CLOSING.

"A Butterfly On the Wheel" (George Hopper, manager), under the Sidney R. Ellis-Adelaide French direction, closed its tour Jan. 3, in Germantown, Philadelphia. The show is not behind on the season, but it was deemed advisable to close before losses were entailed.

"The Master Mind" (Al. H. Rich's) closed Saturday night in Davenport, Ia., the Rich Producing Co. bringing the show back to New York from that point.

Wee & Lambert have closed "The Arm Of The Law" which they recently organized for a tour of the Stair & Havlin circuit.

## "BONDAGE" JAN. 19.

The opening of "The House of Bondage" has been set for Jan. 19, house still unannounced.

Cecil Spooner is to have the lead. Her stock company at the Cecil Spooner theatre (Bronx) will be without her.

Tully Marshall will stage the piece and play a leading role. Others engaged are Elita Proctor Otis, Lucille LaVerne, John Sainpolis, Ida Darling, Charles F. Miller, John Maurice Sullivan and Jessie Wilson.

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

## "RED CANARY" KEEPS ON.

The Shuberts have taken over "The Red Canary," which is to be revised and rewritten, then recasted and brought into New York. Lee Shubert went to Boston to see the show and decided upon the deal on his return.

T. Roy Barnes, who made the big comedy hit of the show, is to be retained.

The prima donna, Lina Abarbanell, will retire and is now seeking vaudeville dates.

## "OPENING COLD."

"The Whirl of the World" may open "cold" at the Wintergarden Saturday night, without any try-outs for a couple of nights on the road. The show is so heavy it was thought impracticable to cart the entire production up to Albany prior to its metropolitan premiere. At least, this was the feeling up until Wednesday evening.

## "OTHELLO" REVIVAL GOOD.

Toronto, Jan. 7.

William Faversham's production of "Othello" at the Royal Alexandra Monday evening was a brilliant success. R. D. MacLean plays Othello, Faversham, Iago and Cecilia Loftus, Desdemona.

## SKINNER OPENS NEW HOUSE.

Victoria, B. C., Jan. 7.

Otis Skinner, with "Kismet," opened at the new Victoria Theatre Dec. 29. The house cost \$300,000, the money being raised entirely by local subscription.

The opening performance was an important social event in the northwest.

## NOT SEPARATING.

A report got started that George Primrose and Lew Dockstader would come to the parting of ways at the close of the present season, but Earl Burgess, manager of the minstrels, says plans are going right ahead for their next season's tour.

Primrose & Dockstader's is at the Bronx Opera House this week and the Grand Opera House next. While the blackface comedians are in New York their vaudeville date at Hammerstein's will be arranged.

## TRYING "THE BARGAIN."

Detroit, Jan. 7.

John Emerson's new play, "The Bargain," is to have its first performance on any stage here next week, when it will be produced by the Washington Theatre Stock company. Emerson is here staging the piece. If it shows any strength, the play will be given a legitimate production for New York.

## ASSISTANT FOR PHIL KELLY.

The New York Theatrical Protective Union No. 1 has voted to give Philip Kelly, business agent, an assistant. He will be chosen at the meeting Sunday night.

Harry Palmer, who was assistant business agent at one time before the position was abolished, will very likely be named as he is acceptable to the managers for his fair attitude in former controversies.

No. 1 is to give a ball March 12, in Amsterdam Hall.

# CARNEGIE TECH WILL MAKE STAGE LEARNED PROFESSION

**Iron Master's Technical Institution Proposes to Train Actors, Managers and Mechanics in Its Own Theatre, Giving Graduates Degree of "Bachelor of the Drama" After Plan of Pulitzer's School of Journalism.**

Pittsburgh, Jan. 7.

A new theatre, different from any in existence and built with a purpose that should interest universities throughout the country and lead to a new factor in the theatrical world, is being completed in Pittsburgh. It will be part of the Carnegie Institute of Technology, Andrew Carnegie's pet foundation, and its purpose is to produce plays, act them, teach acting, theatrical mechanics, such as lighting, and scenic technique to produce actors and send out successful farces, comedies and dramas on the regular circuits.

The theatre is part of the School of Applied Design building and seats 400 persons. It is the first of its kind to be built by a school.

The Carnegie theatre will be opened April 23 with the presentation of a Shakespearean play in which everything from properties to actors will be Tech products. Thomas Wood Stevens has been appointed head of a special faculty and the department in charge will be known as the School of Drama, leading to a degree of "Bachelor of Drama."

The biggest feature about all movements begun by the institute is their practicability. It is planned not to produce a crop of college lads who look smart and cut up, such as the big colleges send out annually on a tour, but practical actors, stage electricians, carpenters and playwrights. Every part of the theatrical business down to the printing of tickets and collecting at the box office will be cared for, but none of the drawbacks, such as ticket scalping, will be taught.

Special attention will be given those students learning scene painting and stage lighting and decoration with a view of developing methods which will improve the theatre. Many of the first students to be enrolled will be from the electrical engineering department. They may make experiment.

Enrollment begins in February. In the last year of the course each student will specialize in some branch of theatrical work. Theatrical men known throughout the country will be brought here to teach and give lectures and advice.

## CHICAGO CHANGES.

Chicago, Jan. 7.

Many changes marked the first week of the New Year and the theatrical map was pretty well made over.

David Warfield brought his revival of "The Auctioneer" to Powers' Monday night. "The Honeymoon Express" came to the Garrick Sunday, succeeding William Hodge, who took "The Road to Happiness" over to the

Princess to continue the biggest run of the season.

"Nearly Married" arrived at Cohan's to replace Raymond Hitchcock in "The Beauty Shop" and "A Modern Girl," produced at the Cort some time ago, came to the Olympic for a short run.

## GOING WITH DILLINGHAM.

Chicago, Jan. 7.

Halligan and Sykes, who recently were the big hit in "A Trip to Washington," the La Salle Opera house production, will be in one of the big Chas. B. Dillingham productions next season. The team is now making a tour of the Interstate time.

## "HONEYMOON" VERY BIG.

Chicago, Jan. 7.

The success of "The Honeymoon Express" with Al Jolson at the Garrick has been phenomenal. Large numbers were turned away, both Sunday and Monday, and the advance sale indicates big box office takings.

Manager John J. Garrity says the opening was better than that of "The Passing Show" last season.

## "SOUL KISS" GIRLS HELPED.

Kansas City, Jan. 7.

"The Soul Kiss" went to smash last week in Lamar, Mo. Most of the members of the company have enough to get back to Chicago, but four chorus girls, Virginia Westland, Maxine Truman, Maybelle La Rue, and Katherine Park found themselves with only 90 cents between them and nothing in sight but restaurants. The county court heard of their predicament and appropriated \$95 to the girls. Other money was subscribed by the good people of the town, and Sheriff Evilizer—all right despite his name—presented the purse.

## "DUCHESS" EXPENSIVE.

"The Madcap Duchess" is giving up its tenancy of the Globe Saturday night and takes to the road for three or four weeks with another big city as the ultimate stopping place for an expected long engagement.

The "Duchess" is going to prove a costly road proposition, about \$10,000 a week being required to run it.

Thos. W. Ryley's "Queen of the Movies" goes into the Globe next week.

## WM. FARNUM IN REP.

New Orleans, Jan. 7.

When here with the Lillian Russell show William Farnum stated John Cort would in all probability star him next season in a Shakespearean repertoire.

## "MOVIES" SHOW GOOD.

Atlantic City, Jan. 7.

Thomas Ryley's American version of the musical comedy "The Queen of Movies" was seen for the first time at the Apollo Jan. 1. The book and lyrics were converted from the German by Glen MacDonough. Jean Gilbert supplied the music.

The new show has many clever novelties, some very catchy music, a rich production and is very good entertainment. A part of the score was colorless, but that may have been due to the mediocre conducting of only a fair orchestra.

The setting for the first act, showing the entrance hall of a New York hotel is said to be the most massive that has been put on the stage. No attempt was made to bring it here, the hotel setting of the "Count of Luxembourg" being used instead. The interior used in the second act and the exterior in the third, showing the entrance to a motion picture palace, both showed that money has not been spared in the production. The costumes, too, brought something new, and one set of girls wearing "powder puff" dresses attracted much attention.

Valli Valli showed some fine acting, but was handicapped through a throat affection, purposely going easy on her singing. There is no question about Felix Adler pulling down the honors in the male contingent, though the work of Frank Moulan was brilliant and he caused many laughs. Adler does a picture director who has an impediment in his speech. The role originally afforded relief from stuttering by swearing. That is when he was stuck, a few cuss words would enable him to "come through" with the rest of the sentence. Felix changed it so that instead of swearing he would sing a snatch of some popular song. He got a laugh each time he did it.

Others in the cast who stood out were John Goldsworthy, Alice Dovey, Jeanette Horton and Dan Collyer. The elevator, used in the first act, was watched with interest. It was about the most real thing in that line yet seen and served to allow Miss Dovey and Mr. Goldsworthy to sing a duet suspended half way to the arch.

When "The Queen of the Movies" arrives at the Globe, New York, next Monday, there is little doubt but that it will prove good enough to carry it right on up to the summer. It is in Washington this week.

## COHEN'S HOUSE CONDEMNED.

Poughkeepsie, N. Y., Jan. 7.

When the Common Council assembled Monday night, George Hill, consulting engineer (New York), in a sweeping report condemned the new Cohen theatre from the overloaded piers to the lack of provisions for fire escapes, and recommended that all work on the structure be suspended until complete plans showing every detail of construction be filed with the building inspector and approved by him.

If Cohen conforms with Hill's recommendations it will cost the builder another \$10,000. The Council voted to have Hill's report accepted. Cohen says he will abide by the Council's ruling.

## HOLDING "FOLLIES" IN.

Chicago, Jan. 7.

A rumor says the "Follies" may move from the Illinois to the Studebaker after the expiration of the engagement at the former house. There seems to be some doubt just what to do with the big Ziegfeld production, as it has been doing a land-office business here, and it would be a pity to take it out, but "The Sunshine Girl" is booked in and the time must be given up. Doubt is expressed whether the piece shall be taken to the Coast or not.

Jose Collins is reported as leaving the "Follies" shortly as New York vaudeville dates have been arranged for her around Feb. 1, it is said. Miss Collins is with Ziegfeld on a special contract.

## SHOWS IN FRISCO.

San Francisco, Jan. 17.

Business at the Gaiety has been fairly healthful. Indications point to an early increase.

The Columbia was dark this week with "Kismet" (Otis Skinner) opening Jan. 12.

The attendance is encouraging at the Cort where "Little Women" is showing. The matinees are drawing big with women the best patrons. There's a strong advance interest in the coming Margaret Illington engagement here in "Within the Law."

## M. AFFRE APPOINTED.

New Orleans, Jan. 7.

M. Affre will be impresario of the French Opera House again next season. Other applicants were Jules Lalyolle and M. Mazy.

## OPERA HOUSE BURNS.

Paterson, N. J., Jan. 7.

The Paterson opera house burned Monday night. Damage about \$75,000. Stock was being played.

## BRIDGEPORT'S NERVOUS.

Bridgeport, Conn., Jan. 7.

"The White Slave Traffic," which is said to be the same picture as that stopped recently in New York, was interdicted by the state authorities Monday at Keaney's Empire theatre.

"The Love Slave," a sketch which opened for the first time at Poli's, is said to have been passed by a small margin.

Both the "Damaged Goods" and "Yellow Ticket" productions at the Park theatre were closely observed. Two censors from the state and local police departments are to be present at the performances.

## TAKES MAY BOLEY'S ROLE.

Boston, Jan. 7.

Clara Stanton is now playing May Boley's role in "The Passing Show of 1913." She was formerly Miss Boley's understudy.

## OLCOTT HAS SOME HELP.

Philadelphia, Jan. 7.

Chauncey Olcott took another climb last week toward that million he is saving when he registered \$14,000 gross at the Walnut Street theatre.





# GRAVE CRISIS IMPENDING IN K & E-BIOGRAPH DEAL

## Factions in Combination Expected to Lock Horns Over Control at Meeting Scheduled for This Week.

Internal frictions among the several heads of the Klaw & Erlanger Biograph company had reached a pass Wednesday that presaged a disruption of the original combination before the week is out. This seems inevitable.

J. J. Kennedy, of the parent organization, and the K. & E. contingents are slated to hold a meeting during the week to decide once for all which side is boss of the combination.

From the very outset of the coalition differences of judgment have caused small and large dissensions. The original combination felt that the new element they had let in wanted too much head for beginners in a field that the original crowd still regards as a complex business.

Numerous directors' meetings called to conciliate and readjust growing and successive differences, but served to bank the fires without quenching them. The K. & E. faction, it was felt by the elder body, looked with a superior air upon the judgment of the original elements. All during the selection of the big list of multiples made and stored by the combination, disagreements arose as to things to be done and where, when and how.

The meeting listed for this week is designed to bring to the directors' table all the cards openly held and secretly hidden of both factions, and thereby to get a frank showdown for both sides and a straight even course for the coalition for the future.

### SAWYER'S PLANS.

Arthur H. Sawyer, recently seceded from Kinemacolor, announces his direction of the Ranger Film Co., a combination shortly to offer in America a number of multiple bushranging Australian dramas. The details of three other companies, in which the former business manager of Kin has purchased interests, will be announced next week.

### G. F. TAKING IN FEATURES.

The General Film Co. is looking for feature films in the open market and stands ready to look over anything that may be presented to it.

If a picture meets with its approval it will go so far as to repay the owner the original production cost and give him 50 per cent. of the profits accruing from a general distribution of the reels. The G. F. has figures to show that by this arrangement the owner of a good picture can realize more money than by wildcatting or selling state rights.

### SLAVER FILMS WANING.

The big interest aroused in the red light films at the outset of their appearance in several forms on Broadway recently is fast abating. The attendance at Weber's, the Republic and the Bijou, where the patchouli and ki-

mona screen plays are the lures for the morbid, has already fallen away markedly. Kinemacolor is a prospect at the Bijou, the present home of one of the haymarket films after this week. The Kin films, now at the Park are to remain there indefinitely, pending the Supreme Court decision as to the morals of "The Inside of the White Slave Traffic" pictures that abruptly closed that house to them.

### M. P. WAR CORRESPONDENTS.

H. E. Aitken, President of the Mutual Film Corp'n put over a big beat on his syndicate contemporaries in signing up Gen. Pancho Villa of the Mexican insurgent forces for the rights to take movies at the front in all engagement of the army with the Federals, also all reconnoitering, forays, and other war tactics.

### CENSOR LAW'S FATE.

Cincinnati, Jan. 7.

The fate of the moving picture censorship law will be decided at Cleveland in a few days, according to Federal Judge John W. Warrington, of this city. U. S. Judge Warrington, and Judge Day, of Cleveland, and Judge Killits, of Toledo, recently heard arguments in the case. If the law is knocked out, the state will have to return \$8,000 it has collected from film companies for censoring their stuff. Even the salaries of the censors may have to be refunded.

### VITAGRAPH MAKING READY.

Despite any official announcement, the Vitagraph Co. is making ready to take over the Criterion theatre as a permanent home for the exhibition of its feature films—and the date set for its taking possession is not far off. It is understood the first feature has already been decided upon, i. e., "Mr. Barnes of New York."

If "Young Wisdom" holds up in its receipts at the time decided upon for turning the house over to the picture company, the attraction will be moved to another metropolitan playhouse.

### SCREEN CLUB DISCIPLINES.

Maurice Costello and John Levin were temporarily suspended from active membership in the Screen Club this week by the board of directors, who found them guilty of infraction of the club's rules for the maintenance of decorum.

Several New York dailies carried stories during the week of split factions of the fast growing Screen Club due to different opinions of the proper way to dance the tango. The squabble is to come up next week before a terpsichorean arbitration board headed by Arthur Leslie, who doesn't dance.

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

### SINGER TAKES FIRM GRASP.

(Continued from page 3.)

somehow or other no one excepting Mr. Singer seemed to possess either the nerve or ability to apply it.

The news of the Singer appointment was received by the small army of ten percenters with about as much enthusiasm as one would hear a death sentence, since the opinion prevails Singer does not look favorably on the "open door" policy now in vogue. His initial move brought a carpenter to yank down the wire railing surrounding the artists' assembly room which suggests Singer prefers to do business with the artist direct whenever the opportunity offers itself. He next transformed Kerry Meagher's office into a ladies' reception room, moving the booking manager into one of the inner private offices. The loss of Coney Holmes, who goes to Philadelphia for the U. B. O., provided room for Harry Robinson on the 11th floor, while Jake Elias was sentenced to the floor below with a private office.

Apparently approaching the situation with a pinch of wisdom, Dave Beehler (who generally has an ace in the hole while the 20th century is running) pulled out for New York Sunday, which fact strengthens the belief that the ten percenters do not feel any too secure. Beehler's move was announced as a search for material, but the timely stage setting has a significance of its own.

Those in the know foresee in the Singer appointment the eventual retirement of C. E. Kohl from active participation in the management of the routine work of the "Association" and it is thought that once Mr. Singer becomes familiar with his new work, Mr. Kohl will devote his time exclusively to matters that naturally require his attention as managing director.

The year "13" will not be missed by the "Association," since it witnessed the inauguration of a brand new opposition in the J. L. & S. office, not to mention the nasty wallop delivered by the U. B. O., which, although affiliated and very friendly, doesn't lessen the strain on the "Association's" expense packet. By next season it looks as though Humphrey will be stronger in a booking way than the "Association" proper and one might come to the conclusion that once the United has gobbled up its share of the mid-west territory, the booking will be transferred to New York, although the present lineup can be more handily taken care of from this end.

The Keefe Agency, Sullivan-Considine, Cox and the Pantages office have all prospered and the advances made by the J. L. & S. outfit have been too often proclaimed to repeat.

The Williard announcement carries nothing surprising over the decision of Jones, Linick & Schaeffer to substitute pictures for vaudeville. The Williard fell behind its previous year's mark and the Wilson hasn't broken any records. It would not surprise the vaudeville

populace to hear Aaron Jones had decided to give the north side populace pictures in place of vaudeville despite that the Wilson has a corner on the amusement field in its own particular section. Poor shows (and it is hard to have to admit this when one naturally favors opposition of any kind) brought about the death of the Williard as a variety theatre. The booking department of the Jones, Linick & Schaeffer firm is so far behind the business department it will never catch up. The outlying theatres have been sadly neglected, the shows at times resembling the work of an amateur. However, the firm's "loop" properties are turning over profits by the bucketful without helping the big time houses to any extent.

One of the most important orders issued by the newly-arranged administration of the "Association" has direct effect upon several of the employees of the office. It is no one connected with the W. V. M. A. on a salary basis shall own any stock or interest in any vaudeville theatre in Chicago. This rule was issued by Chas. E. Kohl and Mort Singer to eliminate any possibility of an agent favoring his own interests in the way of booking, in preference to those of the outside clients of the office.

Several of the book men have speculated in the small timers, and at the present time own stock in one or two local houses. This will have to be disposed of immediately, or the W. V. M. A. will lose the services of its possessor, according to those who issued the order. The Kedzie, Lincoln and Bryn Mawr theatres are partly owned by "Association" employees, the two former playing vaudeville with the Bryn Mawr offering pictures. A transfer of the stock will probably be effected in order to comply with the new regulation.

Mort Singer and Judge Trude returned to Chicago Tuesday morning, having spent but one day in the east. It has been practically settled that the John Simons office will dissolve as soon as its pending business is settled. This move, actuated by the many managers booking in the office, has been looked forward to for some time. The Simons office has several hundred acts listed, and many complaints have been filed against it; but no definite action ever taken, although a few months ago Managing Director Kohl sent out a guarded announcement that Simons would suspend business. It is understood the move was made at the request of the directors and approved by Messrs. Kohl and Singer.

A new department to handle feature films will also be added to the W. V. M. A. The "Association" is now handling the output of the Universal, showing the Vernon Castle tango dance, and the success with this reel led Mr. Kohl to believe a film department would be a successful innovation.

It has been settled that Kerry Meagher will be provided with an assistant to supervise the floor and employees, Meagher having entire charge of the booking department. At the same time, an assistant for Ethel Robinson, who has charge of the fair department, will be selected, this being the time of year when fairs and parks come in for their share of attention.

# ALL FOR THE LADIES

About Women—Mostly

By PLAIN MARY



"The Girl on the Film" (44th Street theatre) is a delightful musical comedy, formerly played at the Gaiety theatre, London. The cast is mostly English, and it is interpreted in real English

fashion. George Grossmith, Connie Ediss and Emmy Whelen are the three principal funmakers. Mr. Grossmith is proprietor of a moving picture concern; Miss Ediss is manageress, and the rest of the company are picture actresses and actors. "The Girl on the Film" recalls the moving picture scene in Lew Fields' "All Aboard" on the Roof of this same theatre last summer. Miss Ediss is likeable as the plump little manageress, and in the first act appears dressed as "Carmen," ready to play a part in the movie to be produced. She seems so short and wide in this dress it is a surprise to see her dance around the stage like a featherweight. Miss Ediss (besides her other charms) has a broad Cockney accent that never fails to bring a laugh when she tries for one. In the second act Miss Ediss appears in a boy's Norfolk suit, cap, heavy woolen stockings and brown boots. The audience laughed so heartily Miss Ediss was forced to wait several seconds before continuing. She explains she had been doing a little cycling and had arrived ahead of the company (Miss Ediss has the tiniest feet ever seen on so heavy a girl). The remainder of the movie company arrive and a rehearsal takes place. Mr. Grossmith is Napoleon in this scene. Miss Whelen first appears as a drummer boy, afterward as the miller's daughter. She is pretty and clever, but doesn't send over the footlights a favorable impression. After the performance it is Miss Ediss who is kept in mind. Madelien Seymour is sweet as Linda, the miller's niece. She has two of the prettiest numbers, but her voice is weak at times. She is attractive and looks decidedly English. Mary Robson as an Italian movie actress does some good work. Miss Robson never gets away from the character (too bad we couldn't see more of her). She is only in the first and second acts. Miss Robson is a dark-eyed beauty and perfectly suited the role portrayed. Oyra and Dorma Leigh are clever dancers, with limited chance to display their talent. They execute a Gypsy dance in the second act and in the last a whirlwind waltz. Mr. Grossmith and Gertie Birch do a tango and Brazilian Maxixe in the final act that should make these cabaret ballroom dancers take notice. Mr. Grossmith is an unusually good dancer and is capably assisted by Miss Birch, who is graceful and pretty. There are many beautiful chorus girls. They wear some good looking clothes. Miss Ediss looks well in the last act in a cerise brocade velvet evening gown. Miss Whelen is attractive in a white chiffon dress, heavily embroidered with rhinestones, also a light blue char-

meuse afternoon frock. Miss Robson was lovely upon her first entrance in a blue charmeuse peg-top skirt, over which was a short cutaway coat of green, with a vest and collar of gold lace. A small black velvet hat is worn. Miss Seymour is neat in a blue satin gown made on simple lines. It is far more becoming than the glaring yellow dress worn by her in the last act. Plenty of catchy music in this piece.

Roshanara, the dancing girl from India (?) (Palace), presents one of the best acts of its kind ever in this country. She is a pretty young girl, with a slender, almost childish, form (a refreshing relief from the usual coarse voluptuous type of woman generally seen in this sort of act). Roshanara executes four dances. Each has a story. There is nothing extraordinary about the dances, excepting the snake dance. Roshanara does not use snakes, only her arms. These are twisted and turned so cleverly they look like snakes. Four large green stones are worn, two on each hand, to resemble snakes' eyes. It is a great illusion. Roshanara will become popular over here, for her beauty, grace and refinement, if for nothing else. Louis Mann and Co. in "Elevating a Husband" make a most enjoyable sketch. Mr. Mann portrays the "Hick" husband splendidly. Emily A. Wellman plays the "high-toned" wife. She is a capable actress and a charming picture in a blue evening gown of soft satin with sweeping draperies of chiffon. Margaret Templeton (same sketch) is attractive in a white satin gown. Jimmy Duffy and Mercedes Lorenz have a nice little act, and although given a hard position (after intermission) they became favorites. Miss Lorenz is a nice looking girl who would appear to better advantage in better clothes. Her dress was neat but the color is not becoming. It was difficult to tell whether it was white or gray. The Stewart Sisters and Escorts are trying to get away from the ordinary, but some of the present numbers won't carry them very far. The girls dress well, and their feet are very trim looking. That is something all dancers should take care of. Audiences must look at the feet of dancers, and if the least bit untidy it spoils everything (my opinion). Joseph Cole and Gertrude Denahy, the dancers from Frisco, have in their routine what they call a "Viennese Rag." It is funny. All the trot dancers do the same routine but each has different titles for their dances, although the steps look the same. We have had the "Hungarian Rag," "Brazilian Rag," "Frisco Rag" and now the Viennese. Why not have a local for a change? What's the matter with "The Brooklyn Twist" or "The Yonkers Fling"?

John C. Rice and Sally Cohen have a new sketch called "Mary and John" (Hammersteins). The sketch is good and well played, but I like their old act better. Miss Cohen is wearing some attractive clothes. She looks well in an all-white dress of some pretty soft

cloth. With it is a short coat and small hat of black velvet. Bertee Beaumonte (Beaumont and Arnold) is some kicker (I mean high kicker). The kicks seem to be the feature of the turn, which opens as a sketch. Miss Beaumonte is a female doctor who gives advice to her partner (he needs a lot judging by appearances). After being seated at her office desk for a few moments Miss Beaumonte jumps up, sings and dances without any warning whatsoever (as soon as I saw the wide opening on either side of the black skirt when she first appeared I knew Miss Beaumonte would dance before long). Her last costume, a yellow and white dancing frock of chiffon, was the most becoming. Paul Seldom's "Poems in Marble" is one of the best features at Hammerstein's this week. The act improves with age. Some of the poses are new and each is perfect. Mr. Seldom still has the same woman assistant, a girl blessed with a beautiful slender form that helps the act considerably.

"Clownland" (Colonial) is attractively costumed. The black and white idea is very good. The men wear black and white satin clown suits and the girls wear short skirts over long pantaloons. Some of the costumes were smeared with white powder. It appeared very careless, to say the least. Miss Desmond (Ceballos and Desmond) is dressed differently from the other girls. She has a short black velvet dress decorated with several white pompon balls of wool. Mabel McCane makes five changes of costume. Each was pretty. I like the first gown best of all, but it is not so becoming to Miss McCane because she wears her hair in curls. The handsome evening gown doesn't go well with the hair worn "kid" style (Miss McCane looks much better after she has removed those curls). The gown mentioned is white chiffon with a drapery of old rose brocade velvet and a short, wired overskirt and corsage of white net, heavily embroidered with crystal. Rita Boland (Elsie Janis Trio) is neat in a white chiffon and crystal frock. The black gown for the opening number is not suitable. It causes her to appear older than she is, and it was a surprise when she changed to the white frock. A hoop skirt of blue flowered taffeta is worn also. The two girls of the Four Harveys are dressed neatly, although they appear a trifle bare on the wire with nothing on but tights and scanty bodices. But it gives everybody a chance to admire their "sylph-like" forms. If that is the idea, the costumes are a success. The girls perform some remarkable tricks. The "Turkey Trot" on the wire is a hit.

The Harry Hastings Show is at the Columbia theatre this week. Mr. Hastings appears to have done a little cheating this season. The show is not as good as some he has been responsible for in the past. The piece is entitled "Dinkle's Daughter," with the second act a continuation of the first. Harry Lester Mason and Tom Coyne are featured. Gustave Dinkle (Mr. Mason) is proprietor of a bathing pavilion. He has two daughters whom he wants married but has trouble finding suitable husbands. He finishes by raffling them

off. Flossie M. Gaylor is the homely daughter of uncertain age and Ollie Olden is the pretty young one (Mr. Hastings selected the right girl to play the pretty one). Ernie and Val Stanton do a specialty, also play parts. Ernie does two characters, one a crook and the other a deaf and dumb servant. Both are good. Billy Meehan is a clever, nice-looking young chap. He is the juvenile. Violet Pearl works hard all through the show and leads most of the numbers. She seems to be the live wire, although with a little opposition in Ollie Olden. Miss Pearl is the best dressed woman in the company. (I trust that won't start anything.) She appears to decided advantage in a purple gown. It seems to be a sort of a shawl arrangement. In this costume Miss Pearl sings "Across the Rio Grande." She shows several other becoming gowns. Miss Olden leads several numbers, assisted by the chorus girls. The last she had was "Naughty Melody." Eight "cute" little ponies in cerise shawls helped to make this the success it was. For it Miss Olden has a pretty cerise soubret dress. Adele Luis, the leading woman, was out of the show when seen. Val Stanton gave an imitation of Frank Tinney (with Tinney's permission). Some of it was all right, the rest poor. The show is only fair, principally through lack of comedy, as a burlesque show never was and never will be good unless there is something to laugh at (of course, there are laughs there if you keep your eyes open, but they are not meant to be funny).

The Five Bennett Sisters (City theatre, first half this week) have a very good act and are making a big hit. These girls can do anything in the athletic line. They fence, punch bags, box and wrestle. It seems a pity these girls can't get the right kind of a manager. They should be playing "big time." It is funny to see girls put on boxing gloves and go to it. One of them receives several hard jabs under the nose while boxing; to get even she pulls out a handful of her opponent's hair. It makes a good laughing finish. Grace Dixon sings several popular songs, has a good strong voice and rather a nice appearance. The City theatre audience was inclined to be rough with her Tuesday afternoon, until she sang a song with several "off color" lines in it, then they became interested. Miss Dixon was well dressed in a white satin gown trimmed with crystal beads. A blue gown worn by her was also neat looking.

Louise Alexander, who is dancing at the Cafe De Paris (evenings) and Healy's (afternoons) is one of the prettiest cabaret dancers around town. Miss Alexander has a fresh-looking complexion that seems to be the envy of the women visitors of the night restaurants. If it is real it is lovely, if artificial it is cleverly "put on." Miss Alexander is dancing a "Brazilian Maxixe" with a male partner. It is making a hit, for several of the older people as well as the young have the "Maxixe" bug and are trying their luck with a couple of these new steps and twists. Many laughs may be had in the dancing restaurants if one observes closely and "gets" some of the dancers

# NEWS OF THE CABARETS

Lydia Lopoukova made her debut Monday evening at the New York Roof as a cabaret dancer, in "society dances." Lopoukova is a toe dancer by profession, of the ballet and of the highest rank. The \$1,000 weekly she is receiving for dancing at the aerial resort may explain her temporary change of heart and place of employment. But this young girl (she is 19) need not fret, for if Lydia does nothing else while engaged in cabaret work, she will at least make it so difficult for other dancers to follow her that restaurants will have to stop looking for show girls to become "ballroom dancers." With her litheness and natural grace, and with the ballet training, Lopoukova simply makes it impossible for any of the present day women professional dancers with hardly an exception to follow her. Monday night she did three numbers before a fashionable and professional attendance that was mostly attracted by her presence. Her dances were the Polka Violette, Pavannah and a waltz. In each one she had Edmund Makaliff as partner. He is a young man and an exceptionally good handler. On the slippery floor the couple went through the movements without a ruffle, although Lopoukova made a slip at one time that would have thrown a less expert dancer. She recovered herself in a flash and did not miss a step. In dressing for cabaret also Lopoukova is different. She wore a simple white gown that set off her girlishness and sensibly eschewed the usual cabaret dancer's ambition to wear bright-looking clothes with X-ray skirts. With her hair hanging down Lopoukova appeared as she is, a pretty little girl and an agile dancer. Her season on the Roof should do wonders for it. Dancing-restaurants have been degenerating in the class of patronage for some time. Proprietors are permitting too many "chickens" who should be at other places to frequent the better restaurants, because their escorts are wine buyers. It will eventually drive away the nice people from any place that stands for this stuff, and some of it is very bad. Nice women do not care to sit at the next table to a couple of "persons" drinking wine (even if they don't know it) and smoking cigarettes. In one dancing place not so long ago a girl not over 20 sat at a table smoking a cigar. The management did not object. One other item Lopoukova's appearance on the New York Roof brought out; that was a white band. The banjos in it are not allowed to play while she dances. Perhaps Bill Morris will now appreciate how much better a white orchestra can play rag-time music. He wouldn't believe it for a long time. The drummer may not be so fancy, but he's a drummer, and that is a lot.

New Year's Eve was not the glorious time in New York many expected it would be. The hilarity was evident on the street, without too enthusiastic noise, the police having attended to

that early in the evening by suppressing the horn and rattle sellers. In the restaurants the spirit seemed evident, without many spenders to give it full vent. Most of the hotels and restaurants were said the day before to have ordered less wine than for several years back in the belief the bad times and unrestful feeling prevalent would restrain the big spenders. This came true, according to all veracious reports. In fact some of the hotels found it difficult to draw an overcrowded house, while others were greatly worried a couple of days previously through the slight demand for reservations. Reserved tables were selling from \$5 to \$10 a plate, the latter price being placed on the "boxes" around the stage of the New York Roof. The Roof had \$6 tables in the rear. It drew about 50 people, mostly sightseers who expected a wild night that did not eventuate. Shanley's had as large a crowd as any in the city. The restaurant fed 950 people for the midnight meal, at \$7 a plate. The Shanley crowd of eaters numbered 40 more than on New Year's Eve of '13. The Shanley people had a good time and dancing was permitted on the grill floor for the first time, though couples were dancing all over the place around 4 a. m. Healy's, at 66th street, had an all-night crowd, that, with late comers, did not disperse until 10 o'clock Thursday morning. Some of the Healy waiters remained on duty until Friday morning, without sleep. The new Rector's, with \$5 plates, had a packed house, but not much money was spent. The Hotel McAlpin held a large but quiet crowd. The Knickerbocker at \$5 got a nice play from a mixed assemblage. It was believed the Knickerbocker fared the best of the big hotels, although the Biltmore did a big business. The Sixty Club took away the celebrities usually found in the dancing places on other evenings. It is a society of professional folk and to see the new year come in, it engaged a floor at the Hotel Astor where the invited guests celebrated. Some of the hotels were out for special attractions prior to New Year's, offering as high as \$1,000 for a special feature for the evening, to draw. The McAlpin is said to have invited the Anna Held show at the Casino down there as guests. Several of the show were present, including Miss Held. New Year's Day held up well for the theatres, but slumped off for the restaurants at night, as was expected. New Year's Eve for the theatres around Times Square wasn't any too fancy. A few barely got by, the increase of prices hurting. Of all the special menus for New Year's Eve the one at Shanley's seemed to be the leader. It contained seven courses, three of which were turtle soup, terrapin (with choice of sweetbreads), and partridge. Terrapin on the regular Shanley bill was listed at \$3.50 a portion. The Knickerbocker also served terrapin. The lightest menu noted consisted of consommé,

# STOCK

## HARDLY A CROWD.

The Garden theatre, New York, is again dark. The recent stock attempt of E. A. Hamilton and A. M. Druckman was unsuccessful from the start.

The first Tuesday matinee had 12 persons in the house and at night 22 admissions were sold.

In the closing company were Godfrey Kenney, Fred Baldwin, George Young, Edward Carter, Junie Davenport, Charlotte Quincey, Alice Gilmore, Bianca Robinson and John Madison.

## • NEW STOCKS.

Elmira, N. Y., Jan. 7.

A new stock company is opening here at the Lyceum next Monday under the direction of A. C. Dorner.

Chattanooga, Jan. 7.

A stock company has been organized for the Lyric under the management of Julia Neville.

Houston, Jan. 7.

The new Houston stock, managed by Bert Gagnon, started at the Cosy theatre this month with "The Charity Ball" as the first attraction.

## CHANGING COMPANIES.

Erie, Pa., Jan. 7.

Frances Shannon has arrived from New York to succeed Minnie Williams with the Majestic Theatre stock, the latter going to the Bisbee stock at the Samuels, Jamestown, Pa.

squab, desert and coffee. An explanation of the usual New Year's Eve condition, however, might be located between the difference of people in a dancing place and a restaurant. When dancing it takes longer to feel the effect of refreshments through the guests spending most of the time on the floor. In the restaurants where eating and drinking (this includes most of the hotels also) are the main pursuits, the diners go right to it, become lively much earlier and are apt to spend more money in a shorter time than the dancers do.

Martin's cabaret restaurant (formerly Rector's) at Broadway and 60th street, Jan. 2, went into the hands of a receiver who is continuing the business. Liabilities about \$30,000.

Cunningham and Clemons, a pair of trotters from Shanley's, won the dance contest at the midnight show of the New York theatre New Year's Eve. Seven couples competed, among them the Dancing Kennedys, the Shaws, and Moran and Moran. The audience selected the winner by applause. The second show that evening at the New York got one dollar, top admission, and had a fairly good crowd, bringing in more money than capacity would have at the usual house scale.

Irene Olsen is back from Europe, again at Shanleys. She is the red-headed girl who left late in the summer for London.

## CLOSING IN TWO WEEKS.

Springfield, Mass., Jan. 7.

Poli's stock company is reported closing in two weeks, the house is said, to be taking up pop vaudeville.

The Poli manager admits some change. Several of the players have received their notices.

## STOCK IMPRESARIO DEPARTS.

Camden, N. J., Jan. 7.

Leaving numerous creditors, Manager Frank B. Cake, of the Temple, has departed. The Temple Stock Co. disbanded and the manager found himself facing a deficit of \$1,200. He left town with his wife and two infant children.

Employees of the theatre failed to receive their wages and creditors took possession of the house.

## BIG NAMES PROMISED.

Minneapolis, Jan. 7.

Jane Tyrrell bade farewell to local stock audiences in "Quincy Adams Sawyer" and will return to New York soon.

Commencing Jan. 11, Manager Bainbridge will inaugurate the stock star system, with Florence Roberts in "Zaza." Miss Roberts' engagement is for four weeks, with weekly change. Dustin Farnum may follow her.

Others under negotiation are James K. Hackett, Tully Marshall and Mrs. Leslie Carter. In each case the star will be supported by the resident stock company.

## MUNNELL AT OAK PARK.

Chicago, Jan. 7.

Franklyn Munnell signed a contract today to play leads with the Oak Park (Warrington theatre) stock company, succeeding Al. McGovern.

## GOING AT LOUISVILLE.

Louisville, Jan. 7.

The new Walnut Street theatre stock company has been installed, with Virginia Pearson as leading woman.

J. P. Goring is manager.

## CHAMPLIN CO. RECORD.

Stamford, Conn., Jan. 7.

The Charles K. Champlin Co. made a unique record here on its Alhambra engagement. It came to town for the benefit of the Elks on a big guarantee and crowded houses at each performance when a different play was produced established a mark for local stock engagements.

The plays presented were "Madame X," "Shore Acres," "Alias Jim Valentine," "The Master of the House," "The Price Women Pay," "A Gentleman of Leisure," "The Ensign," "The Daughters of Men," "The Man of Her Soul" and "A Thief For A Night." Champlin's company numbers 24 people. Last season they played 40 weeks without a losing week and broke 24 house records.



# IF YOU DON'T ADVERTISE IN



# DON'T ADVERTISE AT ALL

## BILLS NEXT WEEK (January 12)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Conside Circuit. 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—"Lew." Marcus Low Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"P-N." Nixon-Nirdlinger—Prudential Consolidated Agency (New York)—"J-i-a." Jones, Linick & Schaeffer (Chicago)—"bi." Bert Levey (San Francisco)—"ava." Western States Vaudeville Association (San Francisco)—"web." Webster Vaudeville Circuit (Chicago)—"cox." E. J. Cox (Chicago)—"tbc." Theatre Booking Corporation (Walter F. Keeffe) (Chicago)—"a." J. H. Alos (Montreal).

**New York.**  
**HAMMERSTEIN'S** (uho)  
Mr & Mrs V. Castle  
Belle Baker  
Howard & McCane  
Abeart Troupe  
Norton & Nicholson  
Mrs Gene O'Rourke Co  
Max & Mabel Ford  
Fisher & Green  
Eilda Morris  
Sharp & Baker  
Inez  
Elsie La Bergere  
Kola  
**5TH AVE** (uho)  
Jack Norworth  
Crosby & Deane  
S & K Morton  
"Honey Girls"  
Mr & Mrs Voelker  
Edwin George  
Blumberg & Day  
Miller & Tempest  
Fred Morton  
The Benedettes  
Revolving Collins  
**PALACE** (uho)  
Mr & Mrs V. Castle  
Wm Burriss Co  
Jeanette Francesca  
Hunting & Francis  
Loughlin's Dogs  
(Others to fill)  
**UNION Sq** (uho)  
George Nash Co  
Geo B Reno Co  
Jack Gardner  
Patrice  
Edgar Berger  
(Four to fill)  
**COLONIAL** (uho)  
Emma Carus  
Laddie Cliff  
Morris Cronin Co  
"Porch Party"  
"Matinee Girls"  
Will Rogers  
Volant  
Hickey Bros  
(Others to fill)  
**ALHAMBRA** (uho)  
Jack Wilson 3  
Doris Wilson Co  
Edwin Stephens Co  
Avon Comedy 4  
Frawley & Hunt  
3 Hedders  
The McBeans  
(Others to fill)  
**BRONX** (uho)  
Eva Davenport Co  
Paul McAllister Co  
Reine Davies  
Duffy & Lorens  
Cassfield & Ashley  
Liboniti  
De Voe 3  
Herbert's Dogs  
(Others to fill)  
**PROCTOR'S 23D**  
Nat Aldine  
Howard & Mason  
Mme Mary's Circus  
Clinton & Jermon  
Ruby Montrose  
Mr & Mrs Arthur  
Snow  
Bert Granville  
2d half  
Mr & Mrs Sullivan  
Rogers & O'Donnell  
Burns & King  
Lozano Troupe  
Hoyer & Marks  
Faden O'Brien 3  
Dick Fitzgerald  
**PROCTOR'S 125TH**  
Lozano Troupe  
Dick Fitzgerald  
Murphy & Terrell  
2d half  
Gallagher & Hill  
Chas Simmons Co  
Burnett & Lee  
Louise Detogge  
Zal Hunt  
3 Fenchies  
Josh Dreao Co  
2d half  
Conroy & Campbell  
Edgardo & Earl  
2 Gigeraps  
Rickenell & Gibney  
Powers Bros  
Berzacs Circus  
Susanne Morgan Co  
(uho)  
The Roeders  
**PROCTOR'S 58TH**  
Berzacs Circus  
Mr & Mrs Stillman  
Jennings Jewell & B  
Duke Darling  
Burns & King  
Bayer & Marks  
2d half  
Nat Aldine  
Kelly & Pine  
Manuel Alexander Co  
Clinton & Jermon  
Musical Hylands  
Rah Rah Boys  
**AMERICAN** (loew)  
Castelane  
White's Models  
Fentell & Valorie  
Karl  
"Gray of Dawn"  
Creighton & Belmont  
(Three to fill)  
2d half  
Amoros & Mulvey  
Henry Johnson  
Bernard & Harrington  
"Gray of Dawn"  
Erdman & Ruless  
Apollo 3  
(Three to fill)  
**DELANEY** (loew)  
Gravotte Lavondre Co  
Ray Snow  
J K Emmett Co  
Jolly Wild Co  
Comrades  
(Three to fill)  
2d half  
Castelane  
Kathleen Kay  
Leonard & Whitney  
Anderson & Colmes  
Dixon & Dixon  
Matt Keeffe  
White's Models  
(One to fill)  
**GRAND** (loew)  
Bessie's Cockatoos  
Edwards Bros  
Copeland & Payton  
Baker Lynn Co  
Bennett & Kooper  
Tallman  
(One to fill)  
2d half  
Bussie's Dogs  
Dunlay & Merrill  
Eva Prout  
Foster & Foster  
Olio 3  
Frank Morrell  
De Alma Perry &  
Hunter  
(Four to fill)  
2d half  
Standard Bearer  
Daring Darts Co  
(Three to fill)  
**COLUMBIA** (loew)  
Palmer Bros  
Eva Prout  
Dunlay & Merrill  
Mue Senda  
Foster & Foster  
Flying Valentines  
(Three to fill)  
**NATIONAL** (loew)  
Oodone  
Moore & Elliott  
Frank Stafford Co  
Anderson & Colmes  
Keeley Bros  
(Two to fill)  
2d half  
Ruth Curtis  
Bennett & Kooper  
"Who Was He"  
Pattie's Girls  
(Three to fill)  
**LINCOLN** (loew)  
Gladys Vance  
McCauley & Conwell  
(Leanne to fill)  
Whitney  
Matt Keeffe  
Pattie's Girls  
(One to fill)  
2d half  
Japanese Wrestlers  
Moore & Elliott  
Quinlan & Richards  
Robin  
(Two to fill)  
**GREENLY** (loew)  
Robin  
Manetti & Sidello  
"Guy Put Tone Bar!"  
2d half  
Klein Bros  
Elsie La Bergere  
(Two to fill)  
2d half  
Gravotte Lavondre Co  
Copeland & Payton  
Irving Goslar  
Frank Stafford Co  
Piano & Bingham  
Flying Valentines  
(Two to fill)  
**ORPHEUM** (loew)  
Ruth Curtis  
Dunlay & Merrill  
Harry Cutler  
Japanese Wrestlers  
Erdman & Ruless  
Bussie's Dogs  
(One to fill)  
2d half  
Epee & Paul  
Daisy Harcourt  
Creighton & Belmont  
Keeley Bros  
(Three to fill)  
**7TH AVE** (loew)  
Dick Ferguson  
Wormwood's Animals  
Laurel & Aileen  
Quinlan & Richards  
3 Martinellis  
2d half  
Karl  
Inez McCauley Co  
Gordon & Marx  
Carlos Caesaro  
(Two to fill)  
**Brooklyn**  
Neel Kenyon  
"Woman Proposes"  
Will Oakland Co  
Mitt Collins  
Gordon & Rice  
The Grasers  
(Others to fill)  
**BUSHWICK** (uho)  
"Redheads"  
Lydia Barry  
Baker Lynn Co  
Bennett & Kooper  
Tallman  
(One to fill)  
2d half  
Bussie's Dogs  
Dunlay & Merrill  
Eva Prout  
Foster & Foster  
Olio 3  
Frank Morrell  
De Alma Perry &  
Hunter  
(Four to fill)  
2d half  
Standard Bearer  
Daring Darts Co  
(Three to fill)  
**COLUMBIA** (loew)  
Palmer Bros  
Eva Prout  
Dunlay & Merrill  
Mue Senda  
Foster & Foster  
Flying Valentines  
(Three to fill)  
**NATIONAL** (loew)  
Oodone  
Moore & Elliott  
Frank Stafford Co  
Anderson & Colmes  
Keeley Bros  
(Two to fill)  
2d half  
Ruth Curtis  
Bennett & Kooper  
"Who Was He"  
Pattie's Girls  
(Three to fill)  
**LINCOLN** (loew)  
Gladys Vance  
McCauley & Conwell  
(Leanne to fill)  
Whitney  
Matt Keeffe  
Pattie's Girls  
(One to fill)  
2d half  
Japanese Wrestlers  
Moore & Elliott  
Quinlan & Richards  
Robin  
(Two to fill)  
**"Ward 22"**  
Kathleen Kay  
J K Emmett Co  
Klein Bros  
Sanson & Della  
(One to fill)  
**FULTON** (loew)  
Amoros & Mulvey  
Irving Goslar  
Piano & Bingham  
Ryan Ritchfield Co  
Gordon & Marx  
Aerial LaValls  
2d half  
Millard Bros  
Fay & Minn  
Henry Frey  
Ryan Ritchfield Co  
Jolly Wild Co  
Elsie LaBergere  
**Albany, N. Y.**  
**PROCTOR'S**  
McLynn Trio  
Jeanette Childs  
O'Brien & Brooks  
Minerva Courtney Co  
Al Lewis  
Dick Courtship Co  
2d half  
Bert Lennon  
Brooklyn Chester Co  
Vera Sabina Co  
Chester Johnstone  
Helen Dixon Co  
**GRAND** (pr)  
"Crownland"  
Morris & Beasley  
Conway & Leland  
Helen Page Co  
Fred Dupres  
Josie & Troon  
Brooks & Bowen  
Mr & Mrs P Merlo  
Great Ringling  
**Ann Arbor, Mich.**  
**MAJESTIC** (uho)  
Etika & Irene  
Dunlay & Person  
Rosemary Girls  
Allen Stanley  
Robems Girls  
2d half  
"Bright Eyes"  
**Atlanta, Ga.**  
**PORPHYRE** (uho)  
Francis McGinn Co  
Sophie Tucker  
Hopkins Astell Co  
James Cullen  
Dunlay & Merrill  
Georgette  
(Others to fill)  
**Baltimore.**  
**MARYLAND** (uho)  
Mrs Gene Hughes Co  
Vanderbilt & Moore  
"School Playboud"  
Mary Elizabeth  
Bert Elzer  
Lancton Lucier Co  
The Jaryds  
Others to fill)  
**Battle Creek, Mich.**  
**BIJOU** (uho)  
Selbini & Givini  
Marshall & Tripple  
Glendower & Manion  
Victoria 4  
Mermalds  
2d half  
"Three Twins"  
**Bay City, Mich.**  
**BIJOU** (uho)  
Woodward's Dogs  
Warner & Mack  
Davies & Durval  
Bell Boy 3  
Sexton & Pinks  
2d half  
"Tenderfoot"  
**Billings, Mont.**  
**BARCOK** (mont)  
Spiders & Mack  
Gladys Wilbur  
Rose Tiffany Co  
McMahon & Chappelle  
Bouding Gordons  
**Bozeton.**  
**KEITH'S** (uho)  
Bert Williams  
Eleanor Baldwin Tr  
Jos Jefferson Co  
3 Keatons  
Steph Good & King

Cleo Gascolgne  
Britt Wood  
Prelle's Dogs  
Vandergriff & Louie  
**ORPHEUM** (loew)  
Wright & Conrad  
Rosairo & Prevost  
Ward & West  
Ash & Shaw  
"As it May Be"  
Jones & Brown  
Oxford 3  
(One to fill)  
2d half  
Juggling Nelsons  
Kitty Flynn  
Boothblack 4  
Sampson & Douglas  
Herbert Frank Co  
B Kelly Forest  
Caron & Herbert  
(One to fill)  
**ST JAMES** (loew)  
Juggling Nelson  
Boothblack 4  
Sampson & Douglas  
Herbert Frank Co  
B Kelly Forest  
Caron & Herbert  
2d half  
Rosaire & Prevost  
Ward & West  
Ash & Shaw  
"As it May Be"  
Jones & Brown  
Oxford 3  
**Buffalo.**  
**SHEA'S** (uho)  
Sally Mann Co  
Hello Story  
Louise Galloway Co  
Trovato  
(Others to fill)  
**CAJALMY** (loew)  
Collins & Manning  
Aiken W Roland Co  
Williams & Segal  
Leroy & Mora  
Mabel Lee  
Jean & Sibley  
Hurke & Homer  
Woodford Animals  
**LYRIC** (loew)  
Ruth Belmar  
Dorothy Mac  
M Livingston Co  
M Washington  
Jack Symonds  
Ryan Bros  
**Butte.**  
**EMPRESS** (sc)  
Josie & Troon  
Brown & Blyler  
Bert Leslie Co  
Jennings & Dorman  
Sebastian Merrill Co  
**Calgary, Ont.**  
**EMPIRE** (m)  
Zenda Keefe  
Schrode & Mulvey  
Hughes Musical 3  
Clark & Lewis  
Manne & Belle  
**Chicago.**  
**MAJESTIC** (uho)  
Adele Ritchie  
The Battag's  
Grand Opera Dancer  
Mabel Adams Co  
McCallen & Carson  
Ray & Hilliard  
Rose & Marcella  
Kimberly & Moore  
Pealson & Goldie  
**PALACE** (uho)  
Odva  
Clayton White Co  
Rube Dickinson  
Pealson & Goldie  
Arch Onri & Dolly  
Darrell & Conway  
Mullen & Coogan  
Eugene Diamond  
**EMPRESS** (sc)  
Hasted St  
(Open Sun Mat)  
Moffat Clare 3  
Hong Fong  
James F Sullivan  
Olivetti Frodozers  
"Top World Dancers"  
**WILSON** (jls)  
Tyler St Clair 3  
Mona Gray  
Nettie Carroll Tr  
O'clair & Shull Girls  
"Concealed Bed"  
2d half  
The Ellises  
Gladiator & Nymph  
West & Boyd  
"Concealed Bed"  
5 Greens  
**WILLARD** (jls)  
Pink's Mules  
The Ellises  
Lois Bros  
Cham Richmond Co  
Banner Bros  
2d half  
Mona Gray  
Augustus Neville Co  
Lois Bros  
Liberty Act  
"Day In Alps"  
**COLONIAL** (jls)  
4 Marx Bros  
Harris Bros  
"Green's Reception"  
Flying Geyers  
Lydia Yeamans  
West & Boyd  
Orrin Davenport  
The Lelands  
Al Grossman  
Wolf & Barrows Sis  
McVICKERS (jls)  
Svengali  
Chas & Howe Co  
Snyder & Buckley  
Ratskellar 3  
Leander & Mack  
Abou Hamid Troupe  
Temple  
**CROWN** (jls)  
Tom Bradford  
Liberty Act  
Ion Carney  
3 Neros  
"Day In Alps"  
Ellwood & Snow  
Ash & Shaw  
Nettie Carroll Tr  
Champ Richmond Co  
3 Cavaliers  
Mullini Sisters  
Lydia Yeamans  
**Cincinnati.**  
**KEITH'S** (uho)  
Sam Bernas Co  
Howard & Ratloff  
Delmore & Light  
Herbert Germaine 3  
(Others to fill)  
**EMPRESS** (sc)  
Miles Tine  
Wm Weston Co  
(Others to fill)  
**MILES** (tbc)  
Princess Bonita  
Geo C Davis  
Santamery  
Connolly & Naulty  
4 Banta Bros  
Bond Snyder Co  
**Columbus.**  
**KEITH'S** (uho)  
Julius Tannen  
Harry Tighe Co  
Bronson & Baldwin  
Meredith Sisters  
Alexandre Bros  
Mareana & Delton  
**Dallas.**  
**MAJESTIC** (inter)  
(Open Sun Mat)  
Southwick & Darr  
Reiff Bros & Murray  
Milt Dolly Nobles  
Donovan & Arnold  
Santley & Norton  
Ergotti's Lilliputians  
Byron & Langdon  
**Denver.**  
**EMPRESS** (sc)  
(Open Sun Mat)  
Orville & Frank  
Kelso & Leighton  
Francon Opera Co  
Rosa & Ashton  
"Behind Footlights"  
5 Boys in Blue  
**Detroit**  
**TEMPLE** (uho)  
Edward Abeles Co  
"Scene From Opera"  
Daniels & Conrad  
Harle Richards  
Mabel Fitzgerald  
Bankoff & Girlie  
Montambo & Wells  
Weise Family  
(Others to fill)  
Orville & Miles (tbc)  
Spellman's Bears  
Neal Abel  
Berry & Berry  
Wiley & Ten Eyck  
Norwood & Hall  
Abeart Troupe  
**Edmonton, Can.**  
**PANTAGES** (m)  
Bothwell Browne Co  
Lora Co  
Leon Rogers  
Hullott & Mullen  
Frank Smith  
**Elizabeth, N. J.**  
**PROCTOR'S**  
Jos Kettler Co  
Jimmy Green  
Robbin's Elephants  
Indianapolis.  
**KEITH'S** (uho)  
Ed Hayes Co  
Sutton Mc & Sutton  
Reinaser & Gores  
Tom Mahoney  
Joe & Lew Cooper  
Nick's Girls  
Apdals Circus  
**LYRIC** (sc)  
Will Morris  
Thornton & Corlew  
Dick Bernard  
"Quaint Q's"  
Orville Stamm  
**Jackson, Mich.**  
**BIJOU** (uho)  
"Bright Eyes"  
2d half  
Etika & Irene  
Dudley & Parson  
Rosemary Girls  
Allen Stanley  
Robems Girls  
**Jacksonville.**  
**ORPHEUM** (inter)  
(Open Sun Mat)  
Jno Delmore Co  
4 Merkel Sisters  
Stroud 3  
Van Bros  
Claude Raute  
**Kalamazoo, Mich.**  
**MAJESTIC** (uho)  
"Three Twins"  
2d half  
Selbini & Givini  
Marshall & Tripple  
Glendower & Manion  
Victoria 4  
Mermalds  
**Kansas City.**  
**EMPRESS** (sc)  
Maglin Eddy & R  
Campbell & Campbell  
Lester 3  
Cullen Bros  
Lewis & Norton  
Dunedin Troupe  
**Leansing, Mich.**  
**BIJOU** (uho)  
"Never Again"  
2d half  
"Paid In Full"  
**Little Rock, Ark.**  
**MAJESTIC** (inter)  
Callout  
Milton  
"When Women Kule"  
Burnham & Wolf  
Florence 3  
2d half  
Lockhart & Leddy  
Meinotte Twins  
Lloyd & Whitehouse  
Parisian 3  
5 Martells  
**Los Angeles.**  
**MAJESTIC** (uho)  
(Open Sun Mat)  
Willisch  
Mond & Salle  
D'Arcy & Williams  
"Night at Baths"  
Lew Wells  
Katie Sandwine  
**PANTAGES** (m)  
Power's Elephants  
Benson & Belle  
Olio Bros  
Link & Robinson  
Dumitrescu Troupe  
**Louisville.**  
**KEITH'S** (uho)  
Robt Emmett Keane  
Macart & Bradford  
Hobbs & Paterson  
3 Bartos  
3 Bohemians  
Icelandic Troupe  
**Milwaukee.**  
**MAJESTIC** (uho)  
Valeka Suratt Co  
Jack Kennedy Co  
Hoey & Lee  
Wright & Deltrich  
Jose De Milo  
Frank  
Carl Rosine Co  
**EMPRESS** (sc)  
(Open Sun Mat)  
Fred St Onge Tr  
Gwyn & Gossett  
Bessie Browning  
"I've Got It"  
**CRYSTAL** (tbc)  
Ramono Ortiz  
Lloyd & Field  
Devlin & Ellwood  
Ward Baker  
Corr Thomas 3  
**ORPHEUM** (tbc)  
O'Neill Twine  
O'Neill Twine  
Nat Leffingwell Co  
Sylvia De Frankie  
Happy & "Dynamite"  
**Minneapolis.**  
**UNIQUE** (sc)  
(Open Sun Mat)  
Caron & Farnum  
Manning Moore & Arm  
"R'way Love"  
Byal & Early  
Pietro  
"Kid Kabaret"

**MILES (tbc)**  
The Tawleins  
Backwell & Wood  
Robt H. Hodge Co  
Sally Helms  
Beris Fridkin Tr  
**Montreal, Can.**  
**ORPHEUM**  
"Green Beetle"  
Donald & Brennan  
The Jennings  
Kilares  
Kikumura Japs  
Rayno's Dogs  
(Others to fill)  
**FRANCAIS (low)**  
Cody  
Harry Victor  
Billie Covire  
Wm Morrow Co  
The Cleveland  
Lohse & Sterling  
**Mt. Vernon, N. Y.**  
**PROCTOR'S**  
Zelda Marshall Co  
Lydel Rogers & L  
Enrico  
Fayden O'Brien S  
Metropolitan Mins  
(One to fill)  
**2d half**  
J Gorman  
Hines & Fenton  
Allen & Arnold  
Burton's Dogs  
Allan King  
"Baby Co."  
"Bargain Day."  
**Newark, N. Y.**  
**PROCTOR'S (ubo)**  
Anna Held's Daughter  
Frances Nordstrom Co  
Cooper & Bechell  
(Others to fill)  
**LYRIC (pr)**  
Oberita & Girls  
Imperial Comedy 4  
Levett & Runmore  
Westman Troupe  
Anna & Billy Stewart  
3 Martells  
Dare Devil Frank  
**2d half**  
13 Girls in Blue  
Three Westons  
Douglas Flint Co  
George Mack Co  
Musical Huehns  
Yerrick & Pease  
**Newburgh, N. Y.**  
**COHEN O H (low)**  
Olio Trio  
Frank Morrell  
Daring Darts  
(Two to fill)  
**2d half**  
Oddone  
"The Criminal"  
Red Raven 3  
4 Comrades  
(One to fill)  
**New Haven, Conn.**  
**POIS (ubo)**  
Leroy Talma & Bosco  
C H O'Donnell Co  
(Chadwick 3)  
"House Warners"  
Dainty Marie  
Ed Norton  
Morris & Allen  
Moore & Young  
Chalk Saunders  
(Others to fill)  
**New Orleans.**  
**ORPHEUM**  
Theo Roberts Co  
Bell Family  
Winslow & Duffy  
Kenny No Platt  
Crouch & Welch  
Kartell  
Laura Buckley  
**New Rochelle, N. Y.**  
**LOWE**  
Lefel 3  
(Two to fill)  
**2d half**  
Pendleton Sls  
(Two to fill)  
**Norfolk, Va.**  
**COLONIAL (ubo)**  
Clark & Hamilton  
Mile Marha Co  
Capital City 4  
(Others to fill)  
**Oakland, Cal.**  
**PANTAGES (m)**  
(Open Sun Mat)  
Loth Brown Revue  
Musical Spillers  
Weston & Young  
Cole Russell & Davis  
The La Belles  
**Ottawa.**  
**DOMINION (ubo)**  
Lillian Shaw  
Barney Gilmore  
W. H. Lytell Co  
Stanley 3  
Martin & Fabrin  
McRae & Clegg  
(Others to fill)  
**Paterson, N. J.**  
**EMPIRE (low)**  
Kisely's Mankins  
Hilda Glyder  
Aveline & Lloyd  
La Titcomb  
Willy Zimmerman  
Geo Armstrong  
Onalp  
(One to fill)  
**Perth Amboy, N. J.**  
**PROCTOR'S**  
"House Jack Bullt"  
George Mack  
Nelson & Millage

Harrison West 3  
Kimbelt & Kenneth  
**2d half**  
Robbie's Elephants  
Imperial Comedy 4  
Joe Kettler Co  
Wilton & Marshall  
Dare Devil Frank  
**Philadelphia**  
**KEITH'S (ubo)**  
Ida Brooks & Hunt Co  
Jobb & Emma Ray  
Homer Miles Co  
Vinton & Buster  
Henry Lewis  
Harris Bolander & II  
Farber Girls  
The Vivians  
Bradna & Derrick  
**Pittsburgh.**  
**GRAND (ubo)**  
Ed Foy & Family  
Chas Mack Co  
Grace De Mar  
Williams & Wolfus  
The Rosaires  
(Others to fill)  
**Plainfield, N. J.**  
**PROCTOR'S**  
Salt Bush Bill  
Wilton & Marshall  
Bicknell & Gibney  
Curry & Reilly  
Egleston & Marshall  
The Littlejohns  
**2d half**  
Obrita & Girls  
Harrison West 3  
Westman Troupe  
Al Lewis  
Flying Henrys  
La Verne & Allen  
**Portchester, N. Y.**  
**PROCTOR'S**  
"Bargain Day" (pr)  
Hines & Fenton  
Burger & Howard  
Mattie Choate Co  
Burton's Dogs  
2d Billy Stewart  
Curry & Reilly  
Zelda Marshall Co  
3 Newmans  
"House Jack Bullt"  
Enrico  
**Portland, Ore.**  
**ORPHEUM**  
Lawrence & Cameron  
Paul Conchas  
4 Perez  
Dorrie Cross  
Smith Cook & B  
Cummings & Gladings  
Ioleen Sisters  
**EMPRESS (sc)**  
Price & Price  
3 Musketeers  
Mr and Mrs Fisher  
Dave Ferguson  
Archie Goodall  
**PANTAGES (m)**  
Riding Castells  
Walter Terry & Girls  
Newboy 6  
Allegro  
Lyons & Cullum  
**Providence, R. I.**  
**KEITH'S (ubo)**  
Robt T Haines Co  
Mae West  
Imhoff Conn & Cor  
Hussey & Lee  
Beumont & Arnold  
Wallace Galvin  
Foster & Levett  
2 Jonleys  
**Richmond.**  
**LYRIC (ubo)**  
"Sergeant Hagby"  
McKay & Ardine  
Chief C. Capitivan  
Howard's Pontes  
Nicholas Sisters  
Gilding O'Mearas  
**Rochester, N. Y.**  
**TEMPLE (ubo)**  
Claude Gilliswater Co  
Chas Kollage Co  
Grace Wilson  
Heath & Millership  
Jed & Ethel Dooley  
Van & Lyman  
Leo Zarrell 3  
**FAMILY (low)**  
Brown & Williams  
Fred Verner  
Geo Leonard Co  
Hag (Class) Duo  
Mr & Mrs S Reynolds  
Mint & Wertz  
**Sacramento**  
**EMPRESS (sc)**  
(Open Sun Mat)  
Morand 3  
Arthur Geary  
Prince Floro  
Mary Dorr  
"Night in Station"  
Wilson & Rich  
**Saginaw, Mich.**  
**JEFERSON (ubo)**  
"Tenderfoot"  
**2d half**  
Woodward's Dogs  
Warner & White  
Dart & Duval  
Bell Boy 3  
Sexton & Pinks  
**Salem, Mass.**  
**EMPIRE (low)**  
Paul Florins  
Moscrop Sisters  
Jarvis & Harrison  
**2d half**  
Harry Taude  
The Kemps  
Hays & Aldrich

**Salt Lake.**  
**EMPRESS (sc)**  
(Open Wed Mat)  
Martini & Maximilian  
Belle Bros  
3 Emersons  
Louise Mayo  
Sam Harris  
"Bower of Melody"  
**San Antonio.**  
**MAJESTIC (inter)**  
(Open Sun Mat)  
Yamamoto Bros  
Sidney & Townley  
Edward Esmond Co  
Kelly & Galvin  
Richard P Staley Co  
Frank Duce  
Robbie Gordone  
**San Diego**  
**EMPRESS (sc)**  
(Open Sun Mat)  
Livingston 3  
Brooks & Harris  
Bruce Duffet Co  
Mayo & Altman  
"Happines"  
**SAVOY (m)**  
Howe Northlane Co  
Pickard's Seals  
Blanche Gordon  
Lewie & Berns  
White Duo  
**San Francisco**  
**ORPHEUM**  
The Waltons  
Nance O'Neill Co  
Hert Fitzgibbon  
Johnsons Travologues  
Jalay Leon  
Roberto  
Horace Goldin  
The Allens  
**EMPRESS (sc)**  
Aldro & Mitchell  
Ernest Dupille  
"Canoe Girls"  
Bernard & Lloyd  
Marion's Dogs  
**PANTAGES (m)**  
(Open Sun Mat)  
Taylor's Lions  
Holand Carter Co  
Tony Corretta 3  
Tetty Urna  
The Arnesons  
**St. Louis.**  
**PRINCESS (sc)**  
(Open Sun Mat)  
Odol  
Maye & Addie  
Cainfield & Carleton  
Hattie Marshall  
Frank Mullane  
Pekinese Troupe  
**COLUMBIA (ubo)**  
Saharet  
(Chas E Evans Co)  
Minnie Allen  
Great Lester  
Lorraine & Burke  
Carl McCullough  
Hedford & Winchester  
Chris Baker  
**KINGS (craw)**  
Ziska & Saunders  
Lones  
Halvey Barton & B  
Cunningham & Lacey  
4 Rodders  
**WASHINGTON**  
(craw)  
Ford & Deming  
Captain Lawrence  
Miss Lambert  
Metcalf & Clare  
2 Pennys  
La Volas  
Hedford & Sweeney Co  
**AVENUE (craw)**  
Van Hovan  
Anna Kent  
Doc McDonald  
Glen & Parker  
Whitney's Dogs  
**MONTGOMERY**  
(craw)  
The De Lyons  
Alf Ripon  
Gillman  
**GRAVOIS (craw)**  
Smith & Harvey  
Earl & Leo  
Eddie Badger  
**UNION (craw)**  
Dixon & Fall  
3 Stewarts  
Bell Barbuch Co  
MIKAJO (craw)  
Atlas Players  
Clark's Minstrel  
Iland's Dogs  
Eddie Badger  
**SHENANDOAH**  
(craw)  
Corrigan & Vivian  
Hurrian & Ross  
Victoria & Zoller  
Campbell & Campbell  
Grace Van Studdiford  
**JEFERSON (craw)**  
Fred Wayne  
Clark's Minstrel  
**St. Paul.**  
**EMPRESS (sc)**  
(Open Sun Mat)  
Dennis Bros  
Ward & Clark  
"Stick Up Man"  
Murray Bennett  
Roscoe Midgets  
**Schenectady, N. Y.**  
**PROCTOR'S**  
Clyde Vivian Co  
Hert Lennon  
Vera Sabina Co

**Mr & Mrs Clark**  
7 Mischief Makers  
**2d half**  
May Lloyd  
Elbarto  
Foy & Clark  
Dutch Courtship Co  
Hines & Remington  
**Seranton, Pa.**  
**POLIS (ubo)**  
Albert Perry Co  
Marie Lo  
John Geiger  
Halley & Noble  
Swan Ostman 3  
Skating Bear  
(Others to fill)  
**Seattle.**  
**ORPHEUM**  
Leonard & Russell  
Willis Holt Wakefield  
Dr Carl Herman  
2 Ushers  
McGormick & Irwin  
Coleman's Novelty  
Nelson & Nelson  
**EMPRESS (sc)**  
Ladella Comiques  
Nestor & Loberg  
John R Gordon Co  
American Comedy 4  
"Day at Circus"  
**PANTAGES (m)**  
Hlp & Napoleon  
Le Roy & Lydon  
Rice & Franklyn  
The Syphonos  
3 Jahus  
**Sioux City.**  
**ORPHEUM**  
Henry Woodruff Co  
Charlotte Parry Co  
James Morton  
Nellie Nichols  
2 Carltons  
Blank Family  
Solomon Sisters  
**Spokane**  
**ORPHEUM**  
(Open Sun Mat)  
Murphy & Nichols  
Gertrude Barnes  
Leo Carrillo  
Demarest & Chabot  
Conley & Webb  
Marine Bros & Bob  
Valmont & Rynen  
**EMPRESS (sc)**  
(Open Sun Mat)  
Girdler's Dogs  
Rich & Lenore  
C Lawlor & Girls  
O'Brien & Buckley  
Adas Troupe  
**PANTAGES (m)**  
(Open Sun Mat)  
"Nig in Chinatown"  
Lillian Ken & Chris  
Uyeno Japs  
Lillian Watson  
Dreyer & Dreyer  
Monahan  
**Springfield, Mass.**  
**KEITH'S (ubo)**  
Fred V Bowers Co  
Arthur Sullivan Co  
Chas & Fau Van  
Hessie La Count  
Lechris & Brent  
Guero & Carmen  
(Others to fill)  
**Syracuse, N. Y.**  
**GRAND (ubo)**  
Bernard Rheindol Co  
Merrill & Otto  
Jormley & Caffery  
Winona Winter  
(Others to fill)  
**Tacoma**  
**EMPRESS (sc)**  
Williams & Warner  
Frostick Hume & T  
Maurice Freeman Co  
Chas Drew Co  
Big Jim  
**PANTAGES (m)**  
Pollard Opera Co  
Gertrude D Forbes Co  
Roche & Crawford  
Kreko & Fox  
The De Forbets  
**Toledo**  
**KEITH'S (ubo)**  
Welch Mealy & B  
Great Howard  
Yankoe & Dixie  
Ierron & Gaylord  
Hag & Francis  
(Others to fill)  
**Toronto.**  
**SHIPS (ubo)**  
"Trained Nurse"  
Van & Shenck  
Ed F Roynard  
Frank Sheridan Co  
Murray Sisters  
Hanson & Hanlon  
Swan Dale & Hal  
YOUNG ST (low)  
Whitlow's Cats  
Terhoffer's Boy  
Morrissey & Hackett  
Nana  
Arthur & Roy  
"Cupid's Syndicate"  
Al Herman  
Aerial Budds  
**Troy, N. Y.**  
**PROCTOR'S**  
Flinn & Flinn  
May Lloyd  
Hines & Remington  
Chester Johnstone Co  
Foy & Clark

**2d half**  
McLynn Trio  
O'Brien & Brooks  
2 Mischief Makers  
Minerva Courtney Co  
Grace Pomey  
**Utica, N. Y.**  
**SHUBERT (ubo)**  
Mme Benson Co  
Melville & Higgins  
Big City 4  
Joe Cook  
3 Arthurs  
(Others to fill)  
**Vancouver, B. C.**  
**ORPHEUM (sc)**  
Sylvester & Lovera  
Katherine Klare  
Richard Milloy Co  
Joe Whitehead  
Banjoists  
**PANTAGES (m)**  
"Golden Dreams"  
Julia Redmond Co  
Bob Albright  
Dunbar & Turner  
Reed's Dogs  
**Victoria, B. C.**  
**EMPRESS (sc)**  
Luigi Dell Oro  
Burke & Harrison  
Walsh Lynch Co  
Leonard & Louie  
**Washington**  
**KEITH'S (ubo)**  
"Neptune's Garden"  
Dorothy De Schell Co  
Ball & West  
De Leon & Davis  
Hanlon & Clifton  
Saille Flasher  
Carl Grees  
Consul & Betty  
**Winningham, Cam.**  
**EMPRESS (sc)**  
Patrick Franc & W  
Berke & Korae  
Kiernan Walters & K  
Warren & Blanchard  
Dancing Girls  
**Worcester, Mass.**  
**POLIS (ubo)**  
Fredericks, Siemens Co  
Mr & Mrs J Barry  
Rae Eleanor Ball  
Samaroff & Sonia  
3 Alex  
(Others to fill)

**CONTINENT**  
**Paris.**  
**OLYMPIA**  
Revue  
Dorville  
Line Clery  
Henda Osborne  
Jesse Moore  
Lucy Peest  
Ballet  
Yetta Rianza  
Gustav Ricaux  
Alice Delaly  
Herrmann  
**ALHAMBRA**  
(Jan 1-15)  
Vasco  
Rubart  
Cliff Berzac  
Leick & Keith  
Joe Jackson  
Singer's Midgets  
T Elder Hearn  
Hanlon & Hanlon  
Hayes & Merritt  
Norman French  
Linga Singh  
**EMPIRE**  
(Etoile Palace)  
Romain Nolset  
Ivan Tschernoff  
Chas Baron  
Geo & Mad  
Humbert Renardo  
Dora Baer  
Romain Nolset  
Jean Flor  
Marcelle Neudla  
Pecito  
Ardat's Crocodiles  
**Berlin**  
**WINTERGARTEN**  
Willi Pantzer  
Barlene & Charlene  
Robert & Dog  
Paris Trio  
Robert Steidl  
Nyato & Whysa  
Ilan Ping Troupe  
Jowden Stoi  
**Shows Next Week**  
**NEW YORK.**  
"A LITTLE WATER ON THE SIDE" (Wm. Collier)—Hudson (2d week).  
"A THOUSAND YEARS AGO"—Shubert (2d week).  
"ADELE"—Harris (21st week).  
"AT BAY"—39th Street (4th week).  
"DON'T WEAKEN"—Elitte (Jan 12).  
"BLAZA COMES TO STAY"—Garlick (2d week).  
FORBES-ROBERTSON—Manhattan (2d week, after 4 weeks at Shubert).  
GRAND OPERA—Century (17th week).  
"HIGH JINKS"—Casino (5th week).  
HIPPODROME—America (19th week).  
"IOLE"—Longacre (3d week).  
"KITTY McKAY"—Comedy (1st week).  
"LAND OF PROMISE"—Lyceum (Billie Burke) (4th week).  
"LEGEND OF LEONORA" (Maude Adams) Empire (2d week).  
CYRIL MAUDE (Repertoire)—Wallack's (10th week).  
"NEW HENRIETTA"—Knickerbocker (4th week).  
"OMAR THE TENTMAKER"—Lyric (Jan. 13).  
"P' O' MY HEART"—Cort (56th week).  
"POTASH AND PERLMUTTER"—Cohan (22d week).  
"PRUNELLA"—Booth (11th week).  
REPERTOIRE OF SKETCHES—Princess (4th week).  
"SAY JUD"—Liberty (Jan. 13).  
"SEVEN KEYS TO BALDIPATE"—Astor (16th week).  
"THINGS THAT COUNT"—Playhouse (5th week).  
"THE GIRL ON THE FILM"—44th St. Music Hall (3d week).  
"THE LITTLE CAFE"—New Amsterdam (9th week).  
"THE MISLEADING LADY"—Fulton (7th week).  
"THE QUEEN OF THE MOVIES"—Globe (Jan. 12).  
"THE SECRET"—Delasco (4th week).  
"THE STRANGE WOMAN"—Gaiety 9th (4th week).  
"THE WHIRL OF THE WORLD"—Winter Garden (Jan. 10).  
"THE YELLOW TICKET"—Eltinge (2d week).  
"TRAFFIC IN SOULS" (Film)—Republie (4th week).  
"TO-DAY"—48th Street (14th week).  
"YOUNG WISDOM"—Mabel & Edith Tatham—Terro Criterion (2d week).  
**CHICAGO.**  
"WHEN DREAMS COME TRUE"—American (4th week).  
"FANNY'S FIRST PLAY"—Blackstone (3d week).  
"HELD WANTED"—Cort (4th week).  
"THE HONEYMOON EXPRESS"—Garbick (1st week).  
"NEARLY MARRIED"—Cohan's (1st week).  
"THE TRAVELER"—Hogson (8th week).  
"COLLIES"—Hilnols (6th week).  
"SEPTEMBER MOON"—La Salle (4th week).  
"A MODERN GIRL"—Olympic (3d week).  
"THE ROAD TO HAPPINESS"—Princess (1st week).  
"THE AUCTIONER"—Power's (2d week).  
REPERTOIRE Fine Arts (9th week).

"THE DOLL GIRL"—Stedaker (4th week).  
WINTER CIRCU'S Globe (5th week).  
**PARIS.**  
"CYRANO DE BERGERAC"—Porte St. Marthe.  
"INSTITUT DE BEAUTE"—Varietes.  
"DEUX CANARDS"—Palais Royal.  
"ANGES GARDIENS"—Marilyn.  
"PROCEURE HALLERS"—Antoine.  
**OBITUARY**  
Charles G. Allen, aged 55, manager of Proctor's 23d street, died suddenly Monday night at the Polyclinic Hospital, of appendicitis. Deceased was one of the first associates of F. F. Proctor. Funeral was announced for yesterday (Thursday).  
Mme. Fierens, cantatrice, died in Paris, Dec. 22.  
Frank Rice (formerly of Moncrief and Rice) died in Steilecum, Wash., Dec. 18. He was last with the James Post Players in Honolulu, and had made his headquarters for a time in Spokane where he was known as a writer and producer of farces.  
Mrs. Gertrude Dornbrach, 76 years old, who was a famous singer and appeared in opera at the Academy of Music 50 years ago, when her husband, Henry Dornbrach was director of the orchestra there, died in Corona, New York, last week.  
Kitty MacCharles, widow of William F. Johnson, died Dec. 30 in Brooklyn. Burial services were held in Bridgeport, Conn., Jan. 2.  
Cincinnati, O., Jan. 7.  
Oscar Ilsen, aged 64, organizer of the Exeter Minstrels, who were popular in bygone days, died here after a stroke of apoplexy. Ilsen was formerly a music publisher on Sixth street.  
David Davies, of the Paterson O. H. stock, in re receipt of word from Hobart, Tasmania, announcing the death of his eldest brother, Sir George Davies K. C. M. G.  
San Francisco, Jan. 7.  
Julius Rittner, who a decade ago figured prominently in theatrical circles in the Telegraph Hill section of this city, ended his life Dec. 26 via the shooting route. He resided at 643 Fillmore street. The self-destruction is attributed to despondency over an illness of several years' duration and from which the deceased is reported to have vainly sought relief. A widow and a grown-up daughter are the survivors.  
George B. Walters, widely known circus agent, died in Fair Haven, N. J., Monday. He was 48 years old. Walters was last with the Barnum Bailey show.  
George H. Adde, father of Leo Adde (Adde and Coulter), died in New Orleans, La., on Sunday, Dec. 28.  
William H. Hawtrey, brother of Charles Hawtrey, the English actor, was stricken on a 34th street cross-town car Tuesday evening and removed to his home. He died an hour later. Dr. Williams diagnosed the collapse as due to uraemic coma arising from Bright's disease.

# HARRY

And His Company of

Direction

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JACK ARK

In A Unique

Diabolo

Exhibition

The Hungarian  
Gypsy Queen

IRENE  
BERCSENY

Assisted by B. Yoska

Cimbal Virtuoso

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# LAUDER

## International Artists

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HUNGARIAN  
COURT  
PIANIST

ALFRED  
LATELL

The World's Greatest  
Animal Actor

Assisted by

Miss Elsie Vokes

in

"A Dog of Fantasy"

Direction

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# World-Tour



## NEW ACTS NEXT WEEK

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

Jeanette Francesca, Palace.  
Mr. and Mrs. Vernon Castle, Hammerstein's and Palace.  
Mrs. Gene O'Rourke and Co., Hammerstein's.  
Max and Mabel Ford, Hammerstein's.  
Mr. and Mrs. Voelkel (New Act), Fifth Ave.  
Bimberg and Day, Fifth Ave.  
George Nash and Co., Union Sq.

Roshanara.  
Dances.  
29 Mins.; Full Stage (Special Setting).  
Palace.

Just when one reaches the conclusion that the four corners of the earth have been fine combed for classic and native dancers along comes Roshanara from England to prove there are still a few left. Roshanara makes her bid for vaudeville popularity on the strength of her long arms, which have a snakelike appearance that helps her put over a creepy reptile dance at the close that is a trifle different from that of the other dancers of her ilk. She is a hard worker and goes through each dance as though her life depended on the result. Tall and slender but fair of face, the way she uses her arms shows that she has been practicing her art longer than overnight. Roshanara first offers the incense dance followed in turn by the village dance, the warrior's dance and the snake dance. None starts anything until the snake stuff. Those long, willowy arms certainly resemble wriggly snakes and they keep her act from falling into the discard. Roshanara deserves all that she can get with the native dance thing at this late hour. A good press agent is half the battle.

Mark.

Harry La More.  
Vaudeville Travesty.  
17 Mins.; Full Stage.  
Grand O. H. (Jan. 4.)

Harry La More is a versatile chap and does a 3-in-1 act which keeps him working from start to finish. He opens in "one" before his own "frame drop" and announces he will give a "one-man vaudeville." His first is that of the much-dressed Chinese magician. From his hooped-skirted regalia he brings out gold fish, water bowls, flowers, duck, etc. The second specialty is his "idea of a juggler." In tramp makeup he goes through a routine after the usual construction, doing several tricks neatly. For the finish he does a "drunk on a slack wire." Here's where La More shines and he makes a merry bit out of his loose work on the thread. With a little showmanship, he could work up the wire drunk as an act alone and get away with it. The magic and juggling "bits" are too well known to help him much except to demonstrate versatility. Furthermore there is not sufficient fun to make 'em worth all the time he gives. La More's work with the "assistant" in getting on the wire and his subsequent balancing on it should give him all the jobs he wants around here.

Mark.

Neil Kenyon.  
Songs.  
33 Mins.; Full Stage (Special Sets).  
Colonial.

It's immaterial what Neil Kenyon's nationality is. He's Scotch, but he will appeal to all, not any more to his own country people than to those who enjoy good, keen humor, well delivered. Mr. Kenyon has been a long time reaching New York. To New Yorkers who saw Wilkie Bard, this Scotch singing monologist will seem to be along the Bard line of "producing" a song. He characterizes them also. Tuesday evening Mr. Kenyon sang two numbers, taking 14 minutes for each. They were "The Postman of Dunrobin" and "The Golf Caddie." For an encore he did a bit of travesty beneath him. It is familiar on this side, that of borrowing money from a stranger, then shooting him because he was too good to live. Kenyon, who has a likable face, made up quite sharply, announced however that owing to the late hour, he could not do another song. He is more a monologist than singer, but everything is in the Scotch dress and brogue or dialect. In the latter he is not broad at all, quite distinct to Americans at all times, has excellent enunciation and twists it once in a while to make fun with the expression, "Not at all." His talk sounds as though wholly belonging to him, but the late James Richmond Glenroy's idea of verses and epitaphs creeps out for a brief moment in the "Postman" number. Mr. Kenyon might omit these for America. They bring a laugh of course, but are no longer associated over here with high grade turns. In the "Postman" song Kenyon is the mailcarrier of a small town, where he knows everyone, shouts out the wording of a postcard to avoid the walk to the owner of it, and opens a letter to see if the contents are worth the little overdue charge on it. Mr. Kenyon has a company of three or four, with special settings for each number. It could hardly be hazarded how he would especially prove attractive to Scotchmen in the manner that Harry Lauder does, although no doubt many of his little quibs are localisms in Glasgow, but nothing he does altogether escapes over the head of those not of the clans, and for vaudeville, excellent entertainer that he is, Neil Kenyon is a big card, for he has a Simon-pure comedy turn. If the other foreign "singles" who are afraid to venture this side can rank with him they can take the next boat. It is commencing to seem as though there are many foreign acts that should be here who have never been properly approached. Certainly Neil Kenyon waited too long. Any manager booking him might request that he do not less than three numbers to a performance and gauge his time at 45 or 50 minutes. You can bank on Kenyon. He's there a mile.

Time.

Quinn and Quinn.  
Dancing.  
7 Mins.; Full Stage (4); One (3).  
Hammerstein's.

Man and woman, opening with conventional song and dance; girl does some somersaults and splits; man wooden shoe solo work; double hard shoe finish. Good opener.

Joe.

Irene Bercseny.  
Gypsy Cimbalist.  
11 Mins.; One.  
Harry Lauder Show.  
Casino, New York.

Irene Bercseny is not the first to play the Hungarian cimbal or piano over here, though Irene has a prettier instrument than the others. Hers is rosewood, but not as musical, although Irene herself may be responsible for the difference in sound. B. Yoska is named as her assistant. He's there, is Yoska. Wears a uniform that is a cross between dress for royalty and a butler, and changes it during the act. When the Hungarianess appears to play the instrument, B. Y. walks on with the two sounders on a sofa cushion. He does the dip as he hands the pillow over to where Irene can reach without extending herself. Then the lady, who is rather a good looking brunette with a cameo face that seems to be marred with much make-up, goes to work. She first plays a rhapsody, drifts off to a rag medley, and during the latter is once more assisted by Yoska, who by this time has become a violinist in his second change. There is too much effort evident in the turn. Miss Bercseny is more the actress than musician, and before a \$2 house that stuff doesn't get over. As a straight musical turn the act is ordinary. Zinka Panna was the first to play the Hungarian cimbal in vaudeville over here. She is still playing it somewhere in the west. Last season the Countess somebody or other turned up with another and got work on the small time. Irene must follow those two. She can do it—in the Lauder Show.

Time.

William Bence and Co. (3).  
Farical Sketch.  
20 Mins.; Three (Chinese Laundry Interior; Special.)  
Grand O. H. (Jan. 4.)

The action takes place in a laundry where John Chinaman hits the pipe and dreams a dream that calls for a lot of stage license. That it was a dream permits the interpolation of much oakum. As revealed Sunday before a house composed for the most part of men and boys, the act caused a lot of laughter. A young woman comes in and tells the Chink she is having a quarrel with her sweetheart. The Chinaman forthwith produces a mysterious love plant. Then the sweetheart enters, and having found a letter, believes the girl's new lover is the laundryman. He raves, rants and roars and swears he will be back in a few minutes to kill the Chink. Business of shooting targets and bell ringing with a long interval between, spicing Chinese lingo (sounded like chop suey music) and interpreting it, losing a pair of pants and forcing the man to carry on a scene with his girl from behind a screen, with other horseplay well known. There is some funny dialog, and some that should be blue penciled at once. That "You Made Me Love You" solo should be cast out without further ado. The act runs too long. The "pop" houses like a farical hullabaloo as raised in the Bence act. It will be able to get the results desired in that section.

Mark.

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York

"The Queen of the Movies"—Globe (Jan. 12).  
"Sari"—Liberty (Jan. 13).  
"Omar the Tentmaker"—Lyric (Jan. 13).  
"Don't Weaken"—Elliott (Jan. 12).  
"The Porch Party" (11).

Musical Production.  
22 Mins.; Full Stage (Special Set).  
Fifth Avenue.

B. A. Rolfe has sure enough put over a "live one" in the new production. Vaudeville has seen no prettier picture than that disclosed at the rise of the curtain. The front elevation of a colonial mansion is pictured with four white columns rising to the top of the proscenium arch in about "two." The floor of the porch occupies about ten feet back of that and beyond rises the front of the houses with the entrance in center and French windows on each side. The players are made up of man and woman dancers, M. Sundberg and Mlle. Renee by name, a singing and dancing pair. Lola Wentworth and J. Delaney, and seven musicians, three women and four men. Miss Wentworth and Mr. Delaney open the proceedings with a neat little number, involving the episode of a young man caller sitting on the porch until stern father demands to know if he intends to stay for breakfast. They disappear and the musicians, strolling into view play a familiar standard very prettily on violins, cellos and a French horn. A dance by M. Sundberg and Mlle. Renee follows, giving place in turn to another number by Miss Wentworth, all the men working up to her. For a finish the musicians play rag medleys on the brass instruments while the singing and dancing quartet supply song and action on the lawn before the house. The whole tabloid is clean-cut specialty material, delivered without talk and taking a delightful charm from its jewel of a setting. The offering takes first rank.

Rush.

Erno Rapee.  
Pianist.  
9 Mins.; One.  
Harry Lauder Show.  
Casino, New York.

Erno Rapee is from Hungary, so the billing states. He uses a concert grand piano, plays a classical number, and finishes with a patriotic medley that brought some of the audience to their feet. The pianist hasn't yet found out how to have his hair cut in the American style. Following Irene Bercseny, a cimbalist, on the same bill, the two turns conflicted. However, as both are from Hungary, they may have been booked together. But there's no comedy in Rapee unless he strikes you as funny, and there seem to be so many people nowadays who play the piano. It has been noticed also that it isn't always the best player who gets the most applause; quite often it is the one with the best rag arrangement. As a concert turn Rapee could get over. In a vaudeville bill he is merely a number.

Time.

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

**Jesse L. Lasky Co. (10).**  
**"Clownland" (Songs).**  
**23 Mins.; Full Stage (Special Set).**  
**Colonial.**

In "Clownland" Jesse Lasky has given vaudeville entertainment that of its sort will be thoroughly satisfying to the audience. Whether the managers will believe it is worth what must be asked for the 16 people employed is perhaps another matter. But the act is there. Called "Clownland" there is no comedy whatever beyond the clown costuming, and this is made very attractive against an appropriate setting, the setting alone, which fully covers the stage, even to the tormentors, giving an appearance of brightness to the whole that is of no little aid in surrounding the well-staged numbers. When Valeska Suratt hit upon the white and black stage dressing scheme in her latest act, she suggested something to lots of 'em. Nothing but songs in "Clownland," all or mostly all published ones, with no publisher favored. In this turn, which in reality is a big straight cabaret number, Mr. Lasky has clung to popular airs with good results. George Spink presides over a concert grand and Mabel Gebeau has charge of an upright piano on the other side. In between are two lines of principals and chorists, with Victor Stone and Ceballos and Desmond featured. Mr. Stone looks well and can lead a song. Ceballos and Desmond do their fast dance to much applause. Mr. Spink has charge of the best produced number, although the staging has all to do with the success of the turn. The act travels swiftly to the finale, which is ruined by a non-sensical plan of sending the entire company into the orchestra aisles for a very, very noisy hurrah, horn-tooting finish. This is old stuff, too, and should be thrown out. The act goes to a legitimate conclusion on the stage and should end there. Other principals who lead in numbers are Shirley Lawrence, Charlotte Fielding and James Du Bois. They do well enough. It might be said that this is the first practical vaudeville act Jesse L. Lasky has turned out. All his others depended upon some one thing, or more. "Clownland" has nothing but specialty, people and songs. Perhaps that is why. *Sime.*

**Rube Strickland.**  
**Musical Monolog.**  
**13 Mins.; One.**  
**Grand O. H. (Jan. 4.)**

Rube Strickland gets a laugh on his first appearance. In yokel makeup Strickland looks nearly seven feet tall, is awkward and ungainly and ambles around like a country cousin some years behind in dress and mode of living. Strickland did well with the first half of his act, but didn't seem particular about hurrying things up a bit. The Grand audience couldn't hear what he said, as his talk was done mostly to one side. Strickland could improve considerably speaking louder from closer footlight proximity and work his musical numbers up along a more modern type. He's funny on looks, has musical ability sufficient to frame a much better turn and could give his Rube dance some new angles. Rube should not turn down "pop" house bookings. *Mark.*

**Mona Garrick.**  
**Impersonations.**  
**11 Mins.; Five (Parlor).**  
**Harry Lauder Show.**  
**Casino, New York.**

Mona Garrick is proclaimed in the program an English Dramatic Actress who gives impressions, something she fails to leave behind her, however. Miss Garrick's first was of Martin Harvey, as Fabian in "The Corsican Brothers." Mr. Harvey is reported to be on the water on his way here, perhaps to stop Miss Garrick. The girl's second (and last) was of the late Wilson Barrett in "The Sign of the Cross," in the scene where Barrett pleaded for the release of Mercedes and fought a duel. Miss Garrick did it all, even to the duel, going to the latter single-handed, with a tin sword. It's not nice to talk about a dramatic actress who bears the name of Garrick, but if Belle Blanche should appear at the Prince of Wales theatre, London, and give an impersonation of Edwin Arden, London would have the same opinion of Miss Blanche that New York will get of Miss Garrick. *Sime*

**Ethel Bourne.**  
**"English Contralto" (Songs).**  
**6 Mins.; One.**  
**Harry Lauder Show.**  
**Casino, New York.**

"The English Contralto" is from the program, which also mentions "From Albert & Queen's Halls, London." Did Ethel ever hold down a job at the Albert & Queen halls, she should have stuck to it, not taken a chance over here. Carnegie Lyceum, New York, ranks with the London places mentioned. Miss Bourne first sang at the Casino Monday evening, "Rocked in the Cradle of the Deep." They died pretty fast and in a row during the first half of the Lauder show. That was the funeral anthem for all of them, including Ethel, who possesses a few real contralto notes but has a pancake pushed off the route for flatness in her other tones. *Sime.*

**DeAlma, Perry and Hunter.**  
**Banjoists.**  
**11 Mins.; One.**  
**American.**

Two women and a man, straight banjoists. Open with a selection by the trio, then the two girls, man follows with an operatic bit, close with pop medley by trio. Orchestra plays forte throughout. Neat appearance, but old style of turn, hence big small timers. *Jolo.*

**DeLassio.**  
**Tumbling, Contortion.**  
**5 Mins.; Full Stage.**  
**American.**

The impression is gained until the finish that but one man is performing, with marvellous rapidity, a series of contortion, tumbling, Arab handstands and finally Arab whirls or pirouettes. When both appear simultaneously it is a complete surprise. The men are undoubtedly twins. Good act of its kind, and a novelty. *Jolo.*

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

**Dick Crollius and Co. (2).**  
**Comedy Sketch.**  
**18 Mins.; Five (Parlor).**  
**Columbia (Jan. 4).**

The unnamed and unprogrammed comedy playlet Dick Crollius presented at the Columbia Sunday seems new. It again brings him forward in a racing, slangy vehicle, into which he fits so well. The story is consistent, unusually so for a comedy sketch, and while possessed of some sober moments, Mr. Crollius, who handles them, does not try to become a tragedian in the process, thereby easily passing over the quiet periods. The piece is a bit protracted and could be taken in a faster tempo. This likely will be done after Crollius has tested it for a while. His company could be improved upon, both people, although the sub-male character calls for a "type" presumably. The story is of a daughter, left a fortune by her father, a horseman, on the condition she finds and marries the man who saved his life on the track. The amount of wealth involved is only \$500,000. The girl has a suitor. He wants to frame for the money with her. Enters Mr. Crollius as the race track hanger-on, who wants to know if "Black Bess," her father's famous runner, will enter in the next big stake. The girl says no, the horse is going to pasture. It's worth \$100,000, remarks Crollius, who doesn't want to see the animal turned out to grass. He needs the money, it is explained, that might be won by him on "Bess" to send "Becky" to Arizona for a "new set of flues." Showing the girl a picture of Becky and himself at the track, it is disclosed Crollius was the man who saved her father's life. She asks him to marry her, stating the conditions of the will. Crollius refuses, says he is not in the same class, but meanwhile puts a dent in the ambitions of the suitor, and finally informs the girl "Becky" is his sweetheart; he will marry her that afternoon, giving the daughter a clear lien on the money. In return for his generosity the girl makes him a present of "Black Bess." Crollius of course carries the act. There are good laughs and slang in it. *Sime.*

**Mme. Mary's Greatest Show on Earth.**  
**Circus Act.**  
**11 Mins.; Full Stage. (Special Panoramic Drop.)**  
**Fifth Avenue.**

A straightaway presentation of the revolving table claimed by Cliffe Berzac and the unridable donkey for the finish, the turn being conducted by a woman in riding habit, who worked the dog which runs on the table and manages the donkey. The strength of the act is a clown made up much in the Marceline manner, who takes a most remarkable series of falls from the spinning table and has a screaming battle with the donkey. Five other men appear incidentally, but the clown mentioned is the one best bet. On "No. 3" at the Fifth Avenue (8.10 p. m. Monday evening), the offering was an immense laughing success. *Rush.*

**George W. Day and Co. (2).**  
**"In Dutch" (Comedy).**  
**18 Mins.; Full Stage (Interior).**  
**Union Square.**

George W. Day does a most artistic character study of a philosophical middle-aged German. Aside from the portrayal of this interesting individuality the offering is light. Henry Schiller (Mr. Day) is a contented shoemaker of socialistic tendencies. He has his daughter, Mary Ann (Marion A. Day), his health and enough money from his humble earnings to eat regularly and sometimes spend a day at Coney Island. He wouldn't change places with John D. Enters Phil Daly, Jr. (Charles Hines), a poor working man, in love with Mary Ann. Phil and Old Henry are on the friendliest terms, and it looks as though there would be no opposition to the wedding. Here Henry learns that an uncle in the Old Country has left him \$20,000. Gone is all his contentment. Gone is his socialistic leaning. Mary Ann must have a rich husband, and old Henry schemes to wed her to a middle aged undertaker. Then word comes that a later will leaves old Henry out. Opposition to Phil ceases immediately and the wedding is in prospect. The tale is bald, and the playlet is interesting only by reason of the little touches of characterization which Day gives to his Old Henry. *Rush.*

**Myrza Marsten and Co.**  
**"The Love Slave" (Dramatic Sketch).**  
**19 Mins.; Full Stage.**  
**Poli's, Bridgeport, Conn.**

Based on the episode of Melvin M. Couch, of Monticello, N. Y., and the discovery that Adelaide Branch had lived in his law office for 15 years as his constant companion, "The Love Slave" is offered as a sensational love story. It is by Edward Weitzel and five people are concerned: Myrza Marsten as Ada Bell, the "love slave"; Royal Thayer, the lawyer; Thomas Meehan, the doctor; M. H. Harri-man, the sheriff, and Martha Thayer, the wife. The action starts with the appearance of the "love slave" in the lawyer's office just as the latter returns from the doctor's where he has learned he has heart disease. The "slave" begs he accompany her on a visit where she can meet members of her own sex for a time. A discussion follows, during which the lawyer becomes excited and falls dead. The lawyer's brother, a doctor, is summoned. He tries to cover up the affair by hiding the woman. The appearance of the wife and her suspicions impel her to demand that the sheriff be summoned and order a search. "Love slave" thereupon discloses herself and tells of her self imposed imprisonment. The wife sneers at her and orders her away. The "slave" attempts suicide, but a revolver is snatched from her in time. The wife would hush the affair up, but sheriff insists that the legal forms be carried out. Curtain descends with the "slave" crying "It's the woman who pays!" The playlet is put on at "small time" standard, although the players are adequate. As a sketch it is weak, particularly in the finish, but the vast publicity of the Monticello affair made it an immense "draw" at Poli's. *Roberts.*

## HARRY LAUDER SHOW

The Sixth Annual American Tour by Harry Lauder, under the direction of William Morris, opened Monday night at the Casino, New York. Of course, Harry Lauder had to be there, and he had to be good after the show ahead of him, and he was good.

Mr. Lauder sang two songs, new to New York. The first, sung second in the running, was "It's Nice to Get Up in the Morning, But It's Nicer to Lie in Bed," with a good lyric, the customary Harry Lauder talk between verses and after, but the blunt point of the chorus is told in the title. That might be limited on the program to the first half of it. His second new one, the fourth song, was "Ta, Ta, My Bonnie Maggie Darlin'," the tale of a soldier boy. It is humorous in conception and recital. Lauder makes it more so by dialog, while effecting a complete transformation of himself in dress, aided greatly by a dapper little mustache that the soldier boy says he used to sit up nights in his tent to train. The other numbers have been done before over here by the Scotchman. His first was "Wedding Day"; third, "Roamin' in the Gloamin'"; fifth, "Wee House," and sixth (and last), "A Wee Deoch and Doris," during which the audience somewhat lightly joined in the chorus, upon invitation.

Nothing much can be said about Harry Lauder that would not be a repetition. He has everything he had, from canes to plaids, without neglecting once more to mention that wonderful personality or magnetism that permeates the entire auditorium the moment Lauder enters upon the stage.

Besides himself and his songs, which should always be mentioned in that order, Mr. Lauder has orchestrations which are proof in themselves this Scotchman is some showman. When he's off stage, he's there through his music, and the heaviness of the arrangements is thrown upon the brasses. It is used for the refrains while he is singing. If there is a swing to a Lauder tune you will never miss it. In this Harry Lauder is the equal of Sousa, who always had a fine line in the same way on how to obtain the best effect from an air.

On this trip Mr. Lauder has as his personal orchestral conductor Horace Sheldon, a good, clean-cut looking young blonde fellow, who directs his orchestra very much, according to hearsay, as Jimmy Sayles does it at the Palladium, London. If Jimmy Sayles is the corking conductor everyone who comes back from there says he is, James should be in New York. They have mighty few good ones over here. Sheldon did very well for the second show with an unfamiliar band that likely held two or three extra pieces.

The remainder of the Lauder show carries little weight. Jack Ark opened with diabolism throwing. He has been here with other Lauder companies. A good diabolist, Mr. Ark appears to think pretty well of his stage performance, for he protracts it to unusual length. Monday evening he missed his best trick, that of sending a spool on a thread to the balcony—and he lost the spool, which fell into the orchestra on the return trip. Mr. Ark

announced it was necessary to have the diabolism spinning at the rate of 3,500 revolutions a minute before the trick could be done. It was good if he didn't do it, but Jack might have informed the house what speed he did get that brought about the flop. To a layman it seemed as though Jack had hit up about 2,999. But it isn't required that Mr. Ark should speak at all; he's a diabolist, not a monologist. The first half of the Lauder show is so light Alfred Latell in his "dog" impersonation, with the assistance of Elsie Vokes, was really liked, and put over a nice little turn.

Carlos Sebastian and Beatrice (Billie) Allen from the New York Roof were added for their "society dances," and did fairly well, opening after intermission. Mr. Sebastian was handicapped by unfamiliar musicians and his partner. Sebastian can dance, as well as originate dances, but he needs music and a partner for stage work. That is vastly different from a dancing-restaurant floor. Jeanette Crook McIlwaine, also billed to dance with him, did not appear. Mr. Sebastian and Miss McIlwaine do very pretty dancing on the Roof.

Ethel Bourne, Mona Garrick, and Irene Bercseny (New Acts). Some of them must have been imported unseen. But the people want to hear Lauder, so what's the diff? *Stim.*

## A THOUSAND YEARS AGO

"A Thousand Years Ago" on its Tuesday night opening in New York, received an enthusiastic welcome at the Shubert theatre. The verdict was the phantastical production should be successfully popular during the remainder of the season. The first night crowd thought so well of it they gave the three principals, Henry E. Dixey, Rita Jolivet and Jerome Patrick numerous curtain calls and finally dragged the author, Percy Mackaye, and stage director, J. C. Hoffman, to the footlights.

"A Thousand Years Ago" was first styled "Turandot" after the Princess Turandot, in the piece, and around whom the story revolves. The play was shelved until William A. Brady thought it might do as a starring vehicle for Grace George. Brady and Miss George decided the thing was too Chinese for her and the piece was again temporarily sidetracked. The Shuberts finally produced it, and now that it has gone over are congratulating themselves upon taking the initiative.

Renamed "A Thousand Years Ago," with Mr. Dixey as the featured player, the production entailed a lot of expense. There is enough scenery to give part of the Hippodrome show. This romantic drama play brings one man into greater prominence than any other. That's Hoffman, the young stage manager, who has accomplished wonders. For a stupendous production there was not a single slip or miscue.

Dixey has much to do and much to say and he acquitted himself after the manner of his Adonis days. In less competent hands the role of the rollicking, dancing, flute-playing Capocomico would have fared badly. Miss Jolivet has a part that's exacting and requires more than ordinary acting, yet she met

each emergency. Perhaps the strain of so much dialog forced her voice at times to sound harsh and metallic. Patrick deserves praise for the excellent manner in which he played the tempestuous young Prince. Frederick Warde was splendid as the Emperor. Jos. C. Smith, Allen Thomas, Albert Howson and Sheldon Lewis were effective members of the vagabond players' band. Smith whirled and piquetted continually as the Harlequin.

"A Thousand Years Ago" may be compared to "Kismet" and "Sumurun," but it has much novelty, kaleidoscopic splendor and sufficient romance to make it stand out on its own. It's Chinese to be sure, with Italian atmosphere, and the lingo of the understood English that's necessary to give it the right flavor for American appreciation. *Mark.*

## TANGO GIRLS

Charles E. Taylor's "Tango Girls" show is filled with off-color material. There is no very nasty incident in particular, but the constant repetition of shady references, and the frequency of double meanings of a blue tint make it apparent that the players are willing to pander to the lower tastes of burlesque audiences. There was a fair sprinkling of women in the Gotham audience when the show was seen, and they did not respond with any great readiness to some of the alleged humor. Even in the olio Boyd and Veola twisted the lyrics of familiar songs during a medley into a suggestive slant.

There was no necessity for this sort of thing. Tony Kennedy, the comedian, has real humor. When he wants to he can make his Irish character amusing without being messy, because he has done it in other companies. There was no excuse for one bit of dialog in which he was concerned in the first part involving an exchange of "family stuff" with Bertha Rich.

As always in the Taylor troupes the numbers are nicely done. The company has two first rate leaders of numbers in Miss Rich and Mlle. Veola, the latter getting her songs over in excellent burlesque fashion.

Gladys Sears is featured among the woman principals. She makes a sprightly soubrette and displays several uncommonly pretty gowns. One of flame colored silk worn during the first part was particularly striking. She also does an agreeable "single" as an olio number. The third specialty in this division was the turn of Collins and Hawley, an amusing arrangement of two-man conversation with a catchy opening in which the German comedian is disclosed in the audience.

Eighteen girls make up a chorus aggregation rather above the average in appearance and have apparently been trained with some care. The evolutions get away from the conventional burlesque staging, and the members of the line work with spirit.

The dressing is not especially pretentious, but is bright and reaches the standards set by the other organizations of the Independent Wheel. In one particular the "Tango Girls" is somewhat behind the other shows. It

has not the usual rapid succession of ensembles. As an example between 8.35 and 10.15 there were but four or five, including the Tango finale to the first part and the opening chorus of the second. One or two solos were scattered through this time, which made up the body of the entertainment where ensembles would have been of vast effect. In place of this sort of display, the "ginger" before referred to was apparently substituted. *Rush.*

## UNION SQUARE

There is better entertainment at the Union Square this week than for some time past. Individually the numbers are well enough, but somehow they do not work into an altogether satisfactory ensemble. There were three talking sketches, two consuming more than an hour. Three straight "singles" (of widely different character, however) and an entire absence of lively dancing did not help to give the show life. This was in some measure rectified by the fact that the comedy values of the show were good.

It is evident that the Union Square audiences take their comedy in large doses. The hits of the bill went to Tom Waters, and Hussey and Lee, both acts delivering fun of the most robust sort. Waters got his best returns from the imitation of the debutante playing the piano, the mugging contortions that went with it were a "scream." Hussey and Lee scored most positively with their parodies and comic songs. The fact that this line of material got over best should furnish Arthur Klein with a hunch to book in a rough-and-tumble comedy bill of the "pop" class. With the class of audiences the Square is drawing now, a serious effort to give "dollar vaudeville" is an impossible proposition.

Florette opened with her equilibristic feats and contortion. Laurence Semon, sporting cartoonist of a New York evening newspaper, followed. Semon gets away from the established routine, and his sketches of baseball stars come nearer to artistic excellence than most of the work seen in this sort of offering.

Enrico Elsinor, a powerful tenor, who impersonated Caruso to the imminent peril of the chandeliers, started a real demonstration. The Paul Armstrong playlet, "To Save One Girl," was the feature. The sketch, previously played at the Palace, has a new cast. The players are excellent, and the sketch has a sure enough "wallop" in the climax, but the audience was rather wearied after 25 minutes of aimless talk that led to the surprise finale.

Mrs. Gene Hughes and Co. have a capital vehicle in "Youth." To be sure, the Square audience missed some of its subtleties, but found plenty of amusement in the more obvious points. There is a good deal of sparkle in the lines, but Mrs. Hughes wisely does not go in for fine points, preferring to win the frank haw-haw than the educated chuckle.

Harmes Trio, hand balancers and acrobats, with a neat routine, closed. *Rush.*

# HAMMERSTEIN'S

(Estimated Cost of Show, \$5,500.)

Once more you've "got to hand it to" Willie Hammerstein for an exhibition of showmanship. For the current week he found himself confronted by not only the usual opposition but the annual engagement of Harry Lauder, which is nothing to be sneered at. On top of all this there was not a big headline feature to be found to top the Hammerstein bill. So Willie advertised and secured a 22-act program, to commence at 7.45 and run through until midnight without an intermission.

As a result, by 8 o'clock Monday evening the house was about half full and by 8.30 every seat was occupied. Before nine the fireman ordered the admission sale stopped.

It was a rather smooth-running bill of mostly standard acts, the main criticism or objection to be found being the dearth of female singles and the absence of anything bordering on "spice." In the audience there was a noticeable absence of the Monday night regulars and judging by the way the familiar quips of the well known comedians went it indicated the presence of an unsophisticated attendance.

With the exception of Rice and Cohen, with their comedy playlet, impossible of curtailment, every act was compelled to cut several minutes to save time. No encores were permitted, songs and talk were cut out and the show jammed through in jigstep time. If, however, Willie Hammerstein, when presenting so lengthy a bill, would follow the example of the London music halls and chop some of the turns to two, three and four minutes, he would provide an entertainment that should prove a sensation in New York. He could then ring up about 8 o'clock and ring down around 11.30, which would not be such a strain on those in search of amusement.

Quinn and Quinn, "Wanda" (New Acts). Ralph, Bayhl, Mellen and Co., with a combination weight-lifting, acrobatic dancing, vocal and comedy act, have a novelty for the big time, which is much improved since shown in the small houses a year ago, probably due to cutting eight minutes. The illustrated song consumed a couple of minutes and during its progress the card for the next number was already exposed. This is the final week of the slide singing at Hammerstein's, which no one but the publishers will regret. Harry Breen cut five minutes, informing the audience he had an engagement to attend a prize fight. He has a new song set to a medley of popular ditties. Haviland and Thornton, with their travesty, lopped off four minutes and got the "meat" out of their presentment. Cooper and Robinson excised three minutes and could have dispensed with three more without objection. Madden and Fitzpatrick exhibited their little comedy, "The Wanderer," minus Fitz's "philosophizing" song, which saved three minutes. Herman Timberg, fresh from his lamented starring tour, did nine minutes, saving not less than three. Florence Tempest did 19 minutes, using but one boy's costume and not having the back drop fall, a considerable saving of time. Charley Case, with a new opening song, re-

mained on 11 minutes, with excellent results.

Trovato, who generally consumes from 25 to 40 minutes, scored well in 16. He used a "plant" in a box to sing to one of his fiddling numbers. Even Seldom's "Poems in Marble" quickened their excellent poses from seven to six minutes. Melville and Higgins did finely, also chopping a couple of minutes. A finish other than a song exit is respectfully suggested; also the elimination of the "watermelon—ears wet" joke. Jack E. Gardner opened with a comedy song, "He Ran Upstairs" (Harry Puck, who was present, requested a mention of the song in this review). Gardner followed it with "That English Rag," used by Wilkie Bard, concluding with a brief recitation. He got away nicely in eight minutes, saving a valuable five minutes at that hour. Beaumont and Arnold secured big applause occupying 16 minutes that should have been chopped a trifle more. Willy Zimmermann did 17 minutes of representations of famous band leaders, which could easily have been chopped to 10 and not interfere with its value. Cabaret Trio, nine minutes. A film of the famous "Mona Liza" painting consumed one minute. The showing in picture form of an inanimate object seems rather silly. Revolving Collins finished at 11.52, after which but one reel of "The Lure of Paris" features film was shown, the story being told by Loney Haskell. Jolo.

## PALACE

Although there are only nine acts on this week's bill the show ends after 11 bells. This is due to the Louis Mann sketch running 42 minutes, entirely too long. A magical act consumed nearly 25 minutes while the featured dancing act, Roshanara (New Acts), lasted almost a half hour. There wasn't much time for the others.

The bill has considerable diversity and a world of dancing, too much dancing to suit the crowd Monday night, as was evidenced when Roshanara appeared. The best she got was some flowers over the footlights.

The Stewart Sisters and Escorts opened. There has not been much change. The sisters need a stronger closing arrangement. Those boys looked as though they had gotten the wrong dress suits. Freeman and Dunham are using a Brighton Beach race track drop, but don't get anywhere with their talk about the ponies. Unless they get some patter that reaches somewhere they should omit all conversation. The boys are still using their former number, "Don't You Wish You Were Back Home Again?" and get a lot out of it. Since their graduation from the cabarets Freeman and Dunham have made some improvements in their harmony.

Joseph Cole and Gertrude Denahy have rearranged their stepping schedule, and in addition to closing with the old reliable "Tommy," in which they do their best work, they also offer the "Tango Argentine" and the "Viennese Waltz." The girl worked her head off Monday night. Jack Norworth sang a little, kidded a little and showed a regular potpourri of pictures.

The LeRoy, Talma and Herr Bosco

outfit let loose a lot of noise with their magic. The trio string their act out considerably. The woman's palming of the coins is the neatest thing. After intermission Duffy and Lorenz scored a hit.

Louis Mann and Co. pleased, but a lot of the folks stirred uneasily in their seats and heaved a sigh of relief when the 42 minutes were up. The piece runs several channels, jumping from the ridiculous into the pathetic so quickly one was glad when Will Rogers hove into view with his inimitable fun-making with the lariat. Rogers was forced to do most of his lasso whirling in "one" but he went over big. Roshanara closed with her classic dances. Mark.

## COLONIAL

Too much show at the Colonial this week, but a good show none the less. Neil Kenyon alone (New Acts) gave sufficient entertainment to hold up a full variety program. Kenyon looks as though he could stand repeating easily, and might have been held over at the Colonial unless he is to be sent out to oppose Harry Lauder. It wouldn't be a wise move. Kenyon is worth something by himself. It would seem poor judgment to waste him on the first trip against an established attraction over here, such as Lauder is. The program ran until 11.30, and more the pity, since Mr. Kenyon had to cut one song. He played to nearly capacity Tuesday evening, and should prove a draw.

Another entertaining item is "Clownland" (New Acts), a production with 16 people. The arrangement of the bill, however, was not of the best. Joe Howard and Mabel McCane, opening after intermission, threw a great deal of singing in the spot just ahead of the star, while Ed. Vinton and "Buster" who followed Kenyon, grew very draggy in what might appear a much livelier turn farther up. "Buster" is well trained, has several "routines" not used by other animals, but Mr. Vinton has no good reason to tell an unsophisticated audience that "educated dogs" work by "animal trickery," no more reason in fact than he has to wear a black bow with evening dress.

Howard and McCane carry much of the old Joe Howard vaudeville acts, with Miss McCane making many changes of costumes at the finishing encores, as other acts have done before them, some of which are now on small time. Many of the Howard songs are on the program. "Requests" are made by the house for what may be wanted and they get it; if it's the next in the music roll. This portion of the turn was dragged out, but earlier it had moved along brightly. The name of Joe Howard seems to be associated with pleasantries that the audience expects, giving full reward.

The closer for the show was the Four Harveys, on the wire, with a third girl acting as attendant. The wire walkers of the feminine ilk (there are two) dress in tights, somewhat strange now in turns where French soubret skirts have been considered the thing of late years. It is not unattractive, however, and the girls look well, besides being fast and lively on

the wire. The two boys do good work, but defer to the young women, and the turn leaves a good impression.

The Three Mori Brothers' opened. Harris, Boland and Holtz, a three-cabaret turn with a girl in it were next, carded as The Elsie Janis Trio, which was the best thing about the turn. It can stand a great deal of touching up, not ranking very high now. Fisher and Green did well in their "P & P" skit, "The Partners," gaining laughs throughout but getting little at the finale. This has probably been noted, but should be corrected at any cost.

Claude Golden is working peculiarly for a card palmer, entering from the orchestra with a "straight man" to open the turn. The "straight" should tone down. He carries his rough work with Golden right to the house. It's not a bad arrangement, but places Golden awkwardly and keeps him there. He did very well nevertheless. Sims.

## HAMILTON

The night following New Year's when interest in the theatres might reasonably be supposed to be at low ebb, Moss & Brill's Hamilton held close to the top of the bill which one might suppose the policy of five acts and a multiple reel picture feature furnish the Washington Heights neighborhood satisfactory entertainment.

The movie feature was the Irish production, "A Leap in Despair," in four reels. This and a recent comedy, "A Dip in the Briny" (Selig) were the pictures, while five acts filled out two hours. The four-reel took up an even half of this time. It is a roughly put together story, with only enough material to spread out over 1,000 feet. Made into four times that length, it permitted attention to wander.

The vaudeville features made acceptable light entertainment. Three LeRoy Brothers opened with the familiar sort of comedy acrobatic knockabout. Two of the men make up in chalk and the third, the straight tumbler, is dressed in red tights a la Mephistopheles. Duvoey Faber and Co. have a new sketch, "The Secret New Year's Eve," in which an Italia movie feature. Irwin-McCarthy are next singing and talking man and woman, the latter very pretty. She does a graceful dance at the finish and wears a pretty dancing frock of light blue.

Duquenne Comedy Four made agreeable harmony and won laughs by the funniness of a "Patsy" comedian. Peloubet and Lee, programmed, did not appear. In their place were Rudolph Douce and Co., a curious combination of acrobatic stunts and heavy weight equilibrium. The feature of the turn is the feat by the heavyweight jumbler of supporting on his feet a small house occupied by six people. The turn is nicely dressed and some of the acrobatic work is rather clever were interesting. The combination made a capital "finish."

Miss Oberlin and Her Girls were the feature and closed the show (New Acts). Rush.

## 14TH STREET.

The boys and girls swelled the attendance of the 14th Street theatre during the holidays. The younger generation were much in evidence the latter part of last week as they got a lot of enjoyment out of the bill. The show was not one that would have 'em repeating, yet the management runs enough pictures besides to make up for all shortcomings with the vaudeville. The biggest feature is Jack Driscoll and the Moeller pipe organ.

Walter Percival and Co. were there as "The Merry Men and Co." in "Bonobob's Coming to Our House." Light, farcical stuff which did well considering the house and audience. Phyllis Armond and his impersonations were enjoyed. He gave those of the most familiar red fire type. Best suited for the small theatre.

"The Allaire Troupe" of Scottish singers and solo-makers proved to be the Kincaid Troupe. The comedy antics of the tall woman seemed to be the funny part of the 14th Streeters. Elsewhere her work would have been better. The Three Hunters (New Acts) caused some laughter. The Six Japanese Dicks pleased with the balancing work of the women. There were only four women and two men, two of the "dicks" being strangely missing. The midst does a lot of unfunny stuff. He should work up some original matter. The women are showing stoutness which forces their work along a slower channel.

Edna Hendrix and her troupe are unappreciated by the audience as Hendrix's style of funniness and singing didn't seem to strike any happy medium. Hendrix does a "serious" Swedish type in the so called native makeup. His company embraces a "top" who uses a long. Mark.

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



## FIFTH AVENUE.

The biggest audience the Fifth Avenue has shown in many weeks was present Monday night to sit through the best bill the Proctor establishment has offered this season. Probably the three-star combination of Anna Held's Daughter, "The Porch Party" and Belle Baker was the "draw."

Judged purely on the showing of applause earned, Miss Baker was the attraction. She sang five songs, and the audience declined to let her go until she had made a little curtain speech. The demonstration lasted nearly a minute. Every bit was earned legitimately. Miss Baker has an uncommonly catchy series of character numbers and gets them over with a certainty and directness which is highly unusual in women singles.

An item in her system well worth considering is that she goes from one number to another with scarcely a pause. There is no "overture" between numbers to give her time for a change of costume. How she manages her quick shifts of dress is a mystery, but her system makes for speed and interest. It would be interesting to see how her "Wop" number, "It's Seven O'Clock, Get Up," would go as the finale. As the second of her repertoire it developed a whale of a hit. The encore song put the finishing touch on a capital specialty.

The whole bill delivers splendid entertainment. Besides its features, there are half a dozen standard numbers, and the average is exceedingly high. As a sample, Mme. Mary's Greatest Show on Earth (New Acts) which held the "No. 3" spot put over a hit that would have been valuable as a minor feature of an ordinary bill, and from that moment the show continued to mount to a climax in the Belle Baker turn, next to closing. The selection and arrangement of the show was most happy. The other bookers might study it as a model of sustained entertainment, catching interest at the outset and holding it to a climax.

The Great Ringling opened at 7.50, with his athletic turn. Mr. and Mrs. Pasquale Mario followed, both acts being injured by their early showing in a house where the performance usually begins at 8.15. Clifford and Douglas, "No. 4," did nicely with their cross-fire talk, singing and dancing, the eccentric stepping of the man earning the most attention.

Marie and Billy Hart fell into a good spot, found the audience in high humor and put over their familiar funniments to splendid effect. Lee Barth took the show up in spirited style, and with his really amusing dialect stories carried it along for 15 minutes

or so. Anna Held's Daughter did extremely well with her "girl act." She is gaining confidence and working with a certain self-assurance that wins her a friendly hearing.

Ball and West were a substantial hit in their clever specialty, in spite

of the fact that they were called upon to follow some very fast entertainment with the quiet humor of the old soldier characterization. Then came "The Porch Party" (New Acts) and Conway and Leland, monopede gymnasts, closing.

Rush.

## 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** (Harry Singer, mgr.; agent, U. B. O. Valera).—Surreal is giving Chicago its initial peek at "Diamonds and Crepe" this week, not to mention her gorgeous wardrobe, company and skit, one of the most novel ever introduced hereabouts by an invader from the other smoothness from curtain and stage. The dancing couple (Dancing Higgins) deserve mention for their speedy work, but after figuring the whole thing out, it's simply Surreal and her clothes. She "hogged" the evening's honors and well deserved to. The bill comes pretty near being up to perfection, still a full stage act to replace Carl McCullough would have built it up much better. McCullough is backsliding, noticeably so in his delivery and material, the one remaining asset of value being his appearance. His dialects (not to carry an amateurish brand that killed that particular part of his bit in which they were featured. In fact Carl was a disappointment. Otherwise the show ran through with surprising smoothness from curtain and chair. Westworth, Vesta and Teddy opened to a splendid reception, giving things a nifty start that slightly slackened up with the appearance of Lorraine and Burke. This couple of fashion plates displayed clothes, a change for every entrance, each showing careful judgment. A better position might have been offered the team, for once started they increased the action right up to a whirlwind finish, one of the bits of the show. Dolan and Lenhar were their usual selves (not forgetting Hugh Mack) in "The Wire Tapper," a comedy vehicle with some good complications and better laughs. Josephine Dunfee shared applause with Surreal, her rendition of a repertoire of classical and ballads seeming to be the housefull to the letter. She, too, came to the front with an exhibition of clothes. Hoey and Lee held the next to closing spot to fine results, while Collins and Hart monopolized the laughs at the tail end. A good show. WYNN.

**MAJESTIC** (Lyman B. Glover, mgr.; agents, Orpheum).—Several high sounding names marked the bill, but most of the principal acts, and almost all of any consequence had been seen at the Palace earlier in the season and under more favorable circumstances. Two names were given prominence in the billing, those of Saharet, the dancer, and Olga Petrova, who is hard to describe and designate. Saharet, who had been divorced from her Chicago husband since at the Palace, did not make the hit she thought she ought to and in a fit of poutiness, cast her castanets on the floor and flouted out. All she got for her pains was mild applause and about two rows. Snor J. Florida assisted her and her teraphichorean efforts. Petrova followed with her usual impersonations, and in next to closing spot made a good impression. She recited the big scene from "The Shulamite" and cried near-real tears. Lester, the ventriloquist, was the real hit of the bill Monday afternoon, and he had the saving grace of offering some brand new stuff, at least to Chicago, and he got over real style. He preceded the headline attraction Valerie Bergere and her company presented "A Bowery Camille" with considerable strength and spirit. The act is well written and it affords Miss Bergere ample opportunity for emotional work of a certain comic sort which fits her style admirably. She received quite an ovation. Minnie Allen, who was seen in Chicago but a short while since, sang and impersonated and did her little tricks of magic in "B" spot. She had nothing especially new to offer, but passed Shiril Rivers and company in a melodrama called "The Song of the Heart" were in "D" spot. These players shouted their lines, and were so loud and boisterous they nearly deafened the audience. Miss Rivers displayed some handsome gowns and there was

much action in the piece. It was not an unqualified success. Carl Rosini, assisted by Mlle. Margaret, opened the show with their illusion act, fair of its kind. Maurice Burkhardt and Elmore White, on second, had things all their own way while they held the limelight for some stirring songs which they put over with much vigor and spirit. They have a pleasing style. Nick's Roller Skating Girls six in number, attired in vivid red costumes, closed the show nicely. They are graceful, agile and have some new tricks with skates. They succeeded in holding the audience fairly well. The show was not kept to a high pitch, and moved slowly nearly all the way through. The audience was singularly cold and apathetic, although of sizable proportions. REED.

**COLONIAL** (George Harrison, mgr.; J. L. & S.).—Things ran rather smoothly Monday night and the audience that filled the auditorium from top to bottom took very kindly to the theatrical fare presented. "The Winning Miss" a musical comedy that once held forth at the American Music Hall in other days, and has since been reduced to tabloid form and has been out through the country under the management of Boyle Woolfolk, had top notch position. The little comedy in its condensed form is much better than it was when first seen here and is well acted by a sprightly company. It has been given a pretty stage setting. James J. Duffy, in monolog and song, got considerable applause. He has some stuff that is new and has an ingratiating style. The Tasmanian-Van Dieman troupe of girl acrobats, seen at McVicker's some time ago, did not find it hard to get applause and their spectacular act went well. Six Cecilian boys closed off a musical act with instrumental and vocal numbers, play their several stringed instruments much better than they sing. They came very near to halting the show, however, with their pleasing style and their demure demeanors. Ellsworth & Snow, a man and woman ventriloquist act, were a novelty, to say the least. With their two dummies they made considerable fun. The Champion Richardson company gave a spirited exposition of a western sketch called "The Girl, the Man, and the Stranger." The sketch is melodramatic to a degree and impossible as to situations, but it has plenty of action and gained close attention. The Mueller Brothers, in a singing stunt, went well in next to closing spot. They offered some good harmonizing and they have style and manner. They, with "The Winning Miss," were in for the full week. The Tyler and St. Clair Trio of xylophone players were warmly received. They played well, displaying technique and deftness and passed nicely. Some good films were shown to add to the variety. REED.

**AMERICAN MUSIC HALL** (Sam P. Gerson, mgr.).—Joseph Santley in "When Dreams Come True," prosperous engagement. **BLACKSTONE** (Augustus Piton, mgr.).—"Funny's First Play," fair returns second week.

**COHAN'S** (Harry Riddings, mgr.).—"Nearly Married" opened Sunday night.

**CORT** (U. J. Hermann, mgr.).—"Help Wanted" had caught a fancy of the town. **FINE ARTS** Albert Perry, mgr.).—Rep. company in short plays.

**GARRICK** (John J. Garrity, mgr.).—Al Johnson in "The Honeymoon Express," opened Sunday night.

**HOWARD'S** (Frank O. Peers, mgr.).—"The Traffic" playing to big business.

**ILLINOIS** (Will L. Davis, mgr.).—"Follies" packing them.

**LA SALLE** (Harry Askin, mgr.).—"September Morn" proving a magnet.

**OLYMPIC** (George C. Warren, mgr.).—"A Modern Girl" opened Sunday.

**POWERS** (Harry J. Powers, mgr.).—David Warfield opened Monday night.

**PRINCESS** (Frank Phelps, mgr.).—William Hodge in "The Road to Happiness."

**STUDEBAKER** (Sam Lederer, mgr.).—Richard Carle and Hattie Williams in "The Doll Girl."

**GLOBE** (E. H. Browne, mgr.).—Winter circus, fair business.

**IMPERIAL** (Kilmt & Gazzolo, mgr.).—"The Conspiracy"

**NATIONAL** (John Barrett, mgr.).—"A Fool There Was."

**VICTORIA** (Howard Broilaski, mgr.).—"The Littlest Rebel."

Bradley and Tumulty have joined in a new act.

Thomas Namack is looking after the publicity for "The Doll Girl" at the Studemaker.

Of course Gunboat Smith fell for vaudeville. Alex Pantages has him signed for the coast circuit.

Belin Haynes, a picture manufacturer of this city, and Helen Klimmicks were married in Kenosha, Wis., Saturday night.

Coney Holmes and family left town last Monday for Philadelphia where Holmes will endeavor to establish a U. B. O. branch.

Harry Beresford opened Sunday night at the Imperial in "The Conspiracy." Frank Perley is manager and T. J. Buckley is in advance.

Joseph Dillon, well known along the Chicago Klatto, is in town doing the press work for "The Honeymoon Express" at the Garrick.

Norine Coffey, known as the "Broadway Singing Girl," at the Hotel Planters cabaret for the last month, appeared last week at McVicker's.

The members of the Chicago Theatrical Protective Union, Local No. 2, will give their annual ball in the Coliseum Annex, Thursday, Feb. 19.

May Vokes was unable to act in "When Dreams Come True" at the American last week, and Marguerite Wolf, her understudy, took the part.

Feb. 9 is the date selected for the opening of Harry Sodini's new Family theatre at Clinton, the attractions for which will be supplied by E. J. Cox.

George Hall, who tells stories, walked out at the Great Northern Hippodrome Monday morning because he did not like his spot. He was on second.

House wreckers have demolished the eastern end of the Morrison hotel, which included the Boston picture theatre. A new hotel is to be built on the site.

The time formerly booked in the W. V. M. A. by Coney Holmes will be handled hereafter by Tom Burchill and Eddie Shayne, the houses being divided between both bookers.

It is now announced "September Morn" is such a success at the La Salle, that Jones, Linick & Schaefer will not install their policy in that house until Feb. 7, a date four weeks later than first announced.

Both midnight shows at the Palace and Majestic were sold out New Year's eve. This is the second time the stunt was tried by the vaudeville houses, although it has grown to be quite a pastime with the burlesques.

(Miss) Jean Cunningham of "The Boarding School Girls," booked for the Great Northern Hippodrome last week, fell and broke her ankle early in the week and the act had to be cancelled for a week and will open in St. Louis next week.

The first road company to play "The Traffic" opened at Davenport, Ia., Jan. 4 and played to big houses. The piece will tour Iowa and Illinois, playing one and two night stands. It is possible that another company will be organized shortly.

Mrs. Charles Straight, wife of Gene Greene's pianist, returned from Austria this week with the good news that all rumors as to Greene's health were foundationless. Greene and Straight will return next August. Some one spread the news that Greene was seriously ill.

C. S. Humphrey, manager of the U. B. O. branch here, left town Monday night with Coney Holmes. Humphrey's destination is Pittsburgh. He is back before the end of the week. The "Association" employees presented

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**JACOB WEISSBERGER**, Attorney  
1476 Broadway, New York City

(Signed)

**JOSEPH BYRON TOTTEN**



# Weber, Beck and Frazer

## THREE BOYS AND A PIANO

WITH  
**Eva Tanguay's**  
**Own Company**  
(Regards to George Whiting)

Holmes with a beautiful desk set before his departure.

A thief broke into the Alhambra theatre's box office last week and made away with what small change was on hand. Just why he picked the Alhambra, with several other regular theatres right in the same vicinity, is a mystery. The popular theory is that the man was thoroughly alcoholized.

The annual blow-out at Houseman's Majestic Cafe in honor of Abe Jacobs took place New Year's night. A band tooted harmony while the guests proceeded to make away with several healthy turkeys. During the festivities, Hughie Smith officially elected Frank Houseman as Mayor of Monroe street.

The new Pantages, Winnipeg, will open Feb. 6 with the regular Pantages road show being the second week on the string, the opening being at the Bijou, Minneapolis, as formerly. Saskatoon will also be included in the Pantages route, playing the complete show the last three days of each week.

A stray zephyr from the northern end of the Italian brings the startling and almost unbelievable info that Claude Doyle (brother of Frank Q.) is not ten percent, being none other than the general manager of and Herr Direktor of the Ed Weyerson Agency. The perplexing problem just now is who is Ed Weyerson?

Jack McGreevy left town this week for Las Vegas for an extended rest. While there the character man will endeavor to collect some health in addition to some new ideas for vaudeville. Reports from Arizona say that Charlie Beebler's condition has greatly improved, which fact may bring him back to Chicago before long.

The Coliseum Chicago Heights, for years under the direction of the late Tom Flynn, is on the market and will in all probability be taken over by one of the tabloid people as a tryout house for that brand of attraction. The property owners are conducting the deal through S. L. & Fred Lowenthal. At present writing the odds favor Ned Alford.

Not trying to dig up the vaudeville ghosts of Grand Rapids, Saginaw or other Michigan towns, but remembering his valiant deeds in Kansas City, where he established the Garden theatre and made good with a little effort, it might be apropos to inquire what has become of one E. P. Churchill? Yes, the chap who opened a vaudeville agency here some time ago.

Sadie Kussell, who has been acting for the past year, with headquarters in the Randolph Building, is arranging to hire herself to the Consumer's Block on State street where she will occupy an office with Vera Peters, who also ten percent. This does not mean an affiliation of both agencies, but rather considering their sex, both have been unusually successful.

The Fountain Inn, just across the alley from the Saratoga Hotel, has become the headquarters of that portion of the profession who prefer the "stag" style of life. The inn's grill room, arranged to seat about a hundred persons, promises to replace the Saratoga and other favorite rendezvous made popular by the profession. Messager, Roche and Smith are responsible for the Fountain.

A permanent board of directors has been appointed by those in charge of affairs for the new American hospital building and after a preliminary meeting at which the various officers will be appointed, it is thought the matter will be rapidly pushed ahead to completion. The board carries representatives of the various theatrical unions, two prominent people connected with vaudeville, a local judge or two and Adolph Marks, who will float the bond issue.

Jones, Linick & Shaffer, who now control the destiny of the La Salle theatre, have granted an extension of four weeks commencing Jan. 11 to September Morn's now playing. If business warrants the move a further extension will follow. Rowland & Clifford, who have the attraction, have guaranteed the vaudeville film \$1,000 weekly over and above all expenses. After "September Morn" leaves the La Salle is liable to try the

J. L. & S. brand of pop vaudeville. The firm has not yet decided on a permanent policy for their latest acquisition. If vaudeville fails the house will either try pictures or tabloids.

Robert Hubbard, novelist, monologist, sage, etc., has devised a new wrinkle to get the sugar, i. e., to give various vaudeville houses a daily or weekly service of slides on which Fra Elbert will distribute what is known or to be known as wit and wisdom. The idea sounds plausible as well as practical since Fra Hubbard will endeavor to keep the series up to date (for a certain fee). A peek at a specimen slide caught the following: "Elbert Hubbard is the greatest writer—vocabulary and range of ideas considered—that the world has ever seen, ancient or modern." (Signed) Robert Barr, novelist. Three guesses, kid, wit or wisdom?

Chicago theatres did a tremendous business Wednesday and Thursday of last week. The city was full of holiday visitors and they all seemed anxious to patronize the playhouses. "Follies" at the Illinois played to more business than ever in the history of the Ziegfeld regime for two days. William Hodge brought in about \$4,000 on Wednesday, and the four performances of "Help Wanted" at the Cort drew over \$5,000. Chicago playhouses have been enjoying exceptional good business all the season, and the outlook for the remainder of the season looks favorable, according to those who claim to be in the know.

Ed Howard and Co., who offer "Those Were Happy Days," etc., had a unique experience recently while playing the Indiana, a local "pop" theatre booked by the W. V. M. A. During one of the performances, Howard misjudged the distance between the curtain and the footlights and participating in a bit of "business" which entails some rough handling by his "straight" man, did a graceful Brody into the orchestra pit. The audience, accepting it as a part of the performance, paid little attention to the accident, but George LeVee (who is said to own the house) saw the affair from a different angle. On payday, Howard discovered that he was fined a portion of his salary and very wisely refused to accept any. Just who elected LeVee the office of judge and jury is problematical.

**SAN FRANCISCO**  
By HARRY BONNELL  
VARIETY'S  
**SAN FRANCISCO OFFICE**  
PANTAGES THEATRE BLDG.  
Phone, Douglas 2213

EMPRESS.—The Empress regulars didn't seem to fancy "A Night in a Police Station." Mary Dor and Ed with their songs, Prince Florio gave big satisfaction. Wilson and Rich pleased, while Arthur Geary did fairly well. The Les Trio Morandini, splendid in opening spot. The closing time was devoted to a tango contest which drew its share of attention.

ORPHEUM.—Morace Goldin was a successful closer. Muller and Stanley scored big, while Mr. and Mrs. Frederick Allen proved excellent entertainers. Boudini Brothers were a hit with their music. Shiner and Richards did not come up to expectations. Tryon's Dogs successfully held down the closing position. Catherine Countess did not show for her second week. Lillian Herlein held over and the Five Sultans appeared.

PANTAGES.—Texas, a college boy with the advertised strength of a Samson, was moderately interesting. "The 1913 Tango Revue." Bothwell Browne's dancing production, was artistically classy. Six Musical Spillors were entertaining. Cole, Russell and Davis managed to get away with their comedy turn. The La Belles were out of the bill. Seymour and Robinson scored cleanly in the opening spot. Weston and Young were liked. An added feature was the movie reproduction of the Arthur Pelky-Gunboat Smith fight New Year's day, and they proved a big draw. As Smith registered a K. O. in the 15th round the finish makes 'em all the more exciting.

GAIETY (J. H. Rosenthal, mgr.). "The Girl at the Golden Gate" (Irene Franklin), fourth week. COLIMBA (Gottlieb, Marx & Co., mgrs.; K. & E.). "Ous Skinner in 'Kismet'" (first week). ALCAZAR (Belasco & Mayer, mgrs.). Vaughan-Lytell stock (seventh week). SAVOY (W. A. MacKenzie, mgr.). Kleins' "Antony and Cleopatra" pictures.

Ida Van Tine, with the "Girl at the Gate" at the Gaiety, will leave in another week.

Statistics lately compiled are reported to show between 15,000 and 20,000 unemployed people just now in this city.

The "Traffic in Souls" film is scheduled to follow the current "Antony and Cleopatra" picture here at the Savoy theatre.

Bob Cunningham has been reinstated by Bert Levey and is understood to be the general representative of the circuit, a position formerly held by William R. Bailey.

At the conclusion of a short pop burlesque engagement in Long Beach, Cal., George Spaulding is planning the limited engagement of Andrew Mack and his Irish Players will immediately follow.

Charles Mast, of Chicago, who put on the current "Girl at the Gate" show here at the Gaiety, is staging the new offering in which Marie Dressler is co the big feature noise.

Tom McGuire, the Scotch-Irishman, returned here last week from Australia, where he recorded a tour of the Brennan-Puller vaudeville circuit. He was accompanied by Mrs. McGuire.

One more week is announced here at the Alcazar for Evelyn Kauffman and Bert Lytell. And in all probability the limited engagement of Andrew Mack and his Irish Players will immediately follow.

Three young men of this city Karl Woodside, Gilbert Moore and Joseph Kelly, started out from New York City where they are figuring on arriving 150 days later.

As if mute evidence of prosperity, Turner & Dahmen have recently increased the downer of the Tivoli opera house from 15c. to 20c. and with the box and loge seats continuing at 50c.

Rosa Gertridge, of the advance forces of the J. G. Barnes animal show last season, has been engaged by Bert Levey to manage the Empress, Vallejo, Cal. In place of Al Watson, transferred to the Republic, Los Angeles.

Instead of going to Long Beach before sailing for his engagement with the Consolidated Amusement Company in Honolulu, George Spaulding and his pop burlesquers have gone to entertain the natives of Vallejo for the Bert Levey circuit at the Empress.

W. L. Wilken came in here ahead of the Gaby Deslys show a single man and after a week's stay at the Continental Hotel, went away with a wife, whom he is said to have first met here at this time. Mrs. Wilken was Mary Robertson, the younger of two sisters.

March 18 is announced as the date when the Chicago Opera Company will commence a two weeks' engagement at the Tivoli under the management of Manager W. H. Levey. The maximum price of reserved seats will be \$5 instead of \$7 as charged last season and the minimum price is to be \$2.

Six new acts and two holdovers made up last week's bill at the Orpheum. Heretofore it used four holdovers with the same number of new turns. It is understood the acts that ordinarily would be held over here are now playing two weeks in Oakland, all of which is more or less of an acknowledgment of stiff opposition across the street at the Gaiety.

Will Phillips did not close a fortnight ago with the "Girl at the Gate" at the Gaiety as planned, and Reeve Gardner in turn removed in his old part of Normal Heane. The current attraction shows plain evidence of working out at a much faster rate than at the opening and right after, and with a couple of fun creators like Merkel and Watson, who joined the outfit Saturday night, the offering should speedily get over into the hit column.

From an accounts emanating from the "inside," the legal action instituted recently by one Edward McIntyre, a retired U. S. naval officer and ambitious playwright, against Lane O'Rourke for alleged "piracy" of the former's vaudeville playlet recently at the Hippodrome, Los Angeles, appears to be pretty much the result of petty social differences between the pair and which caused the author to feel plucked and peeved. Nothing material seems to have come from the court action except some effective daily newspaper publicity for the affair.

The latest novelty offered here at the Portola-Louvre is a musical mixture entitled "A Carnival in Venice" and produced under the direction of Reginald L. Hilden. The new orchestra leader. With a Venetian scene background, a quartet of operatic singers render

selections from prominent grand operas and the finale is reached when a bunch of juvenile chorists and dancers come on in a terpsichorean combination labeled the "Venetian Tanguo" and "Funicula." The vaudeville program that follows includes vocal offerings by Vera Alwyn, Thelma Thelmaire and Ethel Leslie, and John Lynch. In addition to these there is a cabaret program.

Mrs. A. J. Williams, aged 25 years and listed as a vaudeville actress who played here at Pantages theatre last week, celebrated New Year's eve in the unusual fashion of attempting to commit suicide by shooting herself in the abdomen with a revolver. The deed was committed at a prominent theatrical hostelry following a watch party celebration and is alleged to have been the result of a misunderstanding with her husband. The wounded woman was taken to the Central Emergency Hospital for treatment. Her condition was found to be not serious and the next day she was returned to her room at the hotel, where she is convalescing.

What appears to have been a systematic job of theatre ticket pilfering was uncovered at Pantages when Treasurer Clarence Brown, Chief Ticket Taker Thomas Avont and Harold Barron, an usher, are said to have been "caught with the goods" so unmistakably that Brown and Barron are alleged to have signed written confessions of their guilt. The trio once resigned their respective positions which have since been filled, former Treasurer Norvin Smith again taking charge of the box office. The exact amount of the alleged peculations cannot well be determined, but the treasurer is reported to have made a cash restitution to the extent of \$200. Avont is understood to have stoutly denied the accusations made against him.

In the organization of the new Marie Dressler show the Gaiety theatre management is understood to have experienced considerable difficulty in securing suitable material for the male and female choruses. The "Candy Shop" songsters were picked up in New York last summer and at a time when there was something real classy to select from. When "The Girl at the Gate" was framed up from here some time ago, the management was fortunate in being able to get experienced people from the disbanded "Edinburgh Count of Leve" and "Morris Countess" companies in recruiting the Dressler outfit. It has been necessary to rely in a great measure on "Coast defenders" of the amateur variety. As the Gaiety promoters are planning to organize two or three more companies during the next few months, a dearth of capable choristers seems imminent unless either some more "girlie" shows close out this way or a stage dancing school is opened in connection with the Gaiety enterprises for the development of local talent.

## LOS ANGELES

By JACK JOSEPH.

ORPHEUM (Clarence Brown, mgr.). Week 23. Marie and Mary McFarland, liked; Billy Gould and Belle Ashlyn, well received; John E. Hazzard, fair; Kennedy and Rooney, good; Edna Munsey, pleased; second week. Mile. Dazis, Lewis and McCarthy and Stuart Barnes. EMPRESS (Dean W. Levey, mgr.). Excellent bill. "The Power of Melody," very good; Louise Mayo, pleased; Sam J. Harris, entertaining; The Ballo Bros., good; Three Emersons, fine; Martini and Maximilian, good. PANTAGES (Carl Walker, mgr.). The Pretenses of Vincent and Raymond, pleased; Romero Family, liked; Kathryn Milcy, well received; Latell Bros., capable. HIPPODROME (Lester Fountain, mgr.). Hippodrome Cliffs, liked; Adele Bros., good; the two Lowes, liked; Hilda Light, pleased; McKee, Rankin and Isabelle Eyesson, satisfied; Abrams and Johns, fine sketch; Suennen, fair. REPUBLIC (Dave Silverman, temp. mgr.; agent, Bert Levey). Vaudeville. MAJESTIC (Joseph Montrose, mgr.). Robt. Mantell, fair business; current, Sothern Marlow. MOROSCO (Chas. Elyton, mgr.). "Candy Shop," third week; business good. MAX (W. A. MacKenzie, mgr.). K & E. Mrs. Fiske, current, My Irwin. AUDITORIUM (L. E. Behmer, mgr.). Dec. 29-31, Gaby Deslys gave live shows which included two matinees to capacity. The Auditorium seats more than three thousand. On chestra seats for the night shows sold for three dollars. BERBANK (Olivier Morosen, mgr.). "The Little Rebel," second week; stock. CENTURY (Loewen Bros., mgr.). Pop burlesque.

Tickets are being sold for the "Candy Shop" for three week in advance. Len Blymer, the Auditorium manager, is handling the cabaret at the Alexandria Hotel.

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Louise Mogus, a motion picture actress, unduly arrested while stealing furs, collapsed in the police court. She was taken to the receiving hospital and later removed to the women's ward in the jail.

Bob Burns, W. S. V. A. southern booking representative, has also accepted the position of manager at the St. George Hotel.

## PHILADELPHIA

By J. B. JURNES.

**KEITH'S** (Harry T. Jordan, mgr.; agent, U. B. O.).—This week's bill includes the best collection of acts seen here for months. Bert Williams heads, but he was given a hard run for premier honors by Hines and Fox, newcomers in this city. In songs and specialties, whose clever act was rewarded by unusual applause. The youngsters were themselves evidently surprised at their success for they had no encoders with which to respond. Williams was up against a heart-breaking combination of circumstances. A cold which has been bothering him for several weeks made his voice husky, he followed a long drawn out sketch which cut in on his time, and his reception, although cordial, was not befitting his reputation based on past successes. Vanderbilt and Moore did not show anything new but were well received. Harry Tighe and his colleagues were the comedians which Williams waited. The act is funny and entertaining but would be much more effective if cut about half. A comedy playlet that was bright and funny was presented by Hale Norcross and Co. It is called "Life in the Suburbs" and gives Norcross plenty of opportunity for merriment in the part of a "coop" who gets in bad at every turn. Mario Lo and her company appeared in a pretty posing number and Walter Dolson and "Muggins" Davis sang some songs which were not unusual. Bartholdi's Kokatoos, a bird act, opened the bill, which was closed by Milares, a classy wire walker, in his first appearance here.

**NIXON** (F. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—"Doc" O'Neil is good and kept the audience in humor while they called for more. William A. Weston and Co. were better than the usual musical act and scored. Costello and Denny are rather clever entertainers who get away with it in good style. Ray Conlin, ventriloquist, the Sig Francis Troupe of cyclists, and the Godowsky Troupe of Russian dancers, round out a fair bill. Business was big Monday night.

**GRAND** (F. Nixon-Nirdlinger, mgr.; agent, U. B. O.).—Margaret Sawtelle Duffy and Co. are the leading entertainers. Their musical sketch moved along in fine style and held attention throughout. General applause greeted them. The Three Types, Jesse Laaky's posing success, is billed as the headliner and won deserved plaudits. Pearl Abbott brought tears and smiles in their playlet "Silver Threads." Jones and Sylvester were well liked in their singing number and Nelson Waring furnished a novelty in his pianologue.

**COLONIAL** (Harry Brown, mgr.; agent, U. B. O.).—Karno's Comedy Kompany drew big Monday night in their second week here. They presented their long familiar "Night at the Club" and proved that it has lost none of its popularity. May Francis was heard in several tuneful ditties and was cordially greeted. William Lamb and his associates were fair in "One Flight Up," a playlet teaching a moral lesson, and Holden and Herron repeated their former success in "The Messenger Boy and the Maid." Donohue and Stuart, eccentric dancers, caused a fair amount of applause.

**WILLIAM PENN** (William Miller, mgr.; agent, U. B. O.).—Ragtime which sparkled and scintillated was the maknet which drew big Monday night. Sophie Tucker has a way of singing which puts the punch into her offerings. Ben Deely and Marie Wayne were second in a medley of melody and wit featuring some songs of Mr. Deely's composition. The bill otherwise includes the Gardner Trio, dancers, fair; John Geiger, violinist, good; and Blinn and Burt, funny knockabouts.

**LYRIC**—Lew Fields and "All Aboard" continue to draw big in the third and final week of his engagement. He will be followed by Harry Lauder.

**FORREST**—"Joseph and His Brethren" appears to be in for a good long run. The third week, now under way, shows no diminution in business.

**ADELPHI**—Helen Ware in "Within the Law" is doing well.

**GARRICK**—"Years of Discretion." Third and last week. The star has been a success.

**BROAD**—"Nella Donna" with Alla Nazimova reports good business.

**WALNUT**—"The Spendthrift," by Porter Emerson Browne. Crowded house Monday night.

**EMPIRE**—Mollie Williams, burlesque. **CASINO**—"Starland Girls," burlesque, with Will J. Kennedy.

An idea of the wonderful expansion which the vaudeville and motion picture business experienced in 1913 is given in the report of the Bureau of Building Inspection. This shows that 74 theatres and photoplay houses were erected in Philadelphia during the year at a total cost of \$1,729,745, as compared with 15 theatres built in 1912 at a cost of \$363,800, an increase of \$1,365,945. Included in these figures are several of the city's largest vaudeville houses.

N. W. Derr has assumed the duties of business manager of Keith's Chestnut Street theatre under Harry T. Jordan, the manager. Mr. Derr was for a number of years connected with the Bellevue-Stratford Hotel here and has a host of friends through his genial personality and business ability.

A new policy has been inaugurated at the Little theatre, following closely after the Princess, New York. Hereafter one-act plays will be presented. The initial program was made up of four plays. Just how Philadelphia will take to the new idea cannot yet be decided.

Several novel features will be embraced by the Theatrical Treasures' Club on its official trip to New York, Sunday night, Jan. 11. The delegation, 175 strong, will take a special train from the Reading Terminal at midnight. A banquet will be served on the train and there will be brass band, cabaret performance, after-dinner speakers and other entertaining features. Novel souvenirs of the trip will be provided. The train will consist of three dining cars, a club car, and two baggage cars carrying stage appearances.

Ralph Renaud has been appointed manager of the Chestnut Street Opera House, which will open shortly as the home of the Keith's Orpheum Players, a stock organization. Mr. Renaud has for several months been connected with Keith's theatre.

Judging by the big advance sale, the engagement of Harry Lauder in this city next week will be one of the greatest successes of the present season. Large crowds are seen daily at the box office.

White slave films continue to draw the coin into the box offices of the Liberty and the Metropolitan theatres.

## BOSTON

By J. GOOLTY.

**LOEW'S ORPHEUM** (V. J. Morris, mgr.; agent, Loew).—Vaudeville and pictures. Capacity.

**LOEW'S ST. JAMES** (B. Frank, mgr.; agent, Loew).—Vaudeville.

**NATIONAL** (George Haley, mgr.; agent, U. B. O.).—Excellent business.

**HOLLIS** (Charles J. Rich, res. mgr.).—Donald Brian in "The Marriage Market." Business surpassing expectations.

**COLONIAL** (Charles J. Rich, mgr.).—"Oh!

Oh! Delphine!" Advance sale indicating best business in the city for next two weeks.

**PARK** (Charles J. Rich, mgr.).—"The Clever Woman" with May Robson. Fair business.

**TREMONT** John B. Schoffel, mgr.).—"Ethel Barrymore in 'Tante.'" Second best business in town, will hold up well.

**PLYMOUTH** (Fred Wright, mgr.).—"Under Cover" opened Christmas, proving box office surprise, scoring overwhelming hit.

**BOSTON** (A. L. Levering, mgr.).—"The Whip." Business taking slump, too long a run. Remains here until the end of the month.

**SHUBERT** (E. D. Smith, mgr.).—Last week "Passing Show of 1913," suffered by arrival of "Oh! Oh! Delphine" and "Marriage Market."

**MAJESTIC** (E. D. Smith, mgr.).—"Little Woman." Capacity matinees, good for consistent run.

**CASTLE SQUARE** (John Craig, mgr.).—"Stock. Heavy subscription list."

**HOWARD** (George E. Lothrop, res. mgr.).—"Rector Girls."

**GRAND OPERA** (George E. Lothrop, mgr.).—"Dancer Girls."

**CASINO** (Charles Waldron, res. mgr.).—"Beauty Show."

**GAITY** (George T. Batcheller, mgr.).—"Ginger Girls."

Mary Young, the wife of John Craig, manager of the Castle Square stock company will return to that house next week in "The Mind the Paint Girl."

Daisy Henry, one of the girls in "The Whip" playing at the Boston was stricken with appendicitis between performances and is now out of danger at the City Hospital.

A. L. Levering is expected to be returned to London following the abandoning of the old Boston theatre by the Syndicate, having previously had a house over there and being understood to prefer to return to his old field.

Lew Fields and "All Aboard" open the Shubert next week. Advance sale is the heaviest this house had with the exception of the engagement of Evelyn Nesbit Thaw.

The openings of both the Cort and the Wilbur theatre have been indefinitely postponed owing to construction delays and there is nothing definite concerning the attractions, although "Peg O' My Heart" has been promised to the Wilbur, it is rumored.

"The Traffic in Souls" film which was secured as an exclusive Boston release by the Globe theatre is continuing to pull packed houses with no supporting bill, playing five shows a day at two bits a throw. No objection was offered to the films even in this hide-bound city.

"The Last Days of Pompeii" reels at the Tremont Temple are not pulling as well as was anticipated.

John Craig is going to offer a prize of \$100 for the name that is accepted by a committee of judges for a new comedy he is to produce within a month. January 19 he will produce "Hamlet" with Mary Young as Ophelia.

## ATLANTIC CITY

By I. B. PULASKI.

**SAVOY** (Jake B. Isaac, mgr.; agent, U. B. O.).—Trizie Frigiana, in the best act she has done in vaudeville. Arthur Hoops, Ruby Fairfax and Co. in "The Boob," by John Willard, not only interesting but cleverly played. Five Mowatts, good; Meredith and Snooper, capital novelty; Clarence Wilbur, went big; Lew and Molly Hunting, pleasing skit, well liked. Better a wonder.

**APOLLO** (Fred E. Moore, mgr.).—Philadelphia Orchestra (5); Annie Russell, in "A School for Scandal" and "She Stoops to Conquer" (6-7); "Damaged Goods" (8-10).

The high tides that have for months been eating away the beach foot by foot reached a climax Saturday last, when the waves lashed into a positive frenzy by a northeast gale, wrote the strand from inlet to inlet. Longport and Margate, at the lower extremity of the island, suffered the most. Costly bulkheads, made of concrete, were toyed with by the wild surf. The water would burst over them in a wonderful spectacular manner. Tons of the brine, spray and sand would be thrown thirty feet into the air and enormous quantities of water would pour over the bulkheads, eating its way out underneath. Sections of these sea-walls were torn apart and the water even rushed back over the car tracks, strewn wreckage of all descriptions in its wake. A dozen cottages in the lower section toppled into the sea and one side of the brick house occupied by Abdul Kader and his wife fell in the waves just after the pair had deserted the house. Along the beach front at the centre of the city the damage was severe, too. All the wooden structures of Young's Ocean Pier (save a tiny stretch) that extended seaward of the concrete pilings that were placed last fall when the pier was first under reconstruction, was carried away and cast up on the beach near the Million Dollar Pier. The cottage on the old pier, once occupied by Capt. Young (who, by the way, predicted the storm thirty-six hours before it broke), was swept bodily overboard and smashed to kindling. Next to go was the sail-ship, which went the same route. Fear was felt that the numberless floating pilings would seriously damage the Million Dollar Pier, and the tides succeeded in carrying away several hundred feet of that structure at the outer end of the pier. The lower end was demolished in many places but for the most part the concrete pilings easily stood the battering ram of the sea with its thousands of logs. The Steeplechase Pier's new sea wall, just placed at a cost of \$4,000, was not materially damaged, but the jetty that ran at an angle the length of the pier was ripped apart as if it had been pasteboard. The Steel Pier escaped, protected by the stone breakers, but the Garden Pier, too, reported but minor injury. In the gale the big electric signs proved a grave menace. Many were blown down. The biggest loss in that direction was the destruction of the arch sign the Gasmas meted out the roof at South Carolina avenue and the Beach (over the apartments of W. E. Shackelford). The huge thing waved like a flag and finally gave way Saturday afternoon with a great crash. The tangled angle iron fell on the roof of the Bijou Dream. The latter place felt no damage, however, but the apartments were made a sieve through which the rain seeped. Stores nearby have little foundation and the lower walls were knocked over, water damaging the goods stored below. The changing of the wind helped matters considerably. Water covered the streets at the Walk entrance and sand and wreckage was deposited thereon. The tides were the highest in 15 years and the meadows resembled an inland sea. Trolley service was suspended. The water in New York avenue reached past the stage entrance of the Apollo and the "Queen of the Movies" was delayed in getting away until Sunday afternoon. The total loss to Atlantic City is estimated to be over \$70,000 and that is conservative. According to the history of the island, the beach will slowly build up again. A good feat will be pointed out in that many will be employed in the work of restoration and business conditions therefore should be more favorable.

The New Year's eve celebrations in the cafes found the beach front "lobster palaces" all in full bloom. Extra cabaret entertainments were provided for the night. At the Almac, Billy Miller of Philadelphia was master of ceremonies and several well known acts appeared. Some cafe proprietors registered complaints that the business was not up to the past. However, that was not true. There were as many visitors here as ever, but there were twice the number of cafes open to amuse

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them. In the amusement line, the Million Dollar Pier again got the biggest crowd, a tango contest being the magnet.

Trouble cropped up over the orchestra at the Nixon last week. While the policy of the house was changed from vaudeville to pictures some weeks ago, the orchestra of seven pieces was retained, it being necessary to do so because they hold a contract with Mr. Nixon for 52 weeks. The musicians' union agreed to allow the Nixon orchestra to play at the Apollo on such nights that they were needed, as in the case of musical shows requiring extra men. This order was effective last week and the Nixon crew assailed the orchestra brought down for "Queen of the Movies." Mr. Briarson was not pleased with the results and had a lot of uncomplimentary things to say about it, too.

"The Five Palm Beach Troubadors" have made good at the Dunlop through their ability to deliver the dance music goods. Big Frank Bowman has put in a regular dance floor in the big room and business is on the ascendant.

Joe Kane (Cahan) won't give up, and his latest move against Rube Marquard and Blossom Seelye was to have them pinched here Saturday last. When Kane popped in on the pair here last year he was armed with a warrant charging them with a statutory offense. But Rube and Blossom (since married) made a get-away. By his suit against Marquard, Kane, it appears, got all of the Rube's earnings and his world series money. Not content, he insisted by means of telegrams that the old warrant be served. Magistrate Jagnewitz who made out the instrument, was loath to take any action. He tried to get in touch with the district attorney, but the latter was out of town and so he reluctantly served the warrant. Through Louis Wesley, bail was fixed at the minimum, \$200 cash, and the bond was signed by Mr. Wesley. The agreement is that Rube and Blossom are to come back when wanted and stand trial.

Charley Hexter, who until lately represented Buck Taylor in the Western Vaudeville Association, came here last week and took charge of the Colonial, a picture house on Atlantic avenue recently sold to a corporation backed, it is said, by Jules Mastbaum, Geo. Earle and Alfred Burke, who are the owners of the Garden Pier. It is not the intention to run anything but pictures at the Colonial. The report that pop vaudeville would be presented is hardly credited, for the stage is not suited for it.

**NEW ORLEANS**

**By O. M. SAMUELS.**  
ORPHEUM (Arthur White, mgr.)—Les Montforts, acceptable opener; Helen Ruggles, exudes refinement; Williams, Thompson & Copeland, laughter; Martin Vanbergen, small time calibro; Blanche Walsh, superb; The Vanlas, sing well; Gordon Bros., have entertaining Kangaroo.  
TULANE (T. C. Campbell, mgr.)—"Peg My Heart," big week.  
FRENCH O. H. (M. Afre, mgr.)—French Opera Co. in repertoire.  
CRESCENT (T. C. Campbell, mgr.)—"Little Lost Sister."  
DAUPHINE (Chris Socola, mgr.)—Louis Dean Players in "Facing the Music."  
LAFAYETTE (H. C. Fourton, mgr.)—Adair and Hickey, Joe Kennedy, Helen Hammond, Bruce Richardson Co., Savoy's Dora.  
HIPPODROME (Leo Rose, mgr.)—Lee Chee Fai, Gate City Trio, Franks and Addington, Harry Bowers, Alma Worthington, Jonathan Georgolas.  
ALAMO (Wm. Guerlinger, mgr.)—Vaudeville.

Auriema is featured at the Alamo. He's a female impersonator.

B. F. Brennan is figuring on placing vaude-

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ville in the Lyric. The house has been closed since the Gagnon-Pollock Stock Co. left several weeks ago.

The Hippodrome has added a museum. All kinds of freaks, including Lew Rose's "bowless" hat. The fat girl was formerly a burlesque chorister.

Appearing at the Tulane next week is "The Blue Bird."

After being cancelled at the Lafayette, Cornelia, Sherman and Lewis were engaged in definitely for the Gruenwald restaurant, a much better arrangement for the act.

Chas. Doliseau has succeeded E. Dreifus as president of the local T. V. A.

**ST. LOUIS**

**By O. R. CARSON and W. J. DILL.**  
OLYMPIC (Walter Sanford, mgr.)—"Poor Little Rich Girl," overflowing audience. 12.  
SHUBERT (Melville Stoltz, mgr.)—"Stop Thief," 12, Evelyn Nesbit Thaw.  
AMERICAN (H. R. Wallace, mgr.)—"The Escape," good business.  
PRINCESS (Arthur Fishell, mgr.)—"The Tourist," farewell offering, "Princess Maids," packed house.  
STANDARD (Leo Reichenbach, mgr.)—"Dreamland."  
GAYETY (Chas. Walters, mgr.)—"Dolly Dimple Girl," large audiences.  
COLUMBIA (H. D. Buckley, mgr.)—"The Little Parisienne," excellent; Elsa Rueger, excellent; Jose De Milo's, artistic; Flanagan and Edwards, scored; McDewitt, Kelly and Lucey, applause; Lane and O'Donnell, clever; Walman, did well.  
EMPRESS (C. B. Heib, mgr.)—Hayes and Johnson, headlined; Faye, Two Colleys and Faye, funny; Halligan and Sykes, made good; La France Bros., clever; Schreck & Percival, amused.  
HIPPODROME (Frank Talbot, mgr.)—Dollar Troupe, sensational; Scott and Francis, entertained; Miller Bros., good; Amedeo, encores; Warren and Francis, pleased; Poliard interested; Neal Abel, scored; Seven Parisian Violets, very good.  
GRAND (Harry R. Wallace, mgr.)—Herzog's Horses, headlined; Jas. T. Doyle & Co., nicely; Armento & Bros., clever; Russell &

Church, applause; Brown and Hodge, very good; Cal Stewart, scored; Wood and Lawson, good; Joe Fondaller, nicely; Lupita Peres, well received.

**CINCINNATI**

**By HARRY V. MARTIN.**  
LYRIC (M. T. Middleton, mgr.; Shubert)—Evelyn Nesbit Thaw and Co. Next, "Romance."  
GRAND (Theo. Aylward, mgr.; K. and E.)—"The Fight." Next, Henrietta Crozman, in "Tongues of Men."  
ORPHEUM (J. Herman Thuman, mgr.; stock)—First, local stock presentation of "Seven Days."  
WALNUT (W. F. Jackson, mgr.)—"The Round-up," first time at popular prices. Next, "The Newly-weds and Their Baby."  
GERMAN (Otto E. Schmid, mgr.; stock)—"Der Laechelnde Knabe." Next, "Das Glueck im Winkel."  
OLYMPIC (McMahon & Jackson, mgrs.)—"Monte Carlo Girls."  
GAYETY (Arthur Nelms, mgr.)—"The Happy Widows."  
STANDARD (A. L. Reisenberger, mgr.; burlesque stock)—"The High Rollers."  
EMPRESS (George Fish, mgr.; S-C)—Will Norris opened; Dick Bernard and Co., roar; Orville Stamm, good; Thornton and Corlew, well liked; "Four Quaint Q's," nice; Mayor Lew Shank, satisfactory.  
HEUCKS (James Day, mgr.; agent, Gomes)—First half, Psycho, educated dog; Graham and Moore; Howard and Allen; Sandor Brothers.  
The Empress celebrated its fifth birthday last week.  
The skating rink will be open on Sundays hereafter.  
Francis Macmillen, violinist, is scheduled to concertize at the Lyric Sunday afternoon and evening.  
Ogden Crane and wife, Grace Benham, both of the Orpheum Players, left Sunday night for New York to attend the funeral of his mother, Mme. A. Ogden Crane. They were not working this week and were in the audience at the Orpheum when told the sad news.  
J. J. Weaver, owner of the Ludlow Lagoon, was operated on for appendicitis at the Jewish Hospital, Monday. He is seriously ill.  
F. J. Lamplung will erect a \$55,000 moving picture theatre on Forest avenue, Avondale, and it is reported that another will be built by a company. In Lamplung's theatre, the piano player will be back of the screen and there will be a rest room for ladies, costing \$5,000.

Mrs. Othello Maloney and her baby, who were murdered by her husband, Robert Maloney, known to the stage as "Willard the Wizard," a magician, were buried at the expense of the local Stage Employees Union last week. The woman's father told the police he did not have means to pay for the burial. The stage hands kept the unfortunate mother and child from being put in Potter's Field, at public expense. Maloney is still suffering from alcoholic insanity. As Attorney George Mundy, another wife murderer, was recently

The "DOLL GIRL" of Vaudeville

An entire new finish with all new scenery  
The "SNOW-BALL" TANGO

acquitted of the crime in this city, on the ground of insanity, and was later found to be sane. Maloney is thought to have a chance to go free.

**PITTSBURGH**

**By GEORGE H. SELDES.**  
GRAND (Harry Davis, mgr.; agent, U. B. O.)—Bankoff & Gilie, hit; Dunbar's Hussars, exceptionally fine; Reed Brothers, fair; Ethel May Barker, good; Cross & Josephine, clever; Robert L. Dailey & Co., fair; Wright & Dietrich, good; Hart & Regal, comical.  
HARRIS (C. R. Buckleit, mgr.; agent, U. B. O.)—May LaRue, the hit; Quigg & Nickerson, humorous; Reynolds & Drake, good; Earl & Bartlett, scored; Fisherman & Sauls, fair; Morley & Rich, good.  
SHERIDAN SQUARE (J. F. Tooker, mgr.; agent, U. B. O.)—Walter H. Browne & Co., scored; Italian Troubadours, excellent; "Artist's Studio, charmed; Rackett, Hoover & Markey, good; Graham & Randall, good; Carroll Gillette Trio, fair; Dilks & Wade, fair.  
EMPIRE (A. A. McTighe, mgr.)—Vaudeville.  
ROWLAND (P. B. Jones, mgr.; agent, Sun). Four Flying Cornells, the hit; Harmony Trio, good; Post, fair; entertaining.  
"The Rake Off," very good; Jack Case, fair.  
12, Mark Lee's Musical Review, all week.  
ALVIN (J. P. Reynolds, mgr.)—"The Whip," first show to play city two weeks, future to full house. 12, Gertrude Hoffman and Ching Ling Foo.  
NIXON (Thos. Kirk, mgr.)—Raymond Hitchcock opened to big house in "The Beauty Shop." Announcement made the show will go on complete Chicago stop. 12, "The Sunshine Girl."  
DUQUESNE (Harry Davis, mgr.; stock)—"The Dawn of a To-morrow" opened to fair house. 12, "The Gamblers."  
PITT (W. F. Jackson, mgr.; stock)—"The Builders," substituted for "The Bargain," an original play which will be produced later. Fairly large audience. 12, "The First Lady of the Land."  
LYCEUM (C. R. Wilson, mgr.)—"Way Down East," packed the house. 12, "The Spendthrift."  
GAYETY (Henry Kurtzman, mgr.)—"College Girls" and Odiva opened to full house. Show a Pittsburgh favorite. 12, "Beauty Parade."  
VICTORIA (Geo. Schaffer, mgr.)—"Girls from the Follies" opened to good house. 12, "Girls from Joyland."

Opening night of Julia Sanderson in "The Sunshine Girl" will be a benefit for the Juvenile Court Aid Association.

The Sheridan Square playroom has proven a great patronage winner. Society women gather a score or more of youngsters and pack them into the room for an hour or so, then take them to see the performance.

The "Billy" Sunday revival campaign in its second week is showing some effect on the theatres. From 7,000 to 25,000 persons a night go to the tabernacle. "Billy" rails against the theatres. Some who come from out of town take in a burlesque or stock matinee before going to hear the evangelist. A sermon on theatres is soon to be preached. If decreased attendance will result will soon be known.

The Theatrical Mechanical Association's midnight New Year's eve, for which stars from all the theatres volunteered their services, was a successful one and cleared the lodge a considerable sum.

**MILWAUKEE**

**By P. G. MORGAN.**  
MAJESTIC (James A. Higier, mgr.; agent, Orph.)—Fritz Scheff, topping the bill, at a decided disadvantage Monday afternoon, all of her wardrobe and other effects having been hung up somewhere en route from St. Louis, and she let the "H" spot go by the board while waiting, and took the close, the Arco Bros., an acrobatic turn billed to close the show, taking her place, giving Lew Brice and Lillian Gonne next to closing, although they, too, were minus their costumes, as well as The Hartleys, all of which was explained twice from the stage. Miss Scheff registered nicely, despite the handicap, while Brice and Miss Gonne scored, running even with the unusual "hand" accorded Daniels & Conrad. Natalie & Ferrari, in other hours tangling at one of the hotels put on a new repertoire in their second week and went well. "Hello Sally," with John T. Ray and Grace Hilliard, could not complain, while the Hartleys were justified in offering more than they did. Archie Onri, assisted by Miss Italy, opened to advantage. Della Rossa and Marcello landed easily, and the Arco acrobatic turn got its share.  
EMPRESS (William Raynor, mgr.; agent,

# WARNING!

NEW YORK CITY, January 2, 1914.

I have this day paid Earl Carroll \$1,000.00 for the exclusive production rights of his latest song,

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published by Leo Feist, Inc., New York City, and all singers, artistes, and producers will kindly take note.

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OLIVER MOROSCO.

Per GEORGE MOOSER, General Manager.

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S.-C.).—Kara, juggler, easy hit in headline spot; Edith Clifford, registered early; Mack & Atkinson, fine; "Everybody's Doing It," good; Staine's Comedy Circus, please.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—"The Fair Co-Eds," at head of the bill; scores; Tawson's Hawaiian, good; Henry Hodge & Co., excellent; Victoria & Zoeller, entertain; Four Banta Bros., fair.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Colonial Minstrel Maids in continuous performance; supplants continuous vaudeville this week, with a minstrel first part, olio and cabaret, all going good.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—Edmund Breese, in "The Master Mind," to good business. George Arliss, in "Disraeli," to follow.

SHUBERT (Charles C. Newton, mgr.).—Shubert Theatre Stock company in "Rosaland at Red Gate." Excellent business. "The Woman" next.

PABST (Ludwig Kreiss, mgr.).—Pabst German Theatre company in "Mam'zelle Nitouche" to sell out. "Die Ernte" will follow.

QAYETY (J. W. Whitehead, mgr.).—Phil Ott and "The Honeycomb Girls" company. Good houses.

## AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, Dec. 12.

PALACE.—Allen Doone Co. BI. business. HER MAJESTY'S.—Quinlan Opera Co. in the last nights.

ROYAL.—William Anderson's Co. in "The Confession." STANDARD.—Welch & Carbanse in "The Warning."

CRITERION.—"Within the Law." Both play and players very popular here.

TIVOLI.—Frank Farish, Barton & As ley, Du Calion, Willette Whitaker (last night), Five Petters, Great Golden Troupe, Rosa Roma, Lily Eytton and others. To-morrow, Frederick Hawley in "The Bandit," Pasquale Bros. and Ferry Corley, English musical clown.

NATIONAL.—Max & Cameron, Mitchell & Luchner, Lashwood & Remby, Sharratt & Lang, The Decars & Tomato, Franco Midgley, Van Camp and his Pigs, Cliffe Four, Winifred Stewart, Ernest Pitcher, Desperado & La Rose.

PRINCESS.—Jack Kearns, Max Martin, The Duckworths, Lerenio, Mel Brewer, Louis Duggan, Olga Pennington, Ina Laragy, Lyall Sist-Wyke, Walter Wyke, Harry Stone, the successful American lightweight boxer, has been secured as an added attraction. He and Jack Kearns are drawing them with a burlesque exhibition.

BRIDGE THEATRE.—Harry Clay's Co., good business.

## MELBOURNE

OPERA HOUSE.—Gene Green, Laskey's Six Hoboes, Eight Saxones, Vaude & Verne, Richards Bros., Balfour, Du Calion and others.

GAIETY.—Millie Doris, English low-comedy artist, the big hit; Salmon & Joy, Harry Baxter, Roy Rene, Eileen Brennan, Lulu Eugene, May Smith, Gus Hayward, Frank Herbert.

One of the three Breves, a musical comedy act in N. Z., was knocked down by a sudden rush of "strikers" in New Zealand recently. Though not seriously injured, he was badly battered.

The Sonoma gave promise of taking back a large number of artists to the states to-morrow. Those who had made arrangements for the trip were Sharratt & Lang, Frank Farish,

# AGNES KAYNE

## A HIT FOR THE W. V. M. A.

### Booked Solid Direction, BEEHLER BROS.

Laskey's Hoboes, Willette Whitaker and George Murphy, the juggler. At the last moment the three former acts were held over. There is still some doubt about the Hoboes going this week. The hoop-rolling Mullers may leave to-morrow.

At Adelaide Tivoli the Primrose Four are the big attraction. They leave for the states about Jan. 9.

"He said that Mrs. Gene Greene and Charlie Straight's wife will leave for America next month. The latter anticipates a domestic event in the near future.

Hugh D. McIntosh returned here two weeks ago. He stated several extra-vised acts were booked to open from time to time, but would not divulge names. McIntosh is making several changes in the staffs since his return.

George Portus, the popular front-of-the-house manager at the Tivoli, left for Adelaide last week, where he will act as general manager at the local Richards house. His position has meant that J. B. Montrie and Mons. Marcus are on the retired list.

"The White City," Australia's greatest open-air attraction, opened last week, after several postponements. This new amusement venture, financed by prominent Australian entrepreneurs, is very pretentious in character and carries a large number of concessions which will be added to within the next few months. The support accorded does not augur too well for ultimate success, but it is young yet. The enterprise, on its merits, deserves every encouragement.

A big batch of American acts arrived by the Sonoma Monday last. There were 29 artists, and all will open at the National to-morrow. The bill will consist of acts that have never appeared in Australia. This in itself is a record.

Ida Rosalyn, wife of Jack Kearns, the comedian, is dangerously ill. No hope is entertained for her recovery.

Arthur Don passed through last week en route to Melbourne, where he will be identified with "The Land of Nod."

George Murphy, the talking Yankee juggler, who has been in Australia for nearly two years, received a cable from Frisco announcing the serious illness of his brother in Frisco. He leaves by to-morrow's boat for home.

Allan Doone fared well to a huge audience to-night. The various Irish societies were present and the actor was the recipient of many handsome floral tributes. Doone will play the other states until Easter, when he returns to Sydney.

## ATLANTA

By R. H. McCRAW.

FORSYTH (Hugh Cardoso, mgr.; agent, U. B. O.).—Laskey's Rest Cure, goes well; Rube

Goldberg, big; Lorraine & Dudley, hit; Chief Capoulcan, fair; Four Merkel Sisters, splendid; Van Bros., ordinary; Thiessen's Dogs, pleasing.

ATLANTA (Homer George, mgr.; K. & E.).—7-8, "Polly of the Circus"; 9-10, "Blindness of Virtue"; 12-13, "Broadway Jones"; 19, "Peg O' My Heart."

LYRIC (Jake Wellem, mgr.).—Norman Hackett Stock, good business.

BIJOU (Jake Wells, mgr.).—Eddie Black Stock.

The Princess in Savannah, failed as a burlesque house. It was backed by the management of the Columbia of Atlanta.

Mrs. Ransom Wright, a young society matron, made her debut on the professional stage last week, playing with the Norman Hackett company.

Teddy la Duc, Florence Vincent and Edwin Vail have arrived from New York to strengthen the Hackett company.

The Forsyth last week with "Neptune's Garden" as the headline had its best box office week since Annette Kellerman established a house record at her first vaudeville appearance here.

Local adventurers are talking of a season of high-class musical stock at the Grand, the Wells house that has been dark all season. It is said there is \$10,000 in sight for the gamble.

A new Keith house will be added to the Southern time January 19 when Jake Wells will open the Lyric in Birmingham as a first-class two-a-day.

Rube Goldberg, the cartoonist, who is at the Forsyth this week, was the honor guest at the feast given by fifty newspaper men at the Atlanta Club Tuesday evening.

## BRONX, NEW YORK

By C. E. MESSLER.

BRONX OPERA HOUSE (Richard Madden, mgr.).—Primrose and Dockstader Minstrels. Next week, "The Typhoon."

METROPOLIS (Paul C. Grening, mgr.).—"The Lost Trail," Rowden-Hall Stock, with Mae Desmond.

MINERS—"Beauty, Youth and Folly." GARDEN (O. L. Fleischmann, mgr.).—"Third Degree" and Sims.

PROSPECT (Harry Gates, mgr.).—"Mendel Fells or the Black 107." Last week of legit at this house.

BRONX (Harry Bailey, mgr.).—Ben Beyer & Co., Moore & Young, Winch & Poore, The Randall, Prince Lai Mon Kim, Myrtle Clayton, Geo. Drum's Harmonist, Edna George, Stone & Kaitz, Bailey & Fisher, Raymond & Caverly, Frederick V. Bowers Co., Jordan Girls.

TREMONT (L. Rose, mgr.).—Pictures. CECIL SPOONERS.—"Mendel Bellis."

ROYAL (Frank Gersten, mgr.).—Eva Tanguy, vaudeville. Next week, "The Lure."

## ANOTHER PERSONAL MEMORANDUM FOR THE BOX OFFICES OF THE NATION

### OLIVER MOROSCO'S HAPPY NEW YEAR "PEG O' MY HEART"

LAURETTE TAYLOR:

Dec. 31, Mat., 429th consecutive time, Cort Theatre, N. Y. .... \$1,296.00  
Dec. 31, Night, 430th consecutive time, Cort Theatre, N. Y. .... 2,648.00  
Jan. 1, Mat., 431st consecutive time, Cort Theatre, N. Y. .... 1,479.50  
Jan. 1, Night, 432d consecutive time, Cort Theatre, N. Y. .... 1,444.50

TOTAL FOR FOUR PERFORMANCES.....\$6,268.00

GROSS RECEIPTS FOR WEEK ENDING JAN. 3, 1914.....13,850.00

Jan. 1, Dayton Ohio (Ella Ryan).....Mat. \$1,052.00

Night 1,261.00

Total on Day.....\$2,314.00

Gross Receipts for Week Ending Jan. 3, 1914.....\$7,211.00

Jan. 1, Macon, Ga. (Blanche Hall).....Mat. \$ 950.00

Night 611.50

Total on Day.....\$1,561.50

Gross Receipts for Week Ending Jan. 3, 1914.....\$6,602.50

GEORGE MOONER, 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 companies on the days and dates given.

Sworn to before me this 5th day of January, 1914. JOAQUIN W. BUCKLEY, Notary Public.

New York County No. 415. New York Register No. 8289. N. Y. Commission Expires Mar. 30, 1915.

Jan. 1, Grand Rapids, Mich. (Peggy O'Neil).....Mat. \$1,012.00	Night 1,108.00
Total on Day.....	\$2,120.00
Gross Receipts for Week Ending Jan. 3, 1914.....	\$7,468.00
Jan. 1, Lexington, Ky. (Florence Martin).....Mat. \$ 820.00	Night 725.00
Total on Day.....	\$1,545.00
Gross Receipts for Week Ending Jan. 3, 1914.....	\$4,800.00
Jan. 1, Auburn, N. Y. (Lois Meredith).....Mat. \$1,156.50	Night 1,781.00
Total on Day.....	\$2,937.50
Gross Receipts for Week Ending Jan. 3, 1914.....	\$5,498.50
Total Gross Receipts for 6 Companies Week Ending Jan. 3.....	\$45,450.00
"HELP WANTED" (HENRY HOLKER) CORT THEATRE, CHICAGO	
By JACK LAIT	
Gross Receipts for Week Ending Jan. 3, 1914.....	\$10,153.00

GEORGE MOONER.

BRONX PARK CASINO.—High class cabaret and dancing.

Next week the Prospect changes to movies.

The Bronx is to have two more movie theatres. Architects Gronenberg & Leuchtag report they have completed plans for a 600-seat picture theatre to cost \$15,000, located east side Melrose avenue on a plot 83 by 121. Owners, Eensenson Realty Co. Another 600-seat house, costing \$12,000 for plot 75 by 100, east side Southern Boulevard, south of Jennings street, owner, Abraham Kane.

Harold Jacoby of Newark, treasurer at Prospect this season, finds himself adrift, due to the change to movies.

Loew's Boulevard theatre is one of the finest in the Bronx.

Eva Tanguy received a big welcome from the rise of the curtain at Monday's matinee until it rang down.

Mendel Bellis is playing at two local theatres this week. Stair & Havins company at the Prospect and the Cecil Spooner's stock producing it. For two houses in a locality like the Bronx to offer the same attraction, both houses must feel the effect at the box office.

The management of the Prospect theatre, having secured the sole and exclusive right to show some startling motion pictures, the policy of that house will be to show these reels as long as these photo plays are available. An unusually enormous expense has been gone through to procure this "exclusive service" and the management is lead to believe that it will bring motion picture entertainment.



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References, age, height, weight and salary.  
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enthusiasts from all over the greater city to see this selection of reels.

## BUFFALO

By E. P. THAYER.  
TECK (John R. O'Neil, mgr.; Shuberts).—"Pleasure Seekers" opened to large audience. 12. "The Lure."  
SHERRA (Henry J. Carr, mgr.; U. B. O.; rehearsal Mon. 10).—Hanson, Dean & Hanson, creditable; Swan, Dale & Hal, unique; Ed. F. Reynard, elaborate; Murray Sisters, won approval; Frank Sheridan & Co., tense; Van & Schenck, hit; Clark & Bergman in "The Trained Nurse," warm reception.  
STAR (P. C. Cornell, mgr.; K. & E.).—Geo. M. Cohan in "Broadway Jones," enthusiastic crowd.  
ALLENDAL (Michaela & Newman, mgrs.; McMahon & Dee; rehearsal Mon. 6).—Baby Humphrey, hit; Lucius Fairchild, appreciated.  
LAFAYETTE (C. M. Baggs, mgr.; Columbia).—"Social Malice."  
MAJESTIC (John Laughlin, mgr.; S. & H.).—"Freelicks," satisfactory business. 12. "One Day."  
FILLMORE (Geo. Roeling, mgr.; McMahon & Dee; rehearsal Mon. 6).—John Grieves Musical comedy.  
GARDEN W. F. Graham, mgr.; Progressive).—"Honey Girls."

## CLEVELAND

By WALTER D. HOLCOMB.  
MILES (Frank Rayman, mgr.).—The Marina Band, novel act; Max Welly & Millies TenEyck, won favor; Chester's Dogs, very good; Billy Chase, hit; West & Van Sclien, musical skit; Corrie Thomas Trio, comedy triple bar.  
FRISCILLA (Proctor & Seas, mgr.).—"The Tourists," featuring Miss Lillian, headline; Pongo & Leo, good; Hilda Peterson, violinist, pleased; Hoyt, Leung & Co., "On the Stroke of Twelve," well received; Taylor & Arnold, hit; Brown & Barrow, won favor; Four Victors, sensational leaping acrobats.  
EMPIRE (Geo. A. Chenev, mgr.).—Blanche Baird Co.  
STAR (Drew & Campbell, mgrs.).—Barney Gerard's "Follies of the Day."  
COLONIAL (R. H. McLaughlin, mgr.).—Walker Whiteside in "The Typoon."  
OPERA HOUSE (Geo. A. Gardner, bus. mgr.).—George Arlt in "Disraeli."  
PROSPECT (J. W. Lyons, mgr.).—"Rebecca of Sunnybrook Farm."  
DUCHESS (Percy Haaswell Stock Co., "The Loper."  
CLEVELAND (Harry Zirkor, mgr.).—Holden Stock Co., "The Belle of Richmond."

The Miles has changed policy. Pictures 10.15 a. m. to 2 p. m. Vaudeville to 3.30. Pictures 3.30 to 6. First evening show 7, second show, 8.30.

Harry Lauder will appear at the Hippodrome Jan. 21 and 22, four shows.

## DENVER

By ED. M. JACKSON.  
BROADWAY (Peter McCourt, mgr.).—"Within the Law," pleased large audiences.  
TABOR GRAND (Peter McCourt, mgr.).—"A Chocolate Soldier," good production and attendance.  
DENHAM (Woodward & Homan, mgrs.).—Eva Lang Stock Co. in "A Woman's Way." Good returns.  
EMPIRE (Geo. Boryer, mgr.).—Du Bols grinning cleverly in opening plays; Smith, Voelk & Cronin, fair; Gardner & Lowrie, clever; "Nature's Nobleman," dramatic sketch, artistic; Anthony & Ross, applauded sketch, "Court by Court," best vaudeville act seen here.  
PANTAGES (Nat. Daring, mgr.).—American Trumpeters, fine; Dorothy Vaughn, dainty; Five Bragons, laughs; Carter & Waters, cabaret act, good; Bobby Robbins, good; Piccolo Midgots, acted by funny.  
AUDITORIUM (Satriano's).—Royal Italian Band with Ralph Snyder, baritone singer, as soloist.  
BAKER (Mrs. Harry Ward, mgr.).—Nettle Ward Musical Comedy Co. to good returns.

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DAN SHERMAN  
New Theatre Baltimore

ORPHEUM (Martin Lehman, mgr.).—Strong bill, but too many full stage acts. Sam Chip & Mary Marble, bright; Clara Morton, well received; Scott & Keene, entertaining; Conlin, Steele & Car, did well; Elsie & Willie Blasing, good; Virginia Rankin, not up to the standard; Kitara Troupe, excellent.  
EMPIRE (Dan McCoy, mgr.).—"Nature's Gentlemen," too slow to be enjoyed; "Court by Court," weak; W. J. DuBois, good; Smith, Voelk & Cronin, amusing; Gardner & Lowrie, fair; Anthony & Ross, poor.  
HIPPODROME (J. A. Gerspacher, mgr.; fabots).—Cora Youngblood, Corson's Players and Singers, good; Charles Culshaw & Cobb, very good; Barrows, Lancaster & Co., ordinary; Kumry, Busch & Robinson, tuneful and amusing; Ella Belmont, fair; The Waldrons, good aerial act; Ramza & Arno, eccentric; Mile, not good.  
GLOBE (Cyrus Jacobs, mgr.; W. M. A.).—4-7. Four LaValles, combine a musical and acrobatic act; Firth, Howard & Toolin, clever entertainers; Duke O'Brien, needs new material; LaMont & LaMont, musical Fredericks, good; Kaiml, clever illusionist; King, 8-10. Menlo Moore's "The Bachelor's Dream," The Halkins, Leonard & Haley, Diana La Tour, Ed. Gray, Sherburne & Montgomery, Kinemacolor.  
GRAND (A. Jush, mgr.).—Thurston. Doing good business.  
AUDITORIUM (Meta Miller, mgr.).—Meta Miller Stock Co. in "Hawthorne of the U. S. A."  
GAYETY (Burt McPhall, mgr.).—Pat White and Big Jubilee Co. Good business.  
WILLIS WOOD (Roy Crawford, mgr.). Mischief Makers. Good business.

## MINNEAPOLIS

By C. W. MILES.  
METROPOLITAN (L. N. Scott, mgr.).—4-7. "Lavender and Old Lace," Fair houses. 8-10. Bernie Abbott in "Robin Hood," 12. "The Bird of Paradise."  
SHUBERT (A. G. Bainbridge, Jr., mgr.).—Stock, good business.  
ORPHEUM (G. A. Raymond, mgr.).—Henry Woodruff Co., fine; Milton and the Leok Binkers, hit; Elene Gardner, good; Hockney company, fair; Langdons, hit; McAllen and Carson, individual; James Thornton.  
UNIQUE (Jack Elliott, mgr.; S.-C.).—Rescue Midgots, hit; Murray Bennett, excellent; Clark and Ward, fair; Evelyn Nesbit Thaw Tango Dancers, good; Dennis Brothers, good opening; Robert O'Connor and Co., good.  
MILES (W. F. Gallagher, mgr.; T.-B. C.).—Ramon Ortiz, startling; Bannons, excellent; Delvin and Elwood, pleased; Ward Baker, excellent; Farladue and Brown, fair; Rockwell and Woods, fair.  
NEW GRAND (Charles Dempsey, mgr.).—Lau Bellas de Savilla, excellent; Browning and Dean, good; Dorlans, good; Fred Griffith, fair.  
BIJOU (Malsing and Hitchcock, mgrs.; Pantages).—Rush Ling Toys, hit; Spanish Follies, Weston and Leon, Irving Roth. Nat Lemmgwell and Co.

## PORTLAND, ORE.

By F. D. RICHARDSON.  
HEDJG (W. T. Pangle, mgr.).—Allee Lloyd Road Show, 29-31. Excellent show to big business.  
BAKER (Geo. L. Baker, mgr.).—Baker Stock Co. Business holding up.

## HOFEAU CABARET (Harry Radetsky, mgr.).—Maud Barclay, soprano; Ralph Snyder and Little Symphony Orchestra.

SELLS-FLOTT, ZLO (Tammen & Bonlie, mgrs.).—Kate Luckey Wire Trio, Maynard & Bayfield, and Zora's Elephants.  
Faderewski was heavily billed at the Broadway for Jan. 1 but cancelled all of his Colorado, time account "sudden" illness and jumped to San Francisco.

## DETROIT

By JACOB SMITH.  
TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Mon. 10).—Charles Kellogg, remarkable; Heath & Millership, went well; Sherman, Van & Hyman, hit; Grace Wilson, well liked; Claud Gillingwater, entertaining sketch; Ted and Esther Dooley, good; Seymour's Dogs, good; Leo Zarrell Trio, pleased.  
MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Mile. Santameri, classic dancer, won approval; Miller, Packer & Zels, endorsed; Princess Bonita, good; Mack & Lawrence, good; Connelly & Nauty, pleased; Bud Snyder & company, fair.  
FAMILY (C. H. Preston, mgr.; U. B. O.).—Owen Wright, good; Meyers & Hall, excellent; Faust & Williams, very good; Maxinoff Troupe, very good; Grace Fisher, did nicely; Leroy & Howard, good; Arthur Borella, pleased; Treats Seals, enjoyed.  
DETROIT (Harry Parent, mgr.).—Robert Hilliard, "The Argyle Case."  
GARRICK (Richard H. Lawrence, mgr.).—"The Lure," opened the biggest house in the history of the theatre.  
LYCEUM (A. R. Warner, mgr.).—Eugenie Blair in "Madame X."  
CADILLAC (Sam Levey, mgr.).—"Crusoe Girls."  
GAYETY (William Roche, mgr.).—"Gayety Girls."  
AVENUE (Frank Drew, mgr.).—Stock company in Lena Rivers.  
WASHINGTON (Frank Witbeck, mgr.).—Washington Players in "The Concert." Next week, for the first time on any stage, "The Bargain."  
COLUMBIA (Eddie Murphy, mgr.; agent, Sam Frank Perry, good; Will O'Clair and Five Shamrock Girls, splendid; Bond & Morse, excellent; Reckless Recklaw Trio, fine; Lulu Carter, pleased; Fred Hagen & Co., curtain calls; George & Stella Donahue, very good; Frank Carmen, clever.

The Casino company of Detroit have purchased the Powers theatre in Grand Rapids and will use it for feature films.

The police department has started a "war" on fake dramatic schools which have been operating in Detroit for many months.

Pavlova January 4 to a packed house at the Garrick.

## INDIANAPOLIS

By C. J. CALLAHAN.  
SHUBERT MURAT (W. E. Mick, mgr.).—"Peg O' My Heart," excellent business.  
ENGLISH'S (A. F. Miller, mgr.; K. & E.).—"Milestones."  
LYCEUM (Phil Brown, mgr.).—5-7. "Happy Hooligan," good business; 8-10. "McFadden's Flats."  
GAYETY (Geo. H. Miller, mgr.).—Stock. Drawing big.  
FAMILY (C. Harmon, mgr.).—Musical stock.  
LYRIC (H. K. Burton, mgr.; S. & C.).—"Top O' the World Dancers," feature; Moffat & Clare Trio, fine; Sam Barrington, hit; James Sullivan Co., well received; Oliveto Troubadors, scored; Hume & Helen, excellent.  
COLONIAL. Opens Jan. 11, change of policy.  
COLUMBIA (Geo. H. Miller, mgr.).—"Cracker Jacks." Business fair.  
MAJESTIC (J. E. Sullivan, mgr.; Progressive).—"Progressive Girls" to crowded houses.

## KANSAS CITY

By R. M. CROUSE.  
SHUBERT (Earl Steward, mgr.).—Emma Trentini, delightful. Drawing well.



THE NOVELTY SENSATION OF 1914  
FIRST APPEARANCE in NEW YORK

# ELSE LA BERGERE

and HER FAMOUS POSING DOGS

Booked Solid on the Loew Circuit

THIS WEEK (Jan. 2) AMERICAN MUSIC HALL

Represented by **ERNEST WILLIAMS**

LYRIC (Dan Flood, mgr.).—Keating and Flood Burlesque Co. to fair business.  
ORPHEUM (Frank Coffinberry, mgr.; agent, direct).—Mario & Duffy, good; Daisy Leon, fair; Martin E. Johnson's Travelogues, interesting; Wilson and Pearson, well received; Nance O'Neill & Co. in "The Second Ash Tray" featured Miss O'Neill, holding sketch up; Bert Fitzgibbons, using some of Frank Tinney's stuff, registered a hit Roberts, clever.

PANTAGES (J. Johnson, mgr.; agent, direct).—Taylor's Lions, feature; Roland Carter & Co., pleased; Hetty Armas, good; Tony Cornetta Three, scored; Great Arnesens.  
EMPRESS (H. W. Piering, mgr.; S. & C.).—Joe Maxwell's "Cave Girls," feature; Aldro & Mitchell, good; Ernest Dupille, pleased; Bernard and Lloyd, hit; Merian's Dogs; pictures.

The T. M. A.'s gave midnight matinees at the Pantages, Empress and Orpheum theatres New Year's eve. They were successful. Acts from the various vaudeville theatres comprised the bills.

## SARANAC LAKE N. Y.

By **JOS. T. WEDERHOLT**.  
PONTIAC (Agent, Loew).—Vaudeville.

Frances Trumbull died Dec. 23, 1913, at her home, Centerville, Ind. Miss Trumbull died a sister act along the lines of Melville & Steadson.

Mr. and Mrs. Jos. M. Schenck have leased a cottage here for the winter.

Scotti, the famous baritone singer of Metropolitan Opera Co., spent Xmas day in town, as a guest of honor at White Pine Camp.

Joe Weber (of burlesque wheel fame), is in town for the winter.

The Star Feature Film Co. have taken apartments at the St. Regis Hotel for two weeks. The company is in charge of Director McGill. They are taking all the outdoor scenes for the five-reel special "Pierre of the Plains."

## SEATTLE, WASH.

By **HERBERT L. STAY**.  
ORPHEUM (Carl Reiter, mgr.; agent, direct).—Dec. 29, Asaki, opened; Sharp & Turek, fair; Margaret Iles & Co., pleased; Albert Von Tiser & Dorothy Nord, applause; Frank Keenan, big hit; Edna Showalter, scored; Fred Linsay, clever.

EMPRESS (E. J. Donnellan, mgr.; agent, S-C.).—Luigi Dell'Oro, opened, good; Burke & Harrison, fair; Walsh, Lynch & Co., well liked; Leonard & Lowe, high class; Big Jim, big applause.

PANTAGES (Ed. Millie, mgr.; agent, direct).—The De Foresta, opened, applause; Kresco & Fox, good; Gertrude Dean Forbes & Co., pleased; Roche & Crawford, big hit; Follard Opera Co., big applause.

METROPOLITAN (Geo. J. MacKenzie, mgr.; agent, K. & E.).—"The Little Lost Sister," good business.

MOORE—Wednesday, Stanford Glee Club, poor business. Thursday to Saturday, Alice Lloyd's vaudeville show, good business.

SEATTLE (Frank Rich, mgr.).—Stock Co., "The Girl of the Golden West," fair business.  
TIVOLI (Keating & Flood).—Stock Co. in "The Suffragettes," good business.

## SPOKANE, WASH.

By **JAMES E. ROYCE**.  
AMERICAN (Sig Hart, mgr.; agent, Advance Amusement Co.).—Mutual films.  
ORPHEUM (Joseph Muller, mgr.; agent,

# KINZO

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# RUTH CURTISS

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direct).—Week 28, Lawrence & Cameron, pleased; Ioleen Sisters, novel; Cummings & Gladdings, passed; "The Double Cross," clever; Smith, Cook & Brandon, laughs; Paul Conchas, good number; Four Perez, applauded.  
EMPRESS (George Blakeslee, mgr.; agent, S-C.).—Week 28, Banjophonds, winner; "Fisher and the Boss," good turn; Barton & Lovers, got over; Joe Whitehead, comedy took; Katherine Kiare, fair.

PANTAGES (E. Clarke Walker, mgr.; agent, direct).—Week 28, "The Golden Dream," spectacular; Bob Albright, popular; Dunbar & Turner, acceptable dancing; Reed's Bull Terriers, remarkable; Julia Redmond & Co., farce, fair; Haynes & Bernard, laughs.  
SPOKANE (Sam W. B. Cobb, mgr., agent, Fisher, Seattle).—Week 28, first half: Knight & Ranson, Kay & Howard, Delicia & Polly.

Public rehearsals, instead of the regular matinee Wednesdays, have been announced by Manager Cobb of the Spokane. His act, changing Wednesday, do not arrive from Lewiston, Idaho, in time for rehearsal before the performance, so he will admit the public, at regular admission prices, while the performers try out their stuff.

Lester W. Shaw, a former employee of the Casino here, was killed recently near Sacramento, according to word received by his parents.

Walter Jackman, a theatre musician of Spokane, was arrested while working at the Bijou in Missoula, Montana, on complaint that he had deserted his wife and children. He was placed under bond to provide for their support.

Carl D. Smith, a local contractor, has brought suit for divorce in the superior court here, complaining that his wife spends so much time practicing ballet steps at home, preparatory to a stage career, that he has to get his own meals.

## ST. PAUL

By **C. J. BENHAM**.

ORPHEUM.—William J. Dooley heads a very pleasing and well balanced bill. Ed. Wynn and Co., pleasing; Nellie V. Nichols is another big favorite; Jack Kennedy and Co., liked; Edward Gillett and his Animals, good; Rice, Sully & Scott, good; Brown & Newman are well received.

# JOE MENDEL

VIOLIN  
AND  
RAY

# NAGEL

ACCORDEON

Street Musician

This Week in Chicago Going East

EMPRESS (Gus S. Greening, mgr.).—The feature, Seven Dancing Girls, excellently received; Kiernan, Walters & Kiernan, furnish many laughs; Warren & Blanchard, favorites; Berke & Korae, clever; Patrick, Francisco & Warren, good.

NEW PRINCESS.—J. C. Carroll & Players, Kelsa Bros., Gibson Bros., Sergt. Bert Cowdrey, Pictures.

GRAND.—Bowery Burlesquers.  
METROPOLITAN.—The DeKoven Opera Co., with Bessie Abbott, opened a four days' engagement, good sized house.

SHUBERT.—Stock, "The Confession."

## TORONTO

By **HARTLEY**.

ROYAL ALEXANDRA (L. Solman, mgr.).—William Faversham presented his premier production of "Othello" to a crowded house Monday night and scored a great success. Will be seen in "Julius Caesar" last half of week.

Bianche Ring 12.  
SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Scenes from Grand Opera, presented by Mme. Doree and company, a hit; Clayton White and Co. in Cherie, well received; Hess Sisters, clever; Chris Richards, excellent; Violinsky, a novelty; Rex Comedy Circus, well trained; Burley and Burley, funny; The Weisse Troupe, sensational.

PRINCESS (O. B. Sheppard, mgr.).—The Stratford-Upon-Avon Players (Return) in repertoire, George M. Cohan in "Broadway Jones," 12.

GRAND (A. J. Small, mgr.).—"In Old Kentucky," "When Bunty Pulls the Strings" 12.

LOEW'S YONGE STREET (Charles E. Sewards, mgr.; agent, Loew).—Mein Leiber Schatzen (playlet), Jones and Brown, The Martha Washington Sextette, Estelle Rose, Hurling's Seals and Pony, Ryan Bros., The Cleveland's.

GAYETY (T. R. Henry, mgr.; Columbia).—The New Taxi Girls. The Gayety Girls 12.

MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin).—Palmer and Dockman, Wood and Hyland, Josephine Jackson, Palmer Sextette, Italia.

STRAND (E. W. Weill, mgr.).—Fred La Croix.  
STAR (Dan F. Pierce, mgr.).—A Trip to Paris. Crusoe Girls 12.

BEAVER (W. L. Joy, mgr.; agent, Griffin).—Thurston Sisters, Russell and Taylor, Keene Sprague and Dixon, Sheppard and Edwards, Robt. Windgate.

## WASHINGTON

By **R. F. D.**

KEITH'S (Mr. Robbins, mgr.; agent, U. B. O.).—"The Ramsdell Trio," opened; Libonati, ragtime xylophonists, got off a little slow, but finished big; Sam Barton, comedy cyclist, pleased immensely; Alf Grant and Ethel Hoag, got small returns; Ida Brooks Hunt and Co., good; Kathleen Clifford, impersonation, got poor start, but finished nicely; Henry Lewis, direct comedian, big hit; Moore and Littlefield, had a pretty tough spot in closing the show.

COSMOS (Jullius Boleksy, mgr.; agent, N. & N.).—"Ten Jolly Juveniles," clever; "Fun in a Turkish Bath," pleased; Rose Royal, went good; Harry Sauber, monologist, fair; Johnny Bell and the Clancy Twins, very good.

CASINO (Murray Herman, mgr.; agent, N. & N.).—George Nagle and Girls, "Camping Out," held over, nicely; Fluke & McDonough, fair; Grace King, very good; Coombs Bros., athletes, went moderately; Baby Ann Suter, went big.

POLI'S (James Thatcher).—Stock, "Forty-five Minutes from Broadway."

NEW NATIONAL (W. H. Ripley, mgr.; K. & E.).—Christie MacDonald in "Sweethearts."

COLUMBIA (Fred Berger, mgr.; K. & E.).—Thomas W. Ryley's musical comedy, "Queen of the Movies."

TELA SCO.—Julia Dean, "In Her Own Money."

GAYETY (George Peck, mgr.).—"The Beauty Parade."

HOWARD (A. J. Thomas, mgr.).—"Dark-town Follies." This house is booking independent.

Mr. A. J. Thomas, manager of the Howard, has just returned from New York. While there he made bookings for musical shows.

Mr. Anderson, formerly representing the Keith interests at the Grand opera house in Syracuse, passed through Washington on his way to Richmond to represent Keith interest in the new Lyric theatre in that city.

Miss H. Winfield DeWitt, formerly manager for Mr. Chase, is in the city for a few days.

Bob Long, for twelve years treasurer and assistant manager for Mr. Chase, has been promoted to assistant manager of the Keith house.

## WINNIPEG

By **W. F. PAYNE**.

WALKER (C. P. Walker, mgr.).—5-10, "The Glad Eye," 12-17, Bessie Abbott in "Robis Hood."

WINNIPEG (W. B. Lawrence, mgr.; agent, S-C.).—"The Rosary," 12-17, "Travelling Salesman."

ORPHEUM (E. J. Sullivan, mgr.; Orpheum Circuit).—Bessie Clayton, Hans Robert & Co., Francis Doolley, Sylvia Loyal and Her Pierrot, Marinetti & Sylvestre, Helen Gannon, Cherrito Brothers.

EMPRESS (J. R. Bronson, mgr.; S. & C.).—Joe Maxwell's Dancing Girls, Thomas Kiernan, Victoria Walters and James Kiernan, Hazel Berke and Alex. Korae, Patrick, Francisco and Warren, Fred Warren and Al Blanchard.

Mme. Alda highly pleased Winnipeggers on her first appearance here in concert.

Geo. Case, first vaudeville manager in Winnipeg, has returned from the Orpheum, Vancouver, to manage the Winnipeg Victoria vaudeville house.

I take this, my first opportunity, to wish you all the compliments of the season

# NEIL KENYON

# ADDRESS DEPARTMENT

## Where Players May Be Located Next Week (January 12)

(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  
Adair & Hickey Princess Hot Springs  
Adas Troupe Empress Spokane  
Adler & Arline Royal Orpheum Budapest  
Adonis, cure Marinelli Berlin  
Ahern Troupe Hammett's N Y C  
Aibright Bob Pantages Vancouver B C  
Aldro & Mitchell Empress San Francisco  
Allegro Pantages Portland Ore  
Allena The Orpheum San Francisco  
Ambrose Mary Morosco Los Angeles  
American Comedy 4 Empress Seattle  
Anthony & Ross Gaiety San Francisco

**B**  
Bards Four Variety N Y  
Barnea & Crawford Variety N Y  
Berger Edgar White Rats N Y  
Berliner Vera 5734 Ridge Ave Chicago  
Big Jim F Bernstein 1431 Bway N Y C  
Blumbe The Variety N Y  
Bowers Walters & Crocker Her Majesty's  
Melbourne Aus  
Bruchs Seven 104 E 14th Tausig N Y  
Braham Nat Variety N Y  
Brosnan & Baldwin Variety N Y  
Broce & Calvert Liberty Girls B R

## WINIFRED BRYSON

Ingennie San Francisco  
Gaiety Theatre

Byron & Langdon Majestic Dallas

**C**  
Calles Novelty 1234 4th St Philadelphia  
Carletta M 214 Livingston St Bklyn N Y  
Ca Dorn 9 Riverside Ave Newark  
Clarke & Bergman 121 George St Brooklyn  
Cross & Josephine Orpheum Brooklyn  
Crouch & Welch Variety N Y  
Cusack Sisters Interstate Circuit

**D**  
D'Arville Jeanette Montreal Indef  
D'Arcy & Williams Empress Los Angeles  
Davis Josephine Variety London  
Demarest & Chabot Orpheum Spokane  
Dennis Bros Empress St Paul  
Devine & Williams 2371 7th Ave N Y C  
Dingle & Esmeralda Marinelli 1493 Bway N Y  
Dorr Mary Empress Sacramento  
Dorsch & Russell Empress Cincinnati  
Drew Chas & Co Empress Tacoma  
Dunedin Troupe Empress Kansas City  
Duplie Ernest Empress San Francisco

## An Adept in Jugglery WILFRID DU BOIS

Playing Interstate Circuit

**E**  
Shelling Trio 39 Hudson Pl Hoboken N J  
Edwards Shorty Variety N Y  
Elliott & Mullen Pantages Edmonton Can  
Elliott Sydney A 247 Harvey Ave Detroit  
Emmett Gracie Maple Crest North Foxboro  
Emersons 3 Empress Salt Lake

Ergott's Lilliputians Majestic Dallas  
Escardos 3 Hughes Palace Bldg N Y  
Edmond Edward & Co Majestic San Antonio

## AL ESPE and PAUL

Juggler of Artillery and Comedian  
This Week (Jan. 5), American, New York, and  
Fulton, Brooklyn  
Next Week (Jan. 12), Shubert, Brooklyn, and  
Orpheum, New York

"E'body's Doing It" Unique Minneapolis

**F**  
Ferry Wm (The Frogs) Victoria London  
Fields Teddy Variety N Y  
Fox & Ward 1117 Wolf St Philadelphia  
Francis Ruth Beebe Ocean Beach N Y  
Frevoll Fred Variety N Y  
Frey Henry 1777 Madison Ave N Y C

**G**  
Geary Arthur Empress Sacramento  
George Edwin 5th Ave N Y C  
Gilmore Barney Dominion Ottawa  
Godfrey & Henderson 245 W 45th St N Y  
"Golden Dreams" Pantages Vancouver B C  
Goodall Archie Empress Portland Ore  
Gordon John R & Co Empress Seattle  
Gordone Robbie Majestic San Antonio

## HELEN GOFF

Prima Donna Gaiety Theatre, San Francisco

Graham & Dent New Amsterdam N Y  
Granville Taylor 360 W 55th St N Y  
Green Ethel Foll's New Haven  
Guerra & Carmen 3103 North Ave Chicago  
Gwynn & Gossett Empress Milwaukee  
Gygi Ota Variety N Y

**H**  
Halligan Sykes 19 Majestic Ft Worth

## Louise-HAMLIN and MACK-Billy

Care Will Collins, Broadmead House,  
Panton St., London, England.

Hanlon Bros Empire Manchester Eng  
Harrah Great White Rats N Y  
Havilans The Variety Chicago  
Hayama 4 Orpheum Ft Dodge  
Haywards The White Rats N Y  
Haywood Harry Co Variety N Y  
Hermann Adelaide 1192 Broadway N Y  
Hines Palms & Girls Variety N Y  
Holman Harry & Co Variety N Y  
Houdini Variety London  
Hutchinson Willard & Co Variety London

**I**  
Inez Hammerstein's N Y C  
"In Old New York" Empress Cincinnati  
Idle Margaret & Co Variety N Y  
Imud Variety N Y  
"I've Got It" Empress Milwaukee



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 Johns 3 Pantages Seattle  
 Jennings & Norman Empress Butte  
 Jossika Troupe Empress Butte  
 Johnsons Travelers Orpheum San Francisco  
 Juggling Normans Variety N Y

**K**  
 Kara Unique Minneapolis  
 Kartsch Orpheum New Orleans  
 Kayne Agnes Variety N Y  
 Kelly & Galvin Majestic San Antonio  
 Kelly & Pollock Variety N Y  
 Kelso & Leighton 187 W 14th St N Y C  
 Kenney & Hollis 46 Broadway Rd Allston Mass  
 Kennedy Joe Prince Hot Springs  
 Kennedy Nobody & Platt Orph New Orleans  
 Kieran Wabody & Kieran Empress Winnipeg  
 Kingston World Minnie Orpheum Circuit  
 Klare Katherine Orpheum Vancouver B C  
 Kola Hammerstein's N Y C  
 Konetz Bros 902 Palace Theatre Bldg N Y  
 Kuntz Hostess Brennan-Fuller Sydney

**L**  
 Lamberti Variety London  
 Lamb's Manikins Variety N Y  
 Langdons The Orpheum Duluth  
 Lawrence & Cameron Orpheum Portland Ore  
 Lawson & Namon Variety Chicago  
 Le Dent Frank Variety London  
 Leonard Basile 223 Townsend Ave New Haven  
 Leonard & Louie Empress Victoria B C  
 Leonard & Russell Orpheum Seattle  
 Leslie Bert & Co Empress Butte  
 Lester 3 Empress Kansas City  
 Lewis Al & Co Majestic Ft Worth  
 Lewis & Norton Empress Kansas City  
 Littlejohns The Variety N Y  
 Livingston 3 Empress San Diego  
 Lloyd & Whitehouse Majestic Little Rock  
 Lockhart & Leddy Majestic Little Rock

**M**  
 McDermott Billy Miller Hotel N Y  
**JUNIE McCREE**  
 Columbia Theatre Building, New York, N. Y.

Meredith Sisters 330 W 51st St N Y  
 Mercereau Mile Variety N Y  
 Moran Polly Variety London  
 Murray Elizabeth M Variety N Y  
 Musette 414 Central Park West N Y

**N**  
 Nelson & Nelson Orpheum Seattle  
 Nestor & Deberg Empress Seattle  
 Nevins & Gordon Majestic Ft Worth  
 Newhoff & Phelps 610 163d St N Y  
 Noble Spencer 353 12th St Bklyn N Y  
 Nicol Bros 1590 Amsterdam Ave N Y  
 "Night in Bath" Empress Los Angeles  
 Nobles Milt & Dolly Majestic Dallas  
 Norton & Nicholson Hammerstein's N Y C

**O**  
 O'Brien & Buckley Empress Spokane  
 Odol Princess St Louis  
 Olivetti Troupe Empress Chicago  
 O'Neill Nance & Co Orpheum San Francisco  
 Orville & Frank Empress Denver

**P**  
 Palace 4 Majestic Ft Worth  
 Pagliacci 4 care J Levy 1541 Bway N Y  
 Parisian 3 Majestic Little Rock  
 Pekinese Troupe Princess St Louis  
 Perez 4 Orpheum Portland Ore  
 Pollock Milton & Co Variety N Y  
 Pietro Majestic Houston  
 "Porch Party" Colonial N Y  
 Priest Janet Woolfolk 36 W Randolph Chicago  
 Price & Price Empress Portland  
 Prince Florio Empress Sacramento

**R**  
 Rafael Dave 1101 Grant Ave San Francisco  
 Reeves Billie Variety London  
 Regala Four Variety Chicago  
 Relner & Gorea Keith's Indianapolis

**Bert RENSHAW'S Rose**  
 With Woods-Ralston Co.  
 The Musical Marines

Rice Fanny Blanchard Farm Franklin N H  
 Rice Hazel North American Chicago  
 Richmond Dorothy Hotel Wellington N Y  
 Roehms Athletic Girls Variety Chicago

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 Morocco Theatre, Los Angeles.  
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 Ross & Ashton Variety N Y

## Thos. J. Ryan-Richfield Co.

Next Week (Jan. 13), Fulton, Brooklyn  
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**SEYMOUR and ROBINSON**  
 "THE MIXX AND THE MIXER"  
 Incomparable Acrobatic Comedians.  
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 Stoddard & Hines 116 S 7th St Hannibal Mo  
 Sutton & Caprice Liberty Girls B R  
 Sutton McIntyre & Sutton Keith's Indianapolis

**T**  
 "The Pumpkin Girl" Keith's Indianapolis  
 Taylor's Lions Pantages San Francisco  
 Terry & Lambert Friars Club N Y  
 Terry Walter & Girls Pantages Portland Ore  
 Texico Variety N Y  
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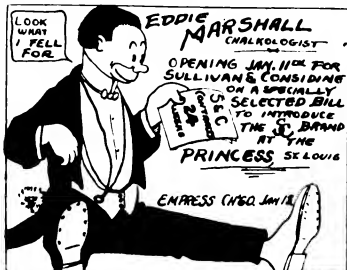
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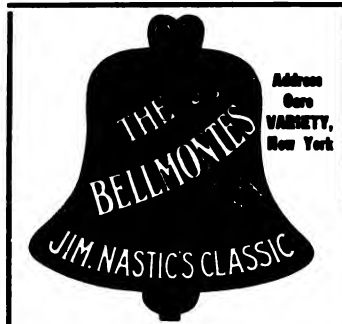


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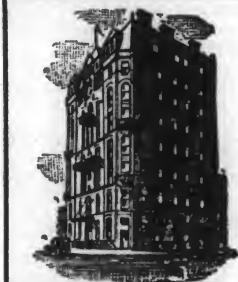
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An act called Major and Paul (sometimes calling themselves Major and May) has deliberately lifted my entire act from start to finish.

I emphatically state that I did not give them permission to do it.

I beg managers and agents to protect us from these copyists.

I have given the act over to my partner, Arthur, now called

**ROY and ARTHUR**

With whom I am still associated

**JEAN BEDINI**

(BEDINI and ARTHUR)

TEN CENTS

# VARIETY

VOL. XXXIII. No. 7.

NEW YORK, FRIDAY, JANUARY 16, 1914.

PRICE TEN CENTS.



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# VARIETY

Vol. XXXIII. No. 7.

NEW YORK CITY, FRIDAY, JANUARY 16, 1914.

PRICE 10 CENTS

## FEATURE FILM DEPARTMENT IN WM. FOX ORGANIZATION

**Winfield R. Sheehan Taking General Management.  
Will Issue Four Releases Weekly, Giving Exhibitors  
Privilege of Selection After Private Showing.  
First Organized Effort To Establish  
Feature Film Service.**

The William Fox Circuit is establishing a feature film department, with Winfield R. Sheehan holding the position of general manager. They have already contracted for the output of eight foreign manufactures and a number of Americans.

It is the purpose of the new department to supply exhibitors other than the Fox Circuit, with four feature releases a week—Mondays, Wednesdays, Fridays and Saturdays, giving them a choice of subjects after private showings. The territory to be embraced in the service, at the beginning, includes New England, New York city and state and Northern New Jersey.

This will be the first organized effort to establish a feature service, although it has been reported the United Booking Offices, George W. Lederer and others were working out schemes along similar lines.

The Fox executive offices will remove to 130 West 46th street when three floors, 100x100, are fitted up. It will include all the executive and booking offices, besides two miniature theatres for the private showing of the feature reels offered for general rental.

### BIJOU'S VALUE DROP.

All the stockholders in the playhouses below 42nd street on the Broadway alley were thrown into a panic during the week by confirmation of the selling price of the Bijou to \$465,000 at the auction that shifted the theatre's ownership recently. Last year the property was rated at \$1,000,000.

Al. Hayman and the Frohman and other interests behind the Knickerbocker theatre, are said to have called

in real estate experts and oracles to figure out the probable deterioration in the Knickerbocker property within the next ten years, following the tide of values that has been steadily moving north.

The Theodore Moss estate, Joe Weber and the Shuberts and others interested in theatres below 42nd street, are said to have been similarly affected by the new Bijou rating.

### ELTINGE IN NEW PIECE.

Toledo, Jan. 14.

Julian Eltinge, who has been seen in "The Fascinating Widow" for the greater part of the past four seasons, closed here last Saturday night and returned to New York with his entire company. Eltinge will go into rehearsals for "Miss Swift of New York," to be produced shortly under the direction of A. H. Woods, according to his statement made here.

### MONEY "BUYING SHOW."

A musical show sold for one night's performance for \$600, and the show played to a \$1,400 house.

It happened to Phil Niven's "Red Widow" at Freehold, N. J.

### MANY IN ON THIS ONE.

The builders of the new act Texas Guinan and Herschel Hendler are to appear in together are quite numerous enough to turn out a satisfying product.

It is named "A Musical Mix-up," with Vincent Bryan and Joe Goodwin writing the piece, Jack Mason staging it and Julian Johnson taking the direction.

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

as formerly printed  
exclusively in

**THE  
PLAYER**

appears on Page 8 of this issue.

### BRADY'S MILLION CO.

William A. Brady's Picture Plays Co., a corporation organized in Delaware and capitalized for \$1,000,000, all paid in, is the latest acquisition to the feature film business.

No theatrical people other than Brady are financially interested in the company, which has been formed to manufacture feature reels made up of the plays controlled by the theatrical manager, and which will be posed for by the various stars who have been identified with the plays.

The size of the corporation, in point of capital, is some indication of the magnitude of its proposed operations.

### MAUDE PURCHASES RIGHTS.

Cyril Maude, the English actor-manager now playing at Wallack's in "Grumpy," has purchased the Great Britain rights to "Peg o' My Heart" and "Potash & Perlmutter." He will take the scripts back on the conclusion of his American tour and will put them immediately in rehearsal.

### HYAMS-McINTYRE DEAL.

Johnny Hyams and Leila McIntyre are ready to return to vaudeville, after their legitimate playing for a few seasons.

The couple have the act, and when the managers agree to their price, \$1,400 weekly, vaudeville will once more see the well-known team.

### SOPHIE TUCKER IN BURLESQUE.

Sophie Tucker has expressed a desire to head a burlesque show next season and is reported to be seeking a franchise on the Progressive Circuit.

### LAUDER DREW \$25,000.

Harry Lauder played to a little over \$25,000 in twelve performances at the Casino last week. This was accomplished by raising the price of orchestra seats to \$2.50 for the first ten rows after Tuesday, making the entire balcony \$2.00 and tilting the prices all over the house.

The Scotch comedian still refuses to play Sundays, else another \$5,000 might have been added to the week's total.

### ROCHESTER'S TWICE DAILY.

Rochester, N. Y., Jan. 14.

The Shubert theatre will commence playing twice daily vaudeville next Monday. It will be booked by the Allen-Epstein Agency, New York. Edgar Allen, of that concern, with F. Ray Comstock, is interested in the vaudeville policy.

### 3 STARS ARE READY.

Three stars are anxious to return to vaudeville at present if they can secure suitable vehicles.

They are Camille D'Arville, the former comic opera prima donna; Alice Fisher, equally prominent both in musical comedy and "the legit," and Edmund Breese, who has just closed with "The Master Mind."

### MANAGER SENT TO JAIL.

Manchester, N. H., Jan. 14.

Daniel A. Gallagher, who, at one time, managed Mechanics' Hall, was sentenced last Friday to one year in prison. He was convicted of forgery on one of four counts. It happened in connection with property transfers.

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# BUTT'S REVUE INTRODUCING ELSIE JANIS TO LONDON

**Alfred Butt's Spring Production Written by Mon. Flers Will Have the American Girl. Produced Around April 1. Other Americans May Be Engaged.**

(Special Cable to VARIETY.)

London, Jan. 14. Alfred Butt will produce a big revue around April 1. It will bring out Elsie Janis over here for the first time, Mr. Butt having her under contract. Other Americans may be engaged. It is said Mr. Butt would like Frank Tinney in his show.

The revue will be written by Mons. Flers. It will be elaborately staged and expensively casted.

## "NUTS AND WINE," FAIR.

(Special Cable to VARIETY.)

London, Jan. 14. "Nuts and Wine," the new Empire revue which opened last week, has been voted but a fair entertainment.

Dick Knowles left the cast after the first week, giving illness as the cause, although it is understood trouble with the management hastened his departure.

Babette, the American cabaret singer, receives commendations on her appearance.

## STANLEY COMING OVER.

(Special Cable to VARIETY.)

London, Jan. 14. A. E. Stanley, of the London opera house, will sail for America in about a week, for a conference with a proposed American syndicate which has been negotiating with him to take over the house.

Beecham wants to purchase the property, probably for another try at grand opera, but Stanley is loath to sell, feeling the real estate value of the opera house will increase.

Stanley declares the opera house will not adopt a vaudeville policy.

## "BABY MINE" MOVES.

(Special Cable to VARIETY.)

Paris, Jan. 14. The new comedy of Sacha Guitry, "La Pelerin Ecossaise," having been listed for the Bouffes Parisiens to commence Jan. 15, it has been arranged to transfer the run of "Mon Bebe" to the Theatre Rejane.

## NEW SCALA MANAGER.

(Special Cable to VARIETY.)

Paris, Jan. 14. Eugene Heros, collaborator of P. L. Flers for many revues produced here, has succeeded H. Fursy as manager of the unfortunate Paris Scala music hall.

Following the present revue, "Ca Sent la Rosse," will be another of the same school by P. L. Flers, Arnould and Bataille-Henri.

## PRODUCERS MAKE REVUE.

(Special Cable to VARIETY.)

Paris, Jan. 14. The new revue at the Olympia, produced by Jacques Charles, Jan. 9, originally called "Le Voyage en Cuisine" (a

punning title), was changed at the last moment to "Revue Leger," as the other was considered licentious. It is by Quinel and Moreau, as usual, and got through nicely.

A good troupe is engaged, including Boucot, Dorville, Faivre (Comper), Mmes. Mistinguett, Charlotte Martens, Delysia, Saint-Telme, etc.

Boucot is excellent and dances a hornpipe divertingly; Mistinguett is but fair; Aberdare Sisters, good; Frease's Sextette of Texas Tommy Dancers, roundly applauded; Jackson Troupe, fine.

The scene laid in the American dancing congress in New York, is the best, whereas the work of the authors is indifferent. The main success is due to the producers.

Derny plays Commere poorly, Worska, announced, unappearing.

## DANCING ON THE STAIRCASE.

(Special Cable to VARIETY.)

Paris, Jan. 14. Miller and Mack joined the Folies Bergere revue Jan. 10 and scored. They are dancing in the staircase scene.

## NEW BILL NOT RECEIVED.

(Special Cable to VARIETY.)

Paris, Jan. 14. Gemier presented a new bill at the Theatre Antoine Jan. 12, "L'Enfant Suppose," in four acts, by George Grimaux, "Vers la Gloire," in two tableaux, by Georges Fabri, founded on a story by the late Charles Louis Phillippe, which was poorly received.

## FRAGON'S ESTATE.

(Special Cable to VARIETY.)

Paris, Jan. 14. The remains of the late Harry Fragon were removed from the Morgue where an autopsy had been held for the purpose of securing confirmatory evidence for the trial of his father. Funeral services were held at the Church of the Notre Dame de Lorette.

(Special Cable to VARIETY.)

London, Jan. 14. Harry Fragon's estate will total about \$400,000, including an insurance policy for \$100,000 in favor of his father. He is not known to have any relatives other than his father, who is debarred from participating in the estate if convicted of the murder of his son.

## UNKNOWN PURCHASER.

(Special Cable to VARIETY.)

Paris, Jan. 14. The production rights for America of a new piece by Tristan Bernard, author of "Little Cafe," have been contracted for, but the identity of the purchaser is being concealed.

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## HURGON IN AND OUT.

(Special Cable to VARIETY.)

London, Jan. 13. Austed Hurgon is back at the Hippodrome, producing new numbers for the show. He left the Hippodrome about a year ago after a split with the management.

Arthur Evans, brought over here by Ned Wayburn and specially engaged by the Hippodrome as stage manager for the revue, left last week after an argument with Albert de Courville.

London, Jan. 14.

Austin Hurgon is out of the Hippodrome again. R. H. Burnside from New York is now quietly rehearsing the new numbers.

## "AMERICAN PRICES," LOW.

(Special Cable to VARIETY.)

London, Jan. 14. Hale Hamilton, who is playing "Get Rich Quick Wallingford" at the Queen's theatre, has instituted a lower scale of prices, advertising them as "American prices."

## "MARY GIRL," ODD PLAY.

(Special Cable to VARIETY.)

London, Jan. 14. "Mary Girl," the new play at the Vaudeville, is termed an odd play and is very well received.

Norman McKinnell and May Blayney carried off the honors.

## "MAYOL" MUSIC HALL.

(Special Cable to VARIETY.)

Paris, Jan. 14. To remain in the fashion the Concert Mayol has mounted another revue, "J'te va Griffer," by Paul Marnier and Leo Lelievre, during Mayol's provincial tour. It is played by Danvers, Paule Morly, Juliette Liena, Frejol, Colette d'Or, and just made good.

For three months, beginning in April, Dufrenne will lease the small cafe concert and present a vaudeville show.

## GOOD SKETCH NOT DRAWING.

(Special Cable to VARIETY.)

London, Jan. 14. "The Will," a corking comedy dramatic sketch by J. M. Barrie, at Palace, not doing business. The sketch takes too serious a turn at the finish for the halls.

## OPENED AND CLOSED.

(Special Cable to VARIETY.)

London, Jan. 14. Fletcher Norton and Maud Earl opened at the Victoria Palace Monday night and, pleading illness, left the bill the same night.

Ray Royce, at the same house, scored a success.

## ROUND-WORLD MAGIC SHOW.

Cedar Rapids, Ia., Jan. 14.

Leroy Talma and Bosco, with a company of 25, for a round-the-world tour to follow up the Jansen show, now in South Africa.

The company includes Warner and White, Texas Tommy Four, Reed's Acrobats and Budd's Dogs. They will open in Sydney, Australia.

Abe Hale, in charge of the advance work, has been in Australia since Dec. 10 preparing for the opening.

## SAILINGS.

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

Jan. 10, Anderson Twin Sisters (Carmania);

Jan. 14, Gray and Graham (Lusitania);

Jan. 16, Maximo (St. Paul);

Jan. 17, Lou Reals (Pres. Lincoln);

Jan. 20, Uesems (Cecile).

San Francisco, Jan. 14.

Jan. 12 (for Australia), Dare and Norwood, Isabelle De Armo, Ida Day, Edward Gordon, Ralph Bevan, Beatrice Flint, Henri Kubelick, William and Anita Bartlett, Juggling Normans, Cunningham and Rose, Greater City Four, Capt. Brunswick and Cole Witte (Sonoma).

(Special Cable to VARIETY.)

London, Jan. 14.

Jan. 10, Flying Martins (Caronia).

Jan. 15, Mae Forcey (Cedric).

Paris, Jan. 7.

Jan. 6 (for New York), Rigoletto Brothers (Kr. Pr. Cecile); Jan. 9 (for South America), Les Harrys; Dec. 27 (for South America), Sersleb Brothers, Florrie and Mab, Ereptos Troupe.

## "RED HEADS" GET OVER.

(Special Cable to VARIETY.)

London, Jan. 14.

"The Red Heads," Jesse Lasky's piece brought over here by Will Collins, opened successfully at the Finbury Empire. Sam Liebert's efforts were largely responsible.

George Austin Moore and Cordelia Haager are well liked in it.

Costuming fine, but numbers are ruined by awkward chorus.

## AFTER LILLIAN LORRAINE.

(Special Cable to VARIETY.)

London, Jan. 14.

Some English revue managers are angling after Lillian Lorraine, to appear in a musical production or do an act over here.

## SMALL TYPE BILLING.

This week at the Fifth Avenue, Edwin George, who talks as he juggles on the stage, said during his remarks: "I saw my name outside Monday morning when I came to the theatre. I never knew they could print so small."

## \$26,000 IN 13 SHOWS.

San Francisco, Jan. 14.

The gross for 13 performances in eight days for the Gaby Deslys show while at the Cort theatre here was \$26,000.

## LOOKING OUT FOR HITCHY.

Columbus, Jan. 14.

Harry Stearns, brother-in-law of Raymond Hitchcock, is seeking a composer to place the melody to some lyrics now in the possession of the comedian, and hints that he is getting ready a musical comedy dealing with the "White Way," in which Hitchcock will appear if it so happens that Philander Johnson's suit against Channing Pollock and Kennold Wolf results badly and "The Beauty Shop" is no longer a vehicle for the comedian.

# BIRMINGHAM OPENING STOPPED BY HOBLITZELLE INJUNCTION

**Interstate Circuit President Obtains Order Restraining  
Jake Wells From Opening Lyric with Vaudeville  
Jan. 12 as Advertised. Eight Acts for First  
Program Awaiting Word.**

Chicago, Jan. 14.

Karl Hoblitzelle, representing the directors of the Birmingham Amusement Co., secured an injunction this week preventing Jake Wells from opening the new Lyric, Birmingham, Monday, as he intended.

At the last meeting of the board it was agreed the formal opening of the Lyric would be held off until another meeting was held for the purpose of arranging the date.

Mr. Wells went right ahead with the opening plans and announced in the Birmingham press the shows now playing at the Orpheum would be transferred to the Lyric this week.

Mr. Hoblitzelle couldn't see it that way and journeyed to Birmingham to look after his interests in the case. The Interstate Circuit own the Majestic, Birmingham (now closed), and withdrew their shows in that house when the peace conference (ending in a pool of the local interests) was held.

Birmingham, Jan. 14.

All acts advertised for this week's bill at the Lyric reported Monday, but were informed they could not open, and to hold themselves in readiness to do so at any time during the week. The acts will demand full salary, whether playing or no.

Those here awaiting word are Jesse Lasky's "Rest Cure," Rube Goldberg, Willard and Bond, Four Bards, Claudius and Scarlet, Lorraine and Dudley, Walter Van Brunt, and Archie and Gertie Falls.

The show was booked through the United Booking Offices of New York.

## FORBES WROTE SEARS' ACT.

James Forbes is the author of the new sketch to be presented by Zelda Sears at the Union Square next week.

## COMING DIRECT EAST.

Irene Franklin and Bert Green are coming direct to New York, not stopping to play any Orpheum time en route.

On their arrival here they will probably be booked to open at Hammerstein's for a fortnight.

## FAGAN AND BYRON'S ACTION.

Barney Fagan and Henrietta Byron have started suit in the Supreme Court of New York against Louis Pincus to recover \$6,000, on a contract made by Pincus, as the plaintiffs claim, in which Pincus agreed to secure for them twenty weeks' work at \$300 a week.

Plaintiffs are represented by O'Brien, Malevinsky & Driscoll.

## "LOVE SLAVE" TAKEN OFF.

"The Love Slave" isn't in vaudeville now. Jim Clancy accepted a sketch dealing with the recent office scandal

of Mr. Couch and Miss Branch in Monticello, N. Y., and produced it in Bridgeport with Myrza Marsten as the principal woman.

Jim called all bets off after the first week.

## DOROTHY GRANVILLE, SINGLE.

Chicago, Jan. 14.

Dorothy Granville (wife of Bernard Granville) is preparing a single vaudeville act which she will play in the outlying houses around here before trying for the big time.

## JACK HENRY PUTTING ONE OUT.

Bridgeport, Jan. 14.

Jack Henry, a New York booking man, is putting out a new vaudeville act. Rehearsals were held in the Sterling theatre, Derby, Conn., Sunday. Henry is associated in the production which has a cast of 12 people, with Ira Hoyt, former owner of the Norwalk, opera house.

The act is of the musical comedy type. In the cast are Tom Ward, Josephine Fleming and Miss Booth.

## WIRE ACT LOSES \$250.

Kartelli, the wire act at the Orpheum, was robbed of \$250 in money orders, which the thief cashed at local hotels.

## FIELDS' SON MANAGING.

Lew Fields' son, with Bobby Harris, opened a pop vaudeville house last week on Dyckman street. It is called the Dyckman theatre. Eight acts and pictures make up the entertainment.

## EVA TANGUAY RESTING.

Eva Tanguay and her Volcanic Vaudeville company are resting this week. Miss Tanguay "laid off" to rest her vocal chords. She was to have appeared this week at the DeKalb, Brooklyn. I. Fluegelman, manager of that house, insisted he get his "Tanguay week," which necessitated the entire route being put back one week, Miss Tanguay opening at the DeKalb next Monday instead.

A week of one-nighters will be played commencing Jan. 26, after which the Tanguay show opens at the American Music Hall, Chicago. Following that engagement two routes are open, one through Canada and back east, the other to the Pacific Coast.

The Desmond Gallagher Players in "Live Wires" join the Tanguay show next week, replacing Hilda Hollis and Co. on the program.

## PICTURES AT SAVOY.

Atlantic City, Jan. 14.

The Savoy is playing pictures this week. It is such a change from the established policy of the house no one knows what the future plans are.

## PANTAGES IN CHICAGO.

Chicago, Jan. 14.

The long-threatened invasion of Alex. Pantages into Chicago is about to materialize, according to a statement issued by J. C. Matthews, the coast circuit's general booking manager. If present plans come through as expected, the site of his local activity will be on the North Side, two short blocks north of the Wilson Avenue theatre, undoubtedly one of the best locations in the city proper, and about the only one not overrun with "pop" houses at the present time.

It is understood an option on the site has been secured, the final transfer being postponed until Feb. 9, when Pantages will be in Chicago, coming here from Winnipeg, where he will attend the opening of his new house.

Matthews, who engineered the deal up to its present state, is a resident of the North Side, and after investigation learned that the southwest corner of Lawrence and Broadway (Evanston) was on the market. The site is directly opposite the Tom Chamale parcel now housing Morse's Garden on which Chamale is spending upwards of \$100,000 to rebuild. The plot measures 154x150. City plans provide for the erection of a subway station on the same corner, and the "L" roads intend to build a station but one block east, which naturally makes the property more valuable for theatrical purposes. Up to the present time the Wilson Avenue theatre has practically monopolized the vaudeville situation on the North Side, but poor booking judgment has cut inroads into its business and opened up the field for new ventures.

## LEAVING THE MINES.

Chicago, Jan. 14.

Dick Staley, who has been gold mining in the Rockies for several years, is about to return to vaudeville either as a single or with one of his mechanical productions. Staley passed through Chicago last week and after prospecting around the small time, decided the variety branch of the profession needs some uplifting. His quest for pay ore has been rather disappointing of late, although his mill which is operated for the benefit of neighboring miners has been maintaining itself.

Staley will temporarily close up his "Humming Bird" properties and armed with a press agent and some new material anent his experiences in Idaho Springs, attempt to land a route. His long stay in the mountains has provided him with a hefty constitution, something which he lacked in former years.

Joe Adams, another well known professional who bumped into a mess of gold somewhere out west, has temporarily returned to show business, but after he satisfies his desires for applause, will return to dig more gold.

## KEENEY GETS ANOTHER.

Philadelphia, Jan. 14.

Frank A. Keeney has secured from William W. Miller a 20 years' lease of the American, now utilized as a stock house by Charles E. Blaney.

Keeney assumes possession Sept. 1. This makes the seventh playhouse acquired by Keeney within a comparatively brief spell.

## CASTLES AT TWO HOUSES.

This week is seeing Mr. and Mrs. Vernon Castle playing two vaudeville theatres, only a short distance apart. They are Hammerstein's and the Palace. The order of affairs, starting with Monday, was that the dancing couple should appear first at matinees at the Palace, and should give Hammerstein's whatever benefit there might be in the first appearance at night, the team to alternate in this way between the two houses for the week. In consequence the theatre receiving the Castles for their second turn had to place them in the program upon arrival, which meant a rearrangement of the bill daily at each theatre.

Monday the houses held good crowds at both shows, with Hammerstein's apparently having the better bill, other than the headline feature. Hammerstein's had also for this week a feature picture film that drew Inspector Schmitberger and four of his staff to the theatre Monday afternoon for a close inspection of it. Wednesday it was temporarily withdrawn until it had passed censorship, the management declaring it would be put back later in the week.

The Castles are billed to hold over in both houses next week.

The musical union objected to the colored orchestra of 12 pieces carried by the Castles playing in the orchestra pit. Monday night the ragtimers were placed on the stage at Hammerstein's.

Besides the Castles at both theatres again next week, Cross and Josephine will appear on the same bills, giving the Palace and Hammerstein's two acts out of their total complement that are repeating just across the way.

## ABARBANEL ASKING \$1,000.

Lina Abarbanell is willing to play vaudeville, if the managers will pay her a salary of \$1,000 a week.

## "WALKED OUT" AFTER LOOKING.

Monday morning rehearsal time at the Bronx this week saw Duffy and Lorenz walk in the theatre where they were billed, take one look at the running order of the program and walk out again.

## FLAVIA ARCARO IN NEW VERSION

Louis Simon will be supported by Flavia Arcaro in a new version of "A Persian Garden," which has been rewritten for a sort of second edition.

## CAN'T AGREE ON MONEY.

Louis Mann would be pleased to continue in vaudeville at \$2,500 a week, but bookings have been held up by the managers, who have set a figure of \$1,500 on his latest sketch.

## VAUDEVILLIANS WED.

Chicago, Jan. 14.

The marriage is reported from New Orleans of Janet Adair (Adair and Hickey) and "Fat" Thompson (Williams, Thompson and Copeland).

The newlyweds continue in their respective acts.

## JEFF CALLAN BETTER.

Bridgeport, Conn., Jan. 14.

Jeff Callan was discharged from St. Vincent's Hospital today, and resumed the management of the Plaza Theatre.

# "COUNTRY STORE" GIVEN AS EXTRA FREE ATTRACTION

**125th Street Cabaret Puts It On As Additional Inducement to Draw Business at No Admission Charge. Proves Success for Box Office at American Roof Monday Night, Bringing Out Capacity.**

"The Country Store," a recent innovation in the premium addition to entertainment has been adopted by a New York cabaret, where no admission is charged. This is the College Inn on West 125th street, which now devotes one evening (Friday) weekly to tendering its patrons free gifts.

At the American Roof Monday evening, a night when every theatre in town suffered through the extreme cold and windy weather, capacity was drawn by the advertised "Country Store" for the first time there. Before the show started upstairs the lobby was choked by a crowd which could only be conveyed to the Roof by the two elevators in use. Not a person left the theatre until after "The Country Store" distribution at the conclusion of the vaudeville program.

While the College Inn is reported to spend about \$15 for its free presents, the American's "County Store," it was stated, was made quite expensive. It looked as though the Monday night receipts above had been increased at least \$300 over the normal Monday night takings, by the added feature. Admission to the Roof is 25, 50, with box seats (for which there was no demand) 75 cents.

"Country Store Nights" are common in burlesque houses and gradually got into pop vaudeville and picture theatres. At some houses they ran themselves out quickly and were discontinued. Others give the feature twice weekly. Different cities have decided they came under a lottery classification and caused the abolishment for that reason. A patron on "Country Store Night" is given a coupon when entering. These later agree with the list of prizes given, and the names of the winners are called from the stage. A condition is that the holder of a prize coupon must call upon the stage in person to receive it. This results in considerable laughter, either from the person's appearance or the prize itself. In the latter comedy effects are sometimes striven for.

The Metropolis, Bronx, playing stock, had "shirt waist night" Thursday of this week with a "toy store" for the children Friday. Tuesday night it had a "Country Store."

Perth Amboy, N. J., Jan. 14.

The strict New Jersey law was invoked here by the chief of police, who put a ban on "The Country Store" at Proctor's and the Auditorium on the ground it was a chance game. Proctor's had often given away a ton of coal, live pig or barrel of flour.

## ARTISTS WANT CLUB ROOMS.

At an informal meeting of the Scenic Artists' association, held Jan. 2 at

408 West 44th street, the matter of securing a permanent home for the society was discussed by the officers and members.

It was the opinion of President Fred Marshall and Vice-President William Hawley that a location was the first necessity and a movement was started to house the association. It was announced this week the association will make known its selection soon. T. Vincent Smyth is secretary of the association.

## MONEY FOR BUCKNER.

Over \$100 has been subscribed for the benefit of Arthur Buckner, who is in the Toms under sentence of 30 days for conducting an agency business without a license.

Besides the confinement sentence, Buckner was fined \$100. It will be paid out of the monies collected, and the surplus used for Buckner's benefit.

Chris O. Brown, of the Loew-Sullivan-Considine agency, who took charge of the fund, will continue to receive subscriptions for the aid of Buckner until he is released. There may be an effort made through an attorney to have the jail sentence remitted before the expiration if sufficient money is received to retain an attorney for that purpose.

The subscriptions are as follows:

Collected by Nor.	Beebler Bros.	5
man Jeffries in	C. D. Willard	5
Philadelphia	Joe Emmett	5
Chris O. Brown	Allen & Epstein	5
Freeman Bernstein	Herbert Lloyd	5
Frank Bohm	A. I. Feinberg	2
Sime	Wm. E. Atwell	2
Irving Cooper	Col. Cummins	1
Jos. M. Schenck	Max Landau	1

## HE KNEW CRESSY.

Fisher and Green played at the Colonial last week with their James Horan sketch, "Partners." Harry Green spied Will Cressy standing in the wings one evening taking notes during the progress of the playlet. He knew Cressy, personally and by reputation. He requested an explanation and Cressy calmly replied:

"My brother is giving a minstrel show and I wanted to get a few jokes for him."

Cressy is appearing at the Fifth Avenue this week. On the same bill is Jack Norworth, which recalls the oft-repeated story that "Town Hall Tonight" emanated from the brain of Norworth, who told it to Cressy, and the latter used it without permission or compensation.

## WOOLF WRITES CURTAIN RAISER.

May Robson's present stellar vehicle will have a curtain raiser beginning next week, when she will use a sketch with a cast of six, by Edgar Allan Woolf, called "The Queen of the Ballet."

## POLI'S TWO NEW POPS.

Springfield, Mass., Jan. 14.

Poli's theatre here, playing stock, will revert to small time vaudeville, commencing Monday. It will be booked by James Clancy of New York.

Worcester, Jan. 14.

The former Franklin Square theatre, now held by S. Z. Poli, will commence playing pop vaudeville Jan. 19. The Clancy Agency will furnish the bills.

## DAVENPORT SETTLED.

Davenport, Ia., Jan. 14.

The local vaudeville booking complication has been adjusted. The Columbia will play split week vaudeville booked by the Western Vaudeville Managers' Association. It commenced last Sunday. Prices 10, 20, 30. Harry Blanchard is manager. The American will continue with tabloids, managed by Art. C. Frudenberg as before.

The amicable outcome was the result of a conference between Marcus Heiman, W. S. Butterfield, Jos. Finn, Frank Thielen and Mr. Blanchard. The trouble occurred over a double "franchise" for this town from the W. V. M. A.

## WANT MIDNIGHT TRAIN.

Chicago, Jan. 14.

City Attorney Garrische, of St. Louis, representing Frank Talbot who owns the Hip in St. Louis and Kansas City, has taken steps to force the railroads operating between Kansas City and St. Louis to restore their midnight service between those cities.

The midnight train is the only one convenient for acts playing either town to make connections with for the following week without losing a rehearsal and the opening day's matinee.

Keen competition between the railroads brought the condition around to where the different passenger agents were making all kinds of propositions to get the business, the result was the railroads finally came together and decided to eliminate the service altogether, making Talbot the goat.

## NO LIQUOR SUNDAYS.

Cincinnati, Jan. 14.

These are sad days for owners of Ohio summer resorts. Next summer they will have to run their parks without selling liquor Sundays, which means that the summer resort business is going to be mighty bad.

## O'CONNOR'S PLOT REPEATED.

Catherine C. Cushing and Johnnie O'Connor have used the same foundation for two pieces. Miss Cushing's plot is in "Kitty MacKay" at the Comedy theatre; Mr. O'Connor wrote his in a vaudeville playlet, "The Line Between," now in use by William Flemen and Co.

The identical idea disclosed in both pieces is that of a father forbidding a son to marry and finally revealing the girl is his half sister.

"The Line Between" was written by Mr. O'Connor before "Kitty MacKay" had been heard of. The play is a Scotch comedy which scored an emphatic success upon its first New York presentation last week. Mr. Flemen has made "The Line Between" a vaudeville feature continuously in demand.

## PROCTOR SEWS UP ALBANY.

Albany, N. Y., Jan. 14.

F. F. Proctor has cleaned up the vaudeville situation here by taking over the only independent house now against him, the Colonial, which has been playing a pop policy under the management of Stacey & Perrin. The theatre is located in a residential section.

Mr. Proctor now controls, besides that house, the Grand and Proctor's Bijou.

Edgar Allen, who booked the Grand theatre when it played big time vaudeville before F. F. Proctor purchased it, has secured Harmanus Bleecker Hall for the summer season. Mr. Allen intends installing a vaudeville policy similar to that the Grand formerly held. It is said a telegram from Allen to the managers of the Colonial offering to place first class variety bills in that house hastened the purchase by Proctor. The Colonial will likely offer a straight picture show under the Proctor management.

## FIGHTING THE POLICE.

Long Branch, Jan. 13.

The Broadway theatre was closed by the police Sunday night. Walter Rosenberg, the proprietor, had been notified by the City Commissioner of Public Safety, T. V. Arrowsmith, that Sunday shows would no longer be permitted.

Rosenberg stated through the local paper that the show would be given Sunday night. Several persons were in the house then. They were ordered to exit quietly while all lights were extinguished.

Rosenberg declared that the procedure is the result of a personal spite of Mr. Arrowsmith and will fight to a finish through the courts.

## AN AGENT SAYS SOMETHING.

An agent said something the other day to a manager in the United Booking Offices. When the commission man ended his impromptu remarks, the manager seemed to agree with him, merely remarking in reply, "Well, I must have made good for my people or I wouldn't still be here."

## MILT BARLOW'S SON.

Milt Barlow, in his day a well-known minstrel man, has a son playing in "Prunella" at the Booth theatre. The late blackface comedian's son's name is Reginald. He is with an English company in the piece. This was drawn to the attention of the Hippodrome management when an order for 230 seats at last Monday's matinee was entered there by Mr. Barlow. The coupons were distributed among the children of District School No. 3, a kindergarten, having kids who had never before seen the inside of a \$2 theatre.

Ben Atwell of the Hip's press department grew curious. An Englishman spending \$350 to treat American kids? Ben doubted whether it could be done. Investigation disclosed it was Milt Barlow's son who had gone to England, but come back again in a double sense.

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

# PROGRESSIVE'S "NORTHWEST" WITH WEEKLY GUARANTEES

**Theatres Offered Opposition Wheel in Milwaukee, Minneapolis and St. Paul. Could Be Taken Over Now But Too Late in Season to Produce Necessary Three Shows.**

The Progressive Burlesque Wheel is said to be in receipt of a tangible offer to add what is known as "the Northwest" to its chain. The proffer includes a house each in Milwaukee, Minneapolis and St. Paul. It comes from a syndicate which is willing to furnish the houses and provide guarantees as follows: Milwaukee, \$1,200 a week; Minneapolis and St. Paul, \$1,400 a week each, with a sliding percentage scale, the attractions to take first money. The Columbia Amusement Co. (Eastern Wheel), is represented in these towns.

The Progressives could close the deal immediately, but do not deem it advisable to put on three new shows at this late day of the season and will probably not enter into the agreement until next season.

The houses named in the offer are reported as a new theatre in Milwaukee, the Lyric, Minneapolis, and either the Shubert or old Star, St. Paul.

This is "turning week" for the Progressive Burlesque Wheel shows. There are 24 attractions and 24 theatres on the circuit. Each will once again go over the route, or as far as they may travel until April 15 or 25, when the regular Progressive season ends. This will give the shows about 36 weeks of playing.

## NEW BURLESQUE HOUSE.

Buffalo, Jan. 14.

The new Gayety theatre opened here Monday with "The Taxi Girls." It is an Eastern Burlesque Wheel house. The Wheel's attractions have been appearing at the Lafayette, pending the completion of the new theatre.

## HORSE NAMED "AL REEVES."

Something happened one day last week that may cost Al Reeves some money some day or it may make money for him. It was a horse christening by Geo. Odom, the famous jockey, who had a \$10,000 filly entered for the big stakes this coming season. Mrs. Reeves spilled the wine and told the horse it would be called after your old pal, Al. When the colt goes to its maiden race Al says he is going to spread the profits of this season all over the boards on a hunch.

Everything happens to Al Reeves when he doesn't go out with his show. Taking a lay off last week, Blutch Cooper heard his old pal, Al, was about. Walking into a meat market with a dog, Blutch said to the butcher, "Show me the best steak in the house." "Here you are, sir," answered the meatman, "the best in town at 35 cents a pound."

"Cut me off a big chunk," replied Blutch. The butcher lopped off a steak that would make Jules Ruby die of heart failure at the sight, and start-

ed to do it up. "Never mind that" said Blutch, "give it to me." Taking the meat, he looked it over, remarked "I guess that's good enough," and threw it to the dog.

"Good Lord, man!" ejaculated the butcher. "You don't mean you are giving a steak like that to a dog?"

"Sh!" said Blutch, "that's the dog that bit Al Reeves."

## \$5,000 WEEK IN CLEVELAND.

Cleveland, Jan. 14.

Tom Sullivan's "Monte Carlo Girls" got \$4,985 for its week at the Empire, a Progressive Burlesque Wheel house.

## PINK TIGHTS BURLESQUE.

New Orleans, Jan. 14.

New Orleans is to have burlesque after all. 'Twill be of the stocky stock kind, and pink tights, together with their components and proponents will add lustre but not lust.

Ben Abrams and Co. will house-manage while Chisholm and Israel show-produce. Sunday is the opening day and the Lyric, Muse Burlesque's habitat.

## TALBOT'S NEW SHOW.

"The Girls From Maxim's," with Eva Mull and a new cast of principals, will be the new Progressive Circuit burlesque show Lewis Talbot will open Jan. 26 at the Gotham, New York. Talbot now has Eva Mull's "Big Beauty" show on the opposition's wheel, but has decided to try out a new show and new principals with the exception of Miss Mull.

Talbot has engaged Joe Dorney, formerly with the John Cort attractions, to go ahead of the new organization.

## MAY HOWARD OUT.

Chicago, Jan. 14.

It is reported May Howard will leave the Progressive Wheel show bearing her name and that the title will be changed to "The Jolly Girls."

## HASTINGS SHOW LOSES TWO.

Sam Collins and Adele Luis were out of the Hastings show at the Columbia last week. Harry Lester Mason succeeded Collins. Mabel Leslie was recalled to the principal woman role in place of Miss Luis.

It is understood Collins received \$1,000 for a release of his agreement with Hastings.

## MOLLIE WILLIAMS' RECORD.

The Mollie Williams show (Eastern Wheel) took the record for burlesque receipts in Newark last week, which bad, up to that time, been held by Dave Marion.

Miss Williams will not be under the management of Max Spiegel next year.

# STOCK

## TOOK MOTHER ALONG.

Pittsburgh, Jan. 14.

"Everything was all right because mother was with us," said Mary Hall, leading woman of the Pitt players, named as co-respondent in the divorce suit of Mrs. Louise Power Bryant against Frederick Esmelton Bryant. Miss Hall referred to a charge that she and Bryant were seen traveling together in Europe last year. Bryant is producer in the Pitt theatre under the name Frederick Esmelton. Miss Hall was chaperoned by her mother on the trip.

The divorce suit is one of three, each co-related with the other, and all filed in New York. When the first move was made and Miss Hall's name mentioned there was a rumor she would marry Esmelton Bryant when he was freed of his marital tie. To this she refused to give affirmation or denial the other day.

The latest suit in the tangle was filed by Adele Blood Davis against Cader Russell Davis, naming Louise Power Bryant. Bryant has a suit for divorce, naming Davis. Mrs. Bryant has a suit, naming Miss Hall. Mrs. Bryant is known on the stage as Jule Power.

## LAMB GOES TO DETROIT.

Fall River, Mass., Jan. 14.

Frank E. Lamb has severed his connections with the Malley-Denison stock here and has gone to the Washington theatre stock, Detroit, where he will be stage director.

Hardie Meakin is stage manager of the Detroit company.

## CAHN SUES MUNNELL.

Portland, Jan. 14.

Alleging Franklyn Munnell violated a contract to act all parts cast for him from Jan. 21, 1913, to Jan. 1, 1914, and not to leave his employ without two weeks' notice, Julius Cahn has brought suit against Munnell and placed his damages at \$2,500, in a suit filed last week in the Superior Court.

The plaintiff says that by the contract Munnell, who received \$125 per week was to give two weeks' notice of his intention to quit the Jefferson stock company, but in violation of this contract the manager alleges on Dec. 1 Munnell gave oral notice he would not appear in the play to be presented the first week in December, or during the rest of the period covered by his contract.

## \$750 FOR NANCE O'NEIL.

Nance O'Neil, now playing vaudeville in the West, has signed as stock star of the Avenue Theatre stock, Vancouver (Lawrence & Sandusky, managers), for a summer season at \$750 a week. Miss O'Neil will open sometime in May.

Paul Scott engineered the deal this week. The salary is said to be about the largest ever paid to any single star for stock work.

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

## NEW B'WAY SUCCESSES DAILY.

Harry A. March, manager of the Nancy Boyer Co., is arranging with Lee Boda, the Ohio theatrical manager for Miss Boyer to head a big company next season, which will play the \$2 houses of the middle west and east in all the Broadway successes at popular prices. March plans to engage Margaret Fields (Kirk Brown's leading woman) to play the former stock title of the Boyer Co.

March will play one or two weeks in a town with a change of bill daily and repeat when necessary. Boda, who looks with favor upon the proposition, manages the Valentine, Toledo; Hartman, Columbus, and the Fairbanks, Springfield, O.

## STOCK PLAYING MacGRATH'S

"Arms and the Woman," a dramatization of Hallie Erminie Rive's by Joseph Byron Totten, is to have its first stage presentation next week by the Cecil Spooner Theatre stock company. Several managers will look the piece over with a view of judging it for legitimate production next season.

Totten this week completed a dramatization of Hallie Erminie Rive's story, "Valiants of Virginia." It is expected to be brought out next season.

## STOCK TAB STRUGGLE.

Westbrook, Me., Jan. 14.

A real stock war is on between the two picture houses, Star and Scenic. Early this fall the Star, new house, engaged a company of four people to plays tabs. The attraction has been drawing big houses and cutting greatly into the patronage of the old up-stairs house which has been sticking to a straight picture policy.

Manager J. R. Poole, of the Scenic, engaged the Al Luttringer Stock Co. of seven people to his picture policy.

Manager Poole raised his prices to 20c. while the Star still keeps at 10c., having unsuccessfully tried the raised scale.

## "REBEL" IN STOCK.

New Bedford, Mass., Jan. 14.

"The Littlest Rebel," the former Dustin and William Farnum piece, is to have its first stock presentation here next week by the Lester Loneragan Players.

Little Constance Robinson has been specially engaged for the role of Virgie.

## FAVORITE RETURNS.

Washington, Jan. 14.

Frances Nielsen replaced Izzetta Jewell as leading woman of the local Poli stock last week, the latter returning to New York for a rest.

Miss Nielsen, formerly with the old Columbia stock here, got a big reception on her opening.

Mark Kent and Joe Stanhope have been engaged by the Winnipeg Stock, opening Jan. 26.

Jack Hayden has accepted the tab directorate of Keith's, Boston.

**DESIRABLE LIFE MEMBERSHIPS.**

One of the interesting records on view around the White Rats' Building on West 46th street is the little frame in the lounging room on the first floor of the building in which are posted the names of the life members of the organization. Not as rapidly as one might expect in view of the great advantages which the life membership plan offers to those within the organization, but still surely and steadily this list of names has been growing until, at the present time, thirty-one representative men of the show business constitute the roster.

It is of record that Frank Fogarty was the first to secure a life membership card in the organization, the little pale green slip which he carries constantly bearing date of Oct. 1, 1909. After him came the following: Bobby Gaylor, Ed Keough, A. A. Ford, Lewis Braham, Corse Payton, Harry Kelly, Fred Niblo, Frank Fay, Thomas P. Russell, Thomas Welch, Rohelia Inza, Charles H. Farrell, Frank North, Harry Coleman, W. W. Waters, Junie McCree, Hassan Ben Ali, "Happy Jack" Gardner, Lon Hascall, James F. Dolan, Colie Lorella, Eddie Clark, Dr. Carl Herman, Chauncey D. Herbert, Fred A. Stone, Hal D. Groves, Jules W. Lee, Dave Montgomery, Will J. Cooke and Frank Evans.

With scores of things to do in every day's routine of business in the interest of the many who are already within the organization, it is a pardonable confession to say that a general campaign, both for ordinary and life members, has not been waged as energetically during the past few years as it might have been. The measure which the W. R. A. U. is now considering, calling for the appointment of ten organizers to work in the various sections of the country which they visit, is an indication that this fact is admitted.

While there never has been a time when any artist eligible to membership would not have been welcomed with open arms, the organization's attitude on this important matter has been more or less passive. The advantages of membership in the organization have been forcefully pointed out from time to time, and there has been more or less personal effort on the part of individual members, but concerted action of the kind which is bound to bring results has not been directed in the past as it will be in the future, with the organization now in such shape that things of this nature can be more energetically attended to.

In spite of this condition of comparative inactivity, in connection with the notation of the life members of the organization, it is notably true that of the 30 men who have cast their fortunes with the White Rats forever, 23 of them—all but seven of the total number—have secured their credentials since December, 1912, a period of just a little more than a year.

As a purely business proposition, the life membership plan is one that ought to appeal to every individual in the show business who is eligible to membership in the White Rats. Life membership cards are available to any member of the organization in good standing, with no back dues against

his name, upon payment of \$100. The life membership cards absolve the holder from the payment of all further dues and secures for him all of the benefits of the organization, subject to the by-laws, for life. Inasmuch as the yearly dues of the organization are ten dollars, it is apparent that the life membership plan merely calls for the payment of ten years' dues in advance.

In the ladies' auxiliary branch of the organization, the Associated Actresses of America, there are the same requirements for life membership. Two well-known lady artists are distinguished by carrying life membership cards in the A. A. A.'s, Dorothy Vaughan, having achieved the honor July 19, 1911, and Lillian McNeill Oct. 1, 1912.

**DARE'S FATHER DIES.**

Writing from Harrisburg, Pa., under date of Jan. 13, Harry Dare, well known in the profession, advises of the death of his father at 3 p. m. Jan. 12. Amos Schultz, Mr. Dare's father, was a retired railway passenger engineer, and had served the Pennsylvania Railroad Co. for years.

**STRONG LANGUAGE USED.**

Chicago, Jan. 14

In his general clean-up of the employment agency situation in this city,

**NEXT SCAMPER, JAN. 24.**

To prepare for and direct the big Scamper which the White Rats Actors' Union of America will hold in the White Rats Building, New York City, Saturday night (of next week), Jan. 24, the following committee has been appointed: Joe Mack, Chairman; Mark Hart, William Zinnell, John Birch, Ira Kessner, Louis Piotti, Jack Van Epps, Jack McCowan, Carl Francis, Harry Denton, Paul Quinn, Thomas J. Grady, Dixon Peters, George W. Kingsbury, Art Adair, George Botsford, Larry Phillips, Dan Harrington, W. C. Matthews, Tom Gillen, Thomas Goodwin, Charles Sharp and Tom Lewis.

The coming Scamper is to be another of those jolly informal affairs intended to establish closer ties of friendship among members of the organization and their friends. Admission will be by cards of invitation which are now procurable by members at the executive offices of the White Rats. In no sense will the entertainment provided be of the "stag" nature and particular pains will be taken to make the evening one of equal enjoyment for both men and women.

As is always the case, it is impossible to announce in advance a definite program. There will be a vaudeville show in the big auditorium of the building, to be followed by dancing and a ca-

**STARTED IN LOS ANGELES.**

Los Angeles, Jan. 14.—Frank Staples, who lives at 1517 Winfield street, has called attention to the fact that Los Angeles has, to an extent at least, become the birthplace of a movement which seems destined to result in much good for the actor and has asked the influence of the members of the W. R. A. U., individually and collectively, in furthering the movement already started.

Last March theatrical people playing in Los Angeles petitioned W. D. Stephens, Congressman from this district, to use his influence in having the United States Postal Saving System extended so that the traveling public might have the same benefit from it as those enjoyed by people permanently located. Mr. Stephens at that time assured the petitioners that he was heartily in favor of the plan and would do what he could to have it adopted. New rules recently promulgated to govern the workings of the postal savings system show improvement over the ones formerly in force, in relation to the needs of the individual who is constantly traveling, and Mr. Staples points out that the revision of the rules along the lines suggested to Congressman Stephens show what can be accomplished by united action.

Mr. Staples expresses the opinion that if actors who are in the habit of using postal and express money orders as a means of safely securing their money would patronize the postal savings system it would only be a matter of time until the system would be extended to meet all the requirements of the traveling public in general.

**MAX HART IN THE BOX.**

The automobile industry has pushed Max Hart back on the check book balance about \$14,000, all cash. To recover the same and profits he believes should have been his, Mr. Hart has started suit against the Regal Automobile Company for \$60,000.

Max Hart is a theatrical agent, according to the city directory, which doesn't know much beyond what it is told. As a side line Max tacked on to the buzz trade, taking the New York distributing agency for the Regal concern. At once his agency business was neglected, the placing of his signature on checks occupying all of Max's time. Now he's tired and would like to see some of the coin return home, but finds a little solace in stories heard of show people who have lost more than fourteen.

**SIM WILLIAMS' NEW SHOW.**

Philadelphia, Jan. 14.

Sim Williams' new show, "Girls of Joyland" had a good week at the People's, Kensington, the new spoke on the Progressive Burlesque Wheel. Mr. Williams got the franchise for the additional attraction made possible by the opening of the People's.

The Progressive route is now from the Trocadero to the Broad Street, Trenton, then People's and Victoria, Pittsburgh.

The shows are playing Trenton on a guarantee of \$1,200 for the week, with a sliding percentage scale on the gross.

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

## 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.)

a clean-up which will deal in a measure at least with the theatrical booking agencies, State Superintendent of Employment Agencies Richard J. Knight is using strong language in his description of some of the men and women who are engaged in this line of business. "Thieves and burglars" are terms applied to some of the proprietors of the agencies.

Mr. Knight's campaign has already resulted in drastic action against one theatrical booking agency in this city, and he has announced that there are three other similar agencies against which prosecution looking toward the revocation of their licenses will be directed at once. He has announced that he had originally intended to proceed against fully fifteen of these agencies, but decided to hold up twelve prosecutions for the reason that the United States Department of Justice is now taking active hand in the investigation. One of the State Superintendent's significant remarks is: "Just wait until the government opens up on some of these theatrical agencies. Some of the things that will then be exposed are hard to believe."

**CHAS. J. ROSS ELECTED.**

At a special meeting of the Board of Directors, called for that purpose, Charles J. Ross was elected a member of the Board to succeed Will P. Conley, resigned.

baret, both in the main auditorium and in the several rooms down stairs.

As an evidence of the closer communication which is being built up between the White Rats and other theatrical organizations, it may be mentioned that one feature of the program for the evening will be a skit, written and produced under the direction of Tommy Gray, a well-known member of the Vaudeville Comedy Club, whose original creations have been highly successful at Vaudeville Comedy Club affairs in the past. Mr. Gray is not a member of the White Rats.

**WRITE TO HARRY GRIMM.**

Harry Grimm, of Grimm and Elliott, is very sick in Jefferson City, Mo., and is anxious to hear from his friends, who can address him at 428 East Dunklin street.

While Mr. Grimm is not in need of financial assistance, letters from his friends, he says, would do him a world of good.

**SUNDAY SHOW DESCRIBED.**

The advertisements for the Sunday night performance at the Winter Garden, following the opening of "The Whirl of the World" Saturday, read, "Concert, as it used to be."

The Sunday night shows during the run of "The Pleasure Seekers" at the Garden would probably have had to be seen before full appreciation of that line could be secured.



# VARIETY

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**ADVERTISEMENTS**  
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**Billy Burke** has everything set for a midwinter trip to London.

**Trixie Friganza** has a company of five people for her vaudeville number.

**James J. Corbett** commences playing for the Amalgamated Agency Feb. 2, placed by Freeman Bernstein.

**Shirley Gilmore** has formed a "two act" with Jane Cameron—not with Harry Beresford.

**Billy Bernard**, agent, is now affiliated with the sales department of the Lasky Picture Co.

**The Nat Fields** had a New Year's Day baby, a girl. Mr. Fields is with the "All Aboard" show.

**Carolyn Lawrence**, after a three months' illness, returned to her dramatic agency Tuesday.

**Arthur Dunn** will play Dingbat in the Leffler-Bratton production of "The Dingbats."

**George H. Brennan** is organizing a road company to produce a new play he recently accepted for production.

**The Theatre Francaise**, Montreal, on the Mark-Brock small time circuit, is now playing three shows daily.

**The Darling theatre**, at Gloversville, New York, is playing a split week, four acts, looked by Harry A. Shea.

**Elsie La Bergere** and posing dogs have been booked for the Loew Circuit, opening Monday at the American, New York.

**Mrs. John Drew**, wife of the Frohman star, recently suffered a mild paralytic stroke. She is up and around once more, apparently as well as ever.

**William V. Mong** contemplates returning to vaudeville with a production of "The Clay Baker."

**Elmer Redmond**, of the Leila Davis Players, is ill with tonsilitis, and his role has been assumed by James Duncan.

**The Belle Adair Trio** has split. Miss Adair returned to Chicago. Kathryn Jamison, contralto, remains in New York.

**P. Shea**, the Worcester showman, was in town Wednesday organizing a stock company for one of his New England theatres.

**Queenie (Soulsby) Dunedin**, the lively girl who has been with the Dunedin Troupe for 14 years, is leaving the turn this week.

**Mrs. Alfred Barnes** became the mother of a boy Dec. 30, while the act her husband is with (Barnes and King) was at the Wintergarten, Berlin.

**Lopoukova** on the New York Roof next week will dance a Chopin circle, including the Waltz Minuet and the Prelude.

**Severin Dedeyn**, recovering slowly from a paralytic stroke, received word last week of the death of his father in Kansas City.

Efforts were made Wednesday to locate Charles Brooks, who has out the eastern "Girl of the Underworld," as his father was critically ill in Pottstown, Pa.

**The Friars** held a song contest in the clubrooms last Sunday night. Mike Simon was chairman of the committee and ran the performance. All the publishing firms were represented.

"A Night in a Park" was enmeshed in the law at Lowell, where Frank Bohm appealed to the Massachusetts law to help him collect back commissions.

**La Titcomb (Mrs. Nat Wills)** had one floor of her home on West 79th street completely burned out last Friday. An insurance of \$35,000 is carried on the furnishings.

**Inez**, a violiniste, billed to play at Hammerstein's this week for her first New York appearance, "walked out" Monday through the position assigned her not suiting.

**Martin Herman** returned to New York Tuesday morning. Mrs. A. H. Woods, his sister-in-law, left the same evening on the Lusitania. It just happened so.

**M. R. Sheedy** installed a pop show, eight acts and pictures, in Rand's Opera House, Troy, N. Y., Thursday, playing two shows daily on a percentage basis.

**Roland Pray**, with the Aborn Bros. attractions for several years, is recovering from an operation performed last week upon his tongue. A diseased tooth was the cause.

**The United Booking Offices** and Orpheum Circuit will move this week or early next to the Palace.

**Mayme Gehrue** is making ready for a re-appearance in vaudeville as a single. Included in her routine will be a song entitled "My Husband's Wife," the tag line of each verse being "I don't care."

**New acts** are springing up despite the lack of bookings for the hundreds now daily besieging the offices. Seventeen tryouts were at the Columbia, Brooklyn, Tuesday. Of these seven were told not to report for the night shows.

**Mr. and Mrs. Louis Bernstein** and Harry Carroll returned to New York last Sunday, after exactly one month of travelling. The Pacific Coast was visited and the party spent New Year's eve with the Gaby Deslys show, en route to Los Angeles from San Francisco.

**Joseph Shagren**, who has been managing the Feiber & Shea house at Youngstown, O., has been transferred to the management of the Opera House (Feiber & Shea's), New Brunswick, N. J., taking charge Monday. William Grover, who has held the New Brunswick house, has been shifted to Feiber & Shea's house in Akron, O.

**The Square Table Club**, a social organization composed of many well-known Broadwayites, will hold a beef-steak in the Rathskeller under the Lyric theatre, Forty-third street, Sunday night. The Club leans toward fun and frolic. George Jones (Sylvester and Jones) is chairman of arrangements for Sunday night.

## THE VILLAGE BLACKSMITH

By DARL MacBOYLE.  
(It's been done before but not the way I do it.)

Before his moving picture show  
The village smithy stands.  
He's now an impresario  
And lily white his hands.  
The biz from "hoke" to Materlinck,  
He thinks he understands.

From ticket booth to alley door  
He has installed his clan.  
Upon a par with Washington.  
They rate him as a man.  
Oft just to show them that he's there.  
Some luckless act he'll can.

Week in, week out, from morn' till night  
He'll bear his shiny pate  
And con the soubrettes on the bill  
And try to make a date.  
But alas, the message of his heart  
Is the one that came too late.

The children coming home from school  
Count out their pennies ten.  
They want to see the hero  
Saved from the villain's den.  
And, with an a la Hunny smile,  
He rakes the shekels in.

He thinks of putting on an act.  
His dominant wish is a moult.  
'Twill be from farce to tragedy.  
From giggle unto gore,  
And just to make it difficult,  
There will be songs galore.

Most every morn he comes around  
To exercise his voice,  
And when he hits a "barber shop"  
It makes his heart rejoice.  
The pianist, for a plunk an hour,  
Endures the awful noise.

Planning, panning, canning,  
Onward through life he goes.  
On Monday morning he will sit.  
His glasses on his nose.  
And "finger out," as they rehearse,  
The proper act to close.

Punk, punk, thou art, my genty friend  
Your number is a moult.  
When you forsake the flaming force  
And "single women" sought,  
You made a bull but art hath called  
Your destiny is wrought.

## TOMMY'S TATTLES

By THOMAS J. GRAY.

Manager says, "Musical comedy's success to-day depends upon foreign composers." We substitute the words "Vaudeville Artists" for "Foreign Composers."

As it is the fashion to use the titles of plays for popular songs, we submit the following to help out the down-trodden lyric writers:

"Oh You Ben Hur Horse Trot."  
"After Ten Nights in a Bar Room I Can't Love You."

"The Two Orphans Glide."

"I'm Coming Back to East Lynn."

"My Potash and Purlmutter Baby."

"There May Be Seven Keys to Baldpate, But There's Only One Key to My Room."

"If You'll Be My David Harum I'll Be Your Charley's Aunt."

"I'd Like the Girl From Rector's if She'd Eat in Childs'."

"The Old Homestead Doesn't Seem the Same Since Father Saw 'The Lure'."

"Everywoman Can't Be Bought and Paid For or You're Not Within the Law."

Just when the waiters are all going back to their regular jobs on account of the Rathskeller craze doing a Brodie, the department stores are running short of help through the craze for dancing acts.

It is a sad sight to stand by the stage door of a theatre that's housing a musical comedy and see the chorus girls riding away in their private cars. Why don't the actors learn to save their money or go in the chorus.

If Shakespeare had only placed a couple of Tango dancers in "Hamlet" the show might have been a hit.

We hadn't any more than about a two years' acquaintance with "Pastor's," but if all the acts "knocked them off the seats" down there who claimed they did, the audience must have spent most of their time picking themselves up.

Maude Ryan, while sitting in the White Rats' Cafe ordered a ham sandwich; after waiting a while she said to the waiter, "How about that ham sandwich?" The waiter answered, "We're working on it now," which shows the waiter must have been a Ten Percenter.

They will not serve wine at any of the White House Social functions—that table scene stuff is old, anyhow.

Acrobats are to Germany what shamrocks are to Ireland—its leading flower.

They may have women police to watch the New York dance halls. If your partner don't show up you can dance with a cop.

# SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

**Start Given by New Year's Week Making Theatrical Business More Firm Though Not Yet Satisfactory to Managers. New York Has Several Recent Hits.**

The impetus given the theatres in New York during New Year's week, which was followed by the immense crowd of visitors brought here by the automobile show last week, gave local theatricals a boost that leaves the business more firm than it was prior to Christmas. It does not yet satisfy the managers, however, for the slump following New Year's all over the country was too decided to leave confidence any marked change was immediately imminent. Managers seem to feel that the slight turn for the better business has taken will hold and possibly grow stronger, particularly in the country.

VARIETY's monthly estimate of business at the New York and Chicago theatres with current attractions is as follows:

**"A Little Water on the Side"** (William Collier) (Hudson) (2d Week). Notices on this new Collier piece last week not overfavorable, and show has been doing little since opening.

**"A Thousand Years Ago"** (Shubert) (2d Week). Last week was a fortunate one for the Shuberts, who put over three hits, besides having another large attraction fall into the winning column. "A Thousand Years Ago" is one of the hits. It did business from the start. The piece represents considerable money put into it last season when given a production as "Turandot."

**"Adele"** (Harris) (2d Week). Not doing a great deal since moving to the Harris from the Longacre. Between \$4,000 and \$5,000 last week. Show much liked.

**"At Bay"** (39th St.) (14th Week). Will move shortly. Has done well enough for its run, with business off of late.

**"Eliza Comes to Stay"** (Garrick) (2d Week). Pronounced a poor play with good acting. Not doing business.

**Grand Opera** (Century) (17th Week). Still losing money, but everybody seems satisfied.

**"High Jinks"** (Casino) (5th Week). Moved from the Lyric Monday where it did a real nice business, probably getting between \$9,000 and \$10,000 last week.

**Hippodrome** ("America") (19th Week). The holidays brought the Hip up to its high marks of the season. Did \$16,000 in two shows one day last week. Usually does \$14,000 two shows on Saturdays. Drew around \$54,000 last week and must have gone over \$70,000 New Year's week.

**"Iole"** (Longacre) (3d Week). Leaves this Saturday. "House of Bondage" replacing it, likely through belief new show will prove stronger draw. "Iole" doing nicely, around \$8,000 last week. Pretty sweet show that has light story with no body.

**"Kitty McKay"** (Comedy) (2d Week). Looks like long run for this Scotch comedy, unusually strong in

laughs. Opened last week and started right in to do business, following fine notices.

**"Land of Promise"** (Billie Burke) (Lyceum) (4th Week). Not doing a great deal. Business varies.

**"Legend of Lenora"** (Maude Adams) (Empire) (2d Week). "Show unfavorably noticed. Miss Adams' work in it praised. Empire getting the customary Maude Adams' patronage.

**"Grumpy"** (Cyril Maude) (Wallack's) (10th Week). A big, solid draw that got \$13,000 last week. Expected to remain rest of season at this house.

**"New Henrietta"** (Knickerbocker) (4th Week). Revival of "The Henrietta" quite mild. Leaves Jan. 31.

**"Peg O' My Heart"** (Laurette Taylor) (Cort) (56th Week). Still one of New York's biggest hits in its 56th week. Playing to capacity all the time. About \$11,500 last week.

**"Potash and Perlmutter"** (Cohan) (22d Week). Another hit that is holding up, getting around \$13,000.

**"Prunella"** (Booth) (11th Week). Bad trade. Going out in a couple of weeks.

**Princess** (Sketches) (14th Week). Running along about the same as earlier in season. Doing nice business but nothing abnormal at the box office. Change of bill in February.

**"Seven Keys to Baldpate"** (Astor) (16th Week). All the house can hold downstairs each show, but can't draw to gallery.

**"Things That Count"** (Playhouse) (5th Week). Doing something. Last week 5,000 50-cent tickets distributed brought a crowd that kept regular money out of the lobby.

**"The Girl on the Film"** (44th St. theatre) (3d Week). The reviewers on the dailies didn't care much for this London Gaiety piece but the public paid no attention apparently. Reported over \$17,000 last week and \$20,000 New Year's week.

**"The Little Cafe"** (Amsterdam) (9th Week). Reported gross last week \$18,000 not generally credited, though show is doing very well; \$21,000 said to have been the total New Year's week.

**"The Misleading Lady"** (Fulton) (7th Week). Dropping off. About \$5,000 last week.

**"The Philanderer"** (Little theatre) (4th Week). Has done nothing.

**"The Secret"** (Belasco) (4th Week). Getting a good play.

**"The Strange Woman"** (Gaiety) (Elsie Ferguson) (9th Week). Most of the business comes from the Astor theatre overflow. About \$6,000 last week. Show shoved in the Gaiety and "Nearly Married" pushed out just as the two best weeks of the season were about to break.

**"The Whirl of the World"** (Winter Garden) (1st Week). A whale of a musical comedy that just misses being

the best show of its kind ever put on in New York.

**"To-Day"** (48th St. theatre) (14th Week). Continuing around \$7,000.

**"Young Wisdom"** (Criterion) (2d Week). No hope held out for this one.

**"The Queen of the Movies"** (Globe). Opened Monday night, and barely got by, owing to a very slow first act. Its future is problematical.

Chicago, Jan. 14.

Business has been good for the most part in the "loop" houses, and in one or two instances attractions are playing to capacity.

**"Fanny's First Play"** (Blackstone). Drawing fair houses.

**"Help Wanted"** (Cort). New play of modern life, meeting with good returns. Last week, \$7,600.

**"The Honeymoon Express"** (Garlick). Al Jolson is drawing big in "The Honeymoon Express." Capacity at every performance, and many turned away nightly. Will run above \$20,000 weekly.

**"Nearly Married"** (Cohan's). Farce with Bruce McRae, doing fair business. Receipts hovering in neighborhood of \$10,000 or better.

**"The Traffic"** (Howard's). White slave play that has caught the public fancy. Doing excellent business in a small capacity house. Looks like an all-season run.

**"Follies"** (Illinois). Last week of a most prosperous run. Receipts have been in the vicinity of \$15,000.

**"September Morn"** (La Salle). House is small, but has been playing to capacity most of the time. Looks like a winner.

**"A Modern Girl"** (Olympic). Return engagement of a play produced at the Cort sometime ago. Doing a fair business at \$100 top price.

**"The Road to Happiness"** (Princess). William Hodge in the last week of his stay in "The Road to Happiness. Playing to around \$10,000.

**"The Auctioneer"** (Power's). Playing to capacity at every performance and taking in about \$18,000 weekly.

**"The Doll Girl"** (Studebaker). Not a big drawing card, and receipts have been light. Perhaps in the vicinity of \$8,000.

## THE "MOSELLE" CAST.

Harry Everall's production of "Madam Moselle," book by Edward Paul-ton, music by Ludwig Englander, is in rehearsal and will open next month in Chicago.

Included in the cast are Joseph Miron, Ernest Lambert, Hallen Mostyn, Diane D'Aubry, Laura Burt, Dorothy Arthur Jones, Linick & Schaefer are negotiating with Everall to bring "Moselle" to the LaSalle, Chicago, in which event the present policy of the house will be continued. If the musical comedy policy is not retained the house will be given over to feature films. "September Morn" is now playing there.

## TRYING MRS. JAFFA'S PLAY.

Los Angeles, Jan. 14.  
The Burbank stock company is trying out this week Mrs. Jaffa's piece, "Playthings." Selma Paley is in the leading role. Oliver Morosco put it on.

## DRESSLER'S "MERRY GAMBOL."

San Francisco, Jan. 14.

The new show of the Anderson Gaiety Company, in which Marie Dressler is to be the scintillating star, has been formally christened "The Merry Gambol." First nighters will be able to recognize in the outline of the story, the book of "The Sweetest Girl in Paris," but so extensively and completely altered as to be practically a new play.

The Dressler support includes several real musical comedy and vaudeville people. They are Kathryn Osterman, Ruby Norton and Sammy Lee, Gladys Goulding, Charles Judel, Charles Purcell, Charles A. Mason, Frank O'Rourke, John Young and Ogden Wright.

Camille D'Arville will not be in the "Merry Gambol" lineup. Instead the prima donna role will be carried by Miss Osterman, with the vocal classics assigned to a couple of capable singing show girls and leaving Miss Osterman to work opposite Miss Dressler in travesty "bits."

The local premiere of the show will take place Jan. 26, following five performances out of town.

The final local performance of "The Girl at the Gate" will be given Jan. 25 and the following night the latter attraction will be presented at the new Morosco theatre, in Los Angeles, for a run. Commencing next week, Irene Franklin and Burt Green will be out of "The Girl at the Gate" and thereafter it will be known as a Bickel and Watson show, in which the latter comedy duo are to be featured in conjunction with Walter F. Catlett, whose work as a funmaker has been recognized as a consistent hit.

The present successful run of "The Candy Shop" at the Morosco, Los Angeles, will end Jan. 25, and the show will take to the road for a tour of the Coast cities and one-night stands, with the Spreckels, San Diego, as the first stop, for one week. During the week of Feb. 22 the show will be at the Macdonough theatre in Oakland, with Rock and Fulton, Al Shean, Gene Lunaska and Will Philbrick in the principal parts.

With the withdrawal of Miss Franklin and Mr. Green from "The Girl at the Gate" the company take in the Marvelous Millers.

## "RULE OF THREE" SHOWN.

Springfield, Mass., Jan. 14.

Monday the New Era Producing Co. put on the second of their productions, a farce comedy in three acts, "The Rule of Three," by Guy Bolton.

The plot concerns a young woman and two former and a present husband. It is obviously slim and drawn out. Whatever success comes to it it must be credited to an unusually good cast, of which George Hassell especially distinguishes himself. There are three fine sets laid in a Vermont hotel.

The first act needs attention, and two juvenile parts are obtrusive. The cast is George Hassell, Orrin Johnson, Katherine Grey, Frederick Truesdell, Anne Meredith, Will Archie, Mary Aldin, Vivian Tobin, Maude Granger and Sam Coit. It is staged by Robert Milton.

# WITH THE PRESS AGENTS

Next Monday is now the announced date of the opening of the Folies Marigny atop the 44th Street Music Hall. Among the features advertised are: the new musical comedy, "Lash, Nana, the Marcel Statues, Joan Sawyer and Lew Quinn. The performance will run from 11 to 1 o'clock.

Ellen Terry appeared in "Paphnutius," written in Latin during the middle ages by a nun, at the Savoy, London, Monday night and, according to cable advices, was accorded an enthusiastic reception.

The German government was invited to participate in 578 expositions abroad and at home during 1918. This statement is made by the Kaiser's representatives in explanation of the Kingdom's refusal to make a showing in San Francisco during the Panama-Pacific exposition. It is declared that there is no possibility of a German representation in San Francisco in 1915.

At a meeting a few days ago of the National Association of Producing Managers a form of contract as between managers and actors was discussed. The object was to arrive at some basis of agreement that would minimize the likelihood of disagreement between the parties to the contract. A form was submitted by Secretary Hollis E. Cooley, who presided, and its terms were gone over by Francis Wilson, who attended by invitation as president of the Actors' Equity Association. A joint committee was appointed. It will report Jan. 25.

The proposition is before the Nevada Comedy Club and the New York Press Club to exchange privileges. In this way, it is proposed to give to newspaper organizations the up-town headquarters and the stage society an establishment in the Park Row district.

Cables late last week reported the tragic death in London of James Henry Allen, formerly well known actor, by suicide. He was 81 years old.

The newspapers lately have given a good deal of attention to the affairs of Robert Hilliard and Mrs. Olga Williams, who has been reported much in the actor's company. If Mrs. Williams' action for divorce is successful, she and Mr. Hilliard will be married. Mrs. Williams was the daughter of the late James Everard, the New York brewer, and is wealthy in her own right.

The newspapers of the northwest report an epidemic of typhoid raging in Centralia, Wash. Dr. Calvin S. White, secretary of the Oregon State Board of Health, who visited the town, reported 297 cases of fever. Eleven have died.

The Shuberts are organizing a Gilbert and Sullivan revival with De Wolf Hopper as the star. It will open in one of the large Canadian cities Feb. 28. In the company will be Arthur Aldridge, Arthur Cuninghame, Herbert Waterous, John C. Thomas, Alice Brady, Gladys Caldwell, Sara Edwards, Florence Lee, Gertrude Self and Marie Mordaunt.

Charles Frohman has a new idea. He would have English playwrights visit U. S. and write of American conditions and Americans use English themes. The New York Times decided a column and a half Monday morning to the discussion of this subject.

The newspapers reported the return of Anna Held to the management of her former husband, F. Ziegfeld, in one of the details of both that the matrimonial alliance was to be renewed.

A unique program has been laid out for Forbes-Robertson's final assigned last Saturday night at the Manhattan tomorrow (Saturday) night. The bill will start with the first act of "The Passing of the Third Floor Back," followed by the Sphinx scene of Bernard Shaw's "Caesar and Cleopatra" and the scene in the Palace. This will be succeeded by the entire last act of "The Light That Failed." The program will terminate with the last act of "Hamlet," commencing with the Churchyard.

John Cort will open the fourth theatre bearing his name, in Boston, Monday night with "When Dreams Come True."

Sidney Larschan, press representative of the Greenpoint theatre, resigned last Saturday night to accept a position with Frank Whitbeck, former manager of the Greenpoint and now general manager of the Pitt Theatre Co., of Pittsburgh.

Fred C. Whitney will present at the 39th Street theatre next Monday night a new play entitled "Maria Rosa," by Angel Cimeria, with Dorothy Donnelly in the leading role. Lou Tellegen will have the principal male role. Others in the cast will be Maude O'Neil, George Graham, Geoffrey Stein, Escamillo Fernandez, John Arthur, Charles Ashley.

"Iole" will be succeeded at the Longacre next Monday night by the House of Bondage, a dramatization of the Reginald Wirth Kaufmann's novel of the same name by Joseph Byron Totten. The cast includes Cecil Spooner, Tully Marshall, John Sainpolis, Charles Miller, Elita Proctor, Otis, Lucille La Verne, Ida Darling.

Torrance Wallace, who managed the Pike O'Hara show last season, is now engaged in the insurance business in Minneapolis.

## DOROTHY JARDON LEAVING.

Detroit, Jan. 14.

Dorothy Jardon is leaving "The Pleasure Seekers" this week. No cause is assigned for the withdrawal.

## "BONDAGE" AT LONGACRE.

"The House of Bondage" will show at the Longacre theatre Monday, replacing "Iole." The latter piece may go to Boston.

"Iole" closes at the Longacre Saturday night and will be sent to the storehouse unless someone is anxious to send the piece on tour, in which event the production can be purchased of H. H. Frazee at a nominal figure.

## NEW PEOPLE IN "FIREFLY."

Kansas City, Jan. 14.

Johnny Hines and Betty Burnell joined the Emma Trentini show here Saturday, replacing Sammy Lee and Ruby Norton. It is said that other changes in the company will follow.

"The Firefly" did big business here.

## "PEG" GETS CHOICE RETURN.

New Orleans, Jan. 14.

"Peg 'O My Heart" established a record at the Tulane last week. As a reward the show has been booked for a return Mardi Gras week, the choicest of the season.

## FERRIS HARTMAN PRODUCING.

San Francisco, Jan. 14.

Ferris Hartman is now producing for the Anderson Gaiety Company. Charles Mast, who came on from Chicago to stage for the theatre, has returned home.

## ONE NIGHTERS OUT OF CHIL.

"The Road to Happiness," the William T. Hodge show which closes its engagement in Chicago Saturday, takes to the one nighters on its way to the Coast.

The Doris Keane show, "Romance," which has closed its stay in Chicago, is working east again.

## LEASING SHUBERT HOUSE.

Louisville, Jan. 14.

A lease for the Shubert theatre is about to be closed, or has been.

This is the last theatre on the hands of the Shuberts, as the remains of the surplusage of houses through the Shuberts-Klaw & Erlanger "deal."

## "KINDLING" ROYALTIES HELD UP.

San Francisco, Jan. 14.

Charles Kenyon, author of "Kindling," has brought suit against Edward J. Bowes, husband and manager for Margaret Illington, for back royalties on the play.

Bowes claims Kenyon's royalties are held in escrow pending final decision in the suit brought by Acton Davies, dramatic editor of the "New York Evening Sun," for using Davies' story as the basis of the piece.

Bowes is ordered to give an accounting to Kenyon in court for all business done by "Kindling" since February, 1913.

## "SUNDAY" IN INDIANAPOLIS.

Indianapolis, Jan. 14.

"Rebecca of Sunnybrook Farm," played a Sunday performance at the Lyceum Jan. 4. It is the second time any legitimate attraction ever showed there on the Sabbath. The other exception was "The Escape."

Now that Indianapolis has a new city administration, strong efforts are being made to give Sunday shows.

## "HELP WANTED" FEB. 3.

The Oliver Morosco New York company of "Help Wanted" will open in a local Shubert house of the "parlor" class Feb. 3. The show will first play two days each at Springfield, Hartford and New Haven, opening out of town Jan. 25.

The complete cast for the metropolitan production is Charles Richman, Lois Meredith, Mary Moran, Creighton Hale, Charles Abbe, Jessie Ralph, Loraine Huling, Ruth Tomlinson, Laury Huntley, Rosamond O'Kane.

Tim Frawley returned this week from Chicago, where he had gone with some of the new company to look over the western "Help Wanted" at the Cort there. Mr. Frawley will stage the New York production.

## "DINGBAT" PRINCIPALS.

The principals engaged by Leffler & Bratton for "The Dingbat Family" includes Arthur Dun, Fred Heider, John Gale, Tom Barton, R. DeAngelo, Sadie Duff, Grace Ellsworth, Leona Thompson.

## FEEDING HOPPER.

A complimentary dinner will be tendered to DeWolf Hopper by the Lambs at the clubhouse Sunday. This is the fourth of the series of these functions.

Mr. Hopper promises not to recite "Casey at the Bat," but there will be a copious flow of Niagara vernacular and globular formations of sublimated extract of sentiment.

## "DEADLOCK" COMING OUT.

"The Deadlock," a new play by Margaret Turnbull, will have its premiere at Wilkes-Barre, Jan. 19. The principal player is Edith Wynne Mathison. This will mark the first production of the newly formed Drama Producing Company (G. W. McGregor, general manager).

The show is slated for a New York opening Jan. 26. Walter Duggan was engaged this week to handle the advance. He was formerly ahead of the Kitty Gordon show.

## MANTELL GETS \$8,000.

Los Angeles, Jan. 14.

Robert Mantell registered \$8,000 on his week here at the Majestic.

## SALARY HAS GONE UP.

Contrary to the general impression, Laurette Taylor is not interested in the profits of her successful stellar appearance in "Peg of My Heart." She began at a nominal salary, which was raised this season to \$600 a week.

Hartley Manners, her husband, and author of the piece, draws down royalties commencing at 7 1/2 per cent, and running up to 10 per cent of the gross. This holds good for all five companies.

## "LIGHT" TROUBLE IN "JINKS."

Some "light" trouble is said to have developed in the "High Jinks" company upon its removal Monday from the Lyric to the Casino.

When Elizabeth Murray walked along Broadway to the theatre for the night show it occurred to her someone had neglected to pour electricity into her name on the outside lights. Approaching closer, Miss Murray observed they had even forgotten to put her name up.

Then Lizzie Murray spoke up, and Lizzie is some little talker in a case like that. She's still with the show. Acton Davies said it couldn't get along without her.

"High Jinks" leaves the Casino in two weeks. Otto Hauerbach, the American adaptor of the piece, now owns a half interest in the production, having paid \$10,000 for 50 per cent of the profits.

## GARDEN'S BIG SALE.

Following the opening of "The Whirl of the World" at the Winter Garden Saturday night, the house commenced to sell advance tickets in large quantities.

The new Garden production, which generally brought favorable comment, is said to have been put on under the sole supervision of J. J. Shubert.

## S. & H.'S MAJESTIC.

The new Majestic, Newark, controlled by a realty company of that city, is to be added to the Stair & Havlin Circuit, Jan. 26, when one of the Circuit's shows plays the new house.

The Majestic is under Harry Hyams lease.

## "TIK TOK MAN" CLOSING.

San Francisco, Jan. 14.

The management of "The Tik Tok Man" has posted the general "closing" notice. The last performance will be given Jan. 24 at the Majestic, Los Angeles.

Morton and Moore are understood to be negotiating with the Anderson Gaiety Company of this city for another new show to be organized here shortly.

## MISS RING AT ELLIOTT.

The Blanche Ring show will likely land at the Elliott theatre instead of the 39th Street as at first reported. "At Bay" leaves the 39th Street this Saturday. Next week Dorothy Donnelly and Lou Tellegen in "Maria Rosa" open there.

The shift about on 39th Street with "Kitty MacKay" looking like a long time winner at the Comedy, will probably cause "The Change," Walter Hast's and Joe Weber's Welsh play, to be sent into the Booth, upon "Prunella" leaving that house.

## SHOWS CLOSING.

Chicago, Jan. 14.

"The Master Mind" closed in Davenport, Ia.

A. G. Delamater has closed "The Inner Shrine" and "The Prodigal Judge."

Walker Whiteside, starring in "The Typhoon," appearing at the Bronx Opera House this week, closes his season Saturday night.

# FILM FLASHES

Frank Reall is still in town.

Alfred Saunders isn't.

This week, the haymarket film drama is on for an airing in General Sessions.

Hopp Hadley is going to get him a fine seal coat.

Arthur Leslie has on: ditto a Canuck lid.

Ches. Becroft says it's colder in Chi.

Jesse Lasky is still trying to understand the difference between a bad focus and a bum photograph.

Awful cold in the Bronx al fresco compound these days.

If it doesn't snow soon in Coatesville, they never will film these winter scenes along the Saskatchewan.

Arthur Sawyer never goes uptown as far as 48th street "no mob." He's at 18 E. 25; phone 4277 Mad.

On day last week there wasn't a single fight in the Exchange Bldg over money. 'Twas Sunday, and everyone was doing the fighting home.

Joe Brandt has lost 24 lbs. avordupois since he returned from Unter Den Linden. Joe hates work like some of his bosses hate the mazuma.

Young Clark is putting over some serviceable ideas in the U's weekly bulletin.

Sidney Golden denies he was ever threatened with hydrostatic action. Mark Dintenfuss is hopeful, but suspicious.

J. J. Raymond denies he owns stock in the N. Y., N. & H.

The Gordon Bros., of Boston and Rochester, will be here Jan. 23 to push over their "Les Miserables" feature film at the Carnegie Lyceum, opening on the 28.

The VI is filming pleasant bits of Atlantic off Coney to stick in a series, "Frolics of the Ocean."

"In the Stretch," the Ramo that the Cobb person is headbanging about in the Columbia Bldg is some race track picture.

No one hears whether Richard Wagner is living or dead since his film reincarnation at the New Amsterdam.

The "3 Musketeers" of the Henkle-McDonald combination now ready for the show-off in six reels, is expurgated. The Lady De Winter-D'Artagnan robe de nuit scene is omitted; likewise other salacious bits of the original Dumas' fiction.

Frank McKee of the Park, has gone abroad. "The Inside of the White Slave" raids were a terrible strain. He never knew whether he was open or shut. Trying to keep books tired him out.

The facade of the Republic is keeling with frost these days; ditto Weber's; likewise the Rliou. "Rags are royal raiment when worn for virtue's sake."

Hattie Delara was given a supper by her scores of friends in the Mutual last Wednesday. Hattie wrote the film business. The Porter person now the big noise for the Famous Players in days ago used to turn the crank for a vaudeville act that Hattie wrote introducing the country's first movies. She saw the idea first in Paris, in a cellar, at a franc a peep.

More trouble for filmers. Mrs. Charles Israels heads an investigating brigade to nose out immoral films and plays and warn girls and the general public about 'em.

Everybody is asking when "Ben Hur" is to be staged.

The Kinemacolor has filmed Christie McDonald; likewise the only A. Baldwin Sloane and Grace Field in their latest torrid society clinches.

A Ghetto movie manager has hired a bouncer to gently lead outside all patrons who "have seen the film before" and want to tell everybody about it.

Famous Players' projection room is to have hot and cold water and all the latest modern improvements, including steamer chairs, elevator service, and "winks, liquors and cigars" for the press fall guys.

About 240 people were employed for the Henkle-McDonald "3 Musketeers." Henk makes 'em look like George Mardel Gray crowd.

Frank Woods is reading scenarios now by proxy. He has four of 'em with Myrm Kelson to help out if he gets hard pressed.

Now that the Mutual is advertising Gon Down-with-Huerto Villa in the Illinois Willie Hamerstein will probably go after him to play an open week at the Corner.

What's become of the much touted, "Damaged Goods" film? Sounds as if it was mounted on gum tires.

Roy McArdle has sold 1340 scenarios since he hired out as an all around utility film author and producer at the old Bio shop in the days before Roy got signed up at so much, or by the Word.

Charley Greene of the Imp has asked for town assignments during the present weather. He's heard the ice is frozen down as far as Nyack already and fears being marooned on the heights of Coatesville.

The North American is handling the Film D'Art's "3 Musketeers," with Dave Miles doing the barking.

Jack Noble thinks that Edith Kingdon Hallor leads for the Ramo "Films"—Jack's own spelling—is "the prettiest girl on the screen" and writes in to VARIETY to say so.

R. B. Fiedick, Mayor Gaynor's special movie investigator, says N. Y. wouldn't tolerate an official censor.

Mascagni has fallen for the screen. He's writing a score to a film life of Garibaldi in preparation in Milan.

Mons. Ch. Jourjon Pres. of the Paris Melair, is in town. Bert Ennis says he's very talkative.

The Famous Players have engaged Madame Kalich.

Dan'l Frohman is going to Cuba for the F. P. Jan. 22.

Al Lichtman has lit out for a whirlwind cross country hike in the sales interests of the F. P.

Samuel Goldfish reports a good demand for the maiden Jesse Lasky feature film. "The Squaw Man," to be released Feb. 15. It's in five reels.

Charles Urban of Kinemacolor is due in New York from London this week.

Dr. Doyen, noted French surgeon, who has the largest collection of surgical films in the world, proposes that medical students be required to witness operations as shown on the screen before they are admitted to the actual operating room view. Dr. Doyen will illustrate a surgical museum made up of films illustrating operations.

The police of Long Branch (N. J.) Sunday evening stopped a moving picture show at the Broadway theatre, the first attempt at a Sabbath performance in that town. The show was given for the benefit of the sufferers at Sea Bright (a neighboring town) by the recent storm.

The movies are being used in salesmanship by the Montana Power and Light Co., which is floating \$8,000,000 bonds. The concern's salesmen were assembled in Sherry's, New York, Sunday evening and shown a film of the property in operation to give them the thorough knowledge of the property they were to deal with. A lecture accompanied the films.

Matthew McHugh died in the Flushing Hospital, Flushing, Long Island, after suffering an apoplectic stroke in a local moving picture theatre while laughing at a comic film.

The International Bible Students' Association, the first of the kind in the United States, is a religious subject at the Temple, 434 street near Broadway. This is the house begun by Butler Davenport as a stock establishment and turned over to the religious society after becoming involved in financial difficulties. The film exhibition is given free afternoon and night in connection with the Association's work.

H. G. Wells, the English novelist, has sold the world's rights to his works for cinematographic purposes, to an international moving picture concern. It is estimated that his royalties will amount to \$26,000 a year.

The Eastman Kodak Co. recently purchased 25 acres of land on the outskirts of Toronto, Canada, paying \$125,000 for the parcel. It is said this is to be the site of a new factory. It is on the line of the Canadian Pacific railway. It has been rumored that the Eastman concern will use the new plant for the manufacture of its products for foreign markets in the event that it is attacked under the Sherman law in the United States.

The United Kingdom Film Co., represented by James McEnery, is offering a 1,000-foot film of Harry Lauder and Nell Kenyon engaged in a game of golf in Scotland. Both artists are now playing in the United States. Lauder on independent tour and Kenyon booked over the big vaudeville time.

The Vitagraph continues to send out announcements of its policy at the Criterion Theatre, i. e., that the photodrama presented there will be of five or more parts. Among the first will be "The Christian," "Mr. Barnes of New York" is another and a third is "A Million Dollar Bid" adapted from George Cameron's "Agnes."

## CYCLE OF ADVERSITY

Daniel Frohman should feel tickled to death over the fine physical presentment of himself in the Universal Films offer as one of the characters in "The Cycle of Adversity." He found the one reeler at the North Star theatre in Harlem Monday. A 3-sheet poster outside informed me that all first run programs of the U complete were to be found on view within daily. The bottom sheet of the same poster advertised an added attraction in "Country Store Night" every Tuesday, and "Department Store Night" every Thursday. But the poster was a libel on the U, for inside were some thousands of commercials of the U, the Kaleid, the Standard, the Chrystal and other producers, but not a first run from either. However, the pleasure of seeing the erudite impressario of legitimate theatricals, and himself now a filmer, even though but a character in one of 2 U films included was worth anyone's nickel and time. The particular medium introducing Mr. Frohman to nickel audiences doesn't matter much. It was about as true and about as interesting as most back stage scenes. Frohman pays his own house manager, but there could not be any cyc. if fact got in the way of action in this scenario. And he just had to abide in an attic room. Anyway, the linotype-playwright is doubling both jobs, an indicated and an implied, the demoniacal author and the manager, the lunch counter girl between the sinkers and stewards encourages the surging fires of the playmaker's genius. His play completed, he tucks it under his arm and walks right into Mr. Frohman's office, just like that, and hands the dignified Daniel the play. Daniel waves the new Eugene Walters off, at first, but a moment later, discovering that he is at that very precise moment, all out of nice, good plays, of signs to suit the Lyceum theatre, the manager bids the struggling young playwright to return and leave his script. To properly appreciate the significance of the cyc. in the title, you must go back to the morning after the author finished the last page of his play. That morning at the printing office he got fired. The lunch girl who had aided him with sympathy and counsel, she lost her job, too. And, oh, yes, the day the dramatist got the yellow envelope, a beef-and-egg at the beef-and-egg restaurant, he slammed him, and then there was a fight, and when everybody came and nicked up the young d., and the surgeon came, they found he had a fractured noodle, or may-

be just concussion of the brain, and then he was taken to the hospital, and he lay there eight weeks, and meanwhile Mr. Frohman— it's Daniel Frohman in the printed cast— has put the play on, and it's been running to packed houses for four weeks (what do scenario writers care for time or money?) and no one can find the owner of the royalties. Cause no one but the lunch girl knows where he is, and then Mr. Frohman puts an ad. in the paper asking the young d. to come and collect his royalties, and then the lunch counter girl sees the ad., and she hunts up D. F., and then the author comes and gets his check, and then the author and D. F. and a fat actress sit in a box and watch the performance and the poor lunch g. ain't got no money to sit in the swell part of the theatre, but has to dig down deep into her reticule for the gallery coin, and then when she's up there a little while the author now in evening clothes down in the box spies her and goes right up and takes her right back to the swell box and D. F. sitting in front of the box never knows what's going on, as the 1-reeler ends. Mr. Frohman's women friends will be all clamoring, probably, for admission to the Frohman play reading office. When the young author hursts into the sanctum for the first time he interrupts two actresses who are helping D. F. select a play, and then the author now in the back or on the chest or evincing other intimate evidences of intellectual and dramatic camaraderie.

Corb.

## VAUDEVILLE OFF MAY 1.

The Manhattan, Bronx and Queens' borough license bureau report 75 vaudeville licenses due to expire May 1 next. Under the new Folks' ordinance, these houses must confine their programs hereafter to movies exclusively.

## RIGHT TO CHANGE NAME.

Toledo, Jan. 14.

The Bettis Amusement Co., of Toledo, on Friday of last week, received the right at the incorporation offices in Columbus to change its name to the Exclusive Amusement Co. This company controls a number of motion picture theatres and the largest dance hall in the city.

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

## RELEASED NEXT WEEK (Jan. 19 to Jan. 26, inc.)

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.:

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitagraph.....V	Gaumont.....G	Imp.....I	American.....A
Bioscope.....B	G.N.F.....G.N.	Gem.....Gem	Keystone.....Key
Kalem.....K	Ramo.....R	Bison.....Bison	Reliance.....Rel
Lubin.....L	Solax.....Sol	Chrystal.....Chr	Maltese.....Mal
Pathé.....Pth	Ecliptic.....Ecl	Nestor.....N	Thanhouser.....T
Edison.....E	R.E.A.....R.E.A.	Powers.....P	Kay-See.....K.S.
Kessany.....S-A	Lewis Penants.....L.P.	Eclair.....Ecl	Broncho.....Br
Kleine.....K	Gr. Northern.....G.N.	Rex.....Rex	Dominion.....Dom
Melies.....Mel	Praxon.....D	Frontier.....Fnt	Mutual.....M
	Itala.....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.

## JAN. 19—MONDAY

MUTUAL—The Return of Helen Redmond, 2-reel dr. A; Too Many Birds, com., Key; Our Mutual Girl, Rel.

GENERAL F.—Reggie, the Daredevil, com., and Just Boys, com., split reel. B; The Janitor's Filtration, com., and Ostir Farming, South Africa, Ind., split reel. E; Trapped, 2-reel dr. D; The Elmer D. D., 2-reel dr. S; Pathé News, No. 6; Too Late, 2-reel dr. S; Quantrell's Son, dr., V.

UNIVERSAL—The Man Who Lied, 2-reel dr., Vic; Getting Rid of His Mother-in-Law, com., I; Too Many Crooks, com., P.

## JAN. 20—TUESDAY

MUTUAL—Maj. and Thanhouser titles not announced.

GENERAL F.—Who Was Guilty, 2-reel dr., Cine; The Message of the Sun Dial, dr., E; The Conqueror, dr., S-A; The Card of Mystery, com., and Match-Making Dads, com., split reel. L; Insects That Mimic, Ind., and Summerland Mystery, Ind., split reel. H; The Guiding Spirit, Ind., S; The Vavasour Ball, 2-reel com., dr., V.

UNIVERSAL—The Unskinned Agreement, 2-reel dr., Gold Seal; Jones's Burglar Trap, com., and Midnight Soaring, com., split reel, C.

## JAN. 21—WEDNESDAY

MUTUAL—Conscience, 2-reel dr., Br; Mutual Weekly No. 50. Tricked by a Photo, dr., Rel.

GENERAL F.—The Uncanny Mr. Gumble, com., E; Looking for Trouble, com., S-A; The Paleface Brave, 2-reel dr., K; Three Pairs and a Cat, com., and At Home with Heron, Ind., split reel. Pathé; The Charmed Ball, 2-reel dr., Old Time, com., S.

UNIVERSAL—Countess Betty's Mine, dr., N; Mike and Jake Join the Army, com., Joker; Coming Home, 2-reel dr., Ecl; Universal Animated Week, No. 98.

## JAN. 22—THURSDAY

MUTUAL—American, title not announced. The Informer, 2-reel dr., Dom.; Women in a Closet, com., Key.

GENERAL F.—The Sentimental Sister, dr., B; A Night on the Road, dr., S-A; The Man From the West, 2-reel dr., L; Mel, title not announced. Pathé; The World, the Flesh, and the Devil, 2-reel dr., S; The Pathé, A Friend in Need, dr., S; Anne of the Golden Heart, dr., V.

UNIVERSAL—Absinthe, 4-reel dr., I; A Mud Bath Eloquence, com., Rel.; Slim and the Indian, com., Fnt.

## JAN. 23—FRIDAY

MUTUAL—Kentucky Romance, dr., K-B; Princess and Thanhouser titles not announced.

GENERAL F.—The Neckline of Ramezes, 3-reel dr., E; Through the Storm, 2-reel dr., S-A; At Last They Eat, com., and Unwilling the Pilgrim, com., split reel. K; The Moth, dr., I; Doc Yak, Moving Picture Artist, com., S; The Perplexed Bridgroom, com., and Decoration Day at Old Soldiers' Home, topical, split reel, V.

UNIVERSAL—Robbery, dr., N; A Deuce and Two Pair, com., E; A Dangerous Experiment, 2-reel dr., Vic.

## JAN. 24—SATURDAY

MUTUAL—At the Potter's Wheel, Ind., A; Rebecca's Wedding Day, com., Key; Mal, title not announced. The Hidden Clue, dr., Rel.

GENERAL F.—The Husband's Experiment, dr., B; Edison, title not announced, Broncho Billy and the Bad Man, dr., S-A; Explosive, 2-reel dr., K; The Blinded Heart, dr., L; The Warm, com., S; Pathé; Hearts of Women, 2-reel dr., V.

UNIVERSAL—Heaven Will Protect the Working Girl, com., Joker; Abide With Me, dr., Fnt.; For the Freedom of Cuba, 2-reel dr., B101.

# ALL FOR THE LADIES

About Women—Mostly

By PLAIN MARY

(Vesta Powell)



The new Winter Garden show is one of the best scenic productions ever. It looks as though the Shuberts have picked a winner this time. The show is full of lively musical numbers and dancing of every style, from ballet to the turkey trot. Lydia Kyasht does the ballet work, assisted by Serge Litavkin, in a sort of dance story called "Harlequin and Bluebird." Miss Kyasht is a dainty little bluebird in a ballet dress of blue feathers. Lillian Lorraine is wearing several new costumes and that is about the best thing she does do in the show. Some of her clothes are becoming, some are not. One of the nots is a freak affair of silver cloth. It seemed a shame to see such lovely expensive material bunched in unsightly puffs around the waist, over a pair of long silver pantaloons. The pink and silver gown for her first number was much more becoming. With this Miss Lorraine wears as a head dress a huge bunch of pink paradise feathers. It started a buzz when she walked through the audience, as it was difficult to tell what it was on the stage. Another striking costume was her Cleopatra robe for an Egyptian number in the last act. It appears a glittering mass of different colored jewels, and I was told Miss Lorraine got the idea for it from watching Pavlova. Miss Lorraine wears four large stone as rings, two on either hand, and tries for the snake effect Koshanara did at the Palace last week. But Miss Lorraine got little out of it. Melville Ellis designed the costumes worn in the production, and as usual they are wonderful combinations (costumes designed by Mr. Ellis always are). In the first act the color scheme is orange and yellow for one set, others are black, white and amber. Then there are gowns of green velvet trimmed with yellow fox. Several show girls walk through the audience (on the runway) to display their clothes. It would need pages to describe them individually, but they are all evening gowns of different style and color, some velvet, others gold and silver cloth, and so on. The girls walk first around wearing handsome evening wraps. They go on the stage, discard the wraps, and stroll through the audience again to show the dresses. When all the girls line up, the stage is one bewildering mass of color and glitter. Rosika Dolly was a contrast to all the gloss in several dainty simple dresses. One was pale blue chiffon and crystal net, another an odd looking empire dress of orange satin, made perfectly plain. It is very helpful to Miss Dolly's appearance. With it is worn a poke bonnet. May Boley is attractive in a white satin gown with a wide girdle of purple velvet. Several others are worn by her. One set of costumes do not fit in with the rest of the Winter Garden ward-

robe. They are satin bodices trimmed with gold spangles worn over tights, one leg is red, the other black. The costumes would start a riot on the Eastern Wheel.

Miss Novita is the present dancing partner of Jos. Herbert, Jr. She has appeared in Broadway productions. Mr. Herbert's former stage partner, Lillian Goldsmith, was married Nov. 27 to Chas. D. Wilson, of the William A. Brady staff of managers.

I see the National Association of clothing Designers decided that with the opening of next fall, or the theatrical season, men will have to wear tight-fitting suits, with over garments of loose cut, and sleeves on the order of kimonos. Some men look funny enough now and the change in dress ought to bring a few more laughs.

"The Queen of the Movies" (opening at the Globe Monday night) has a first act that is rather quiet for a musical comedy, but the second and last acts atoned for the slow beginning. The first scene, an entrance hall of a new hotel, is gorgeous, a little too dazzling, but the chorus girls all wear white gowns which tone down the color. The attraction of this scene is a real pink-lined elevator that runs to the second floor. Frank Moulan and Felix Adler make all the comedy. Mr. Adler got laughs in his easy careless way and became very popular. He had the song hit, "In the Night," heard often in the dancing palaces. Another hit was "Oh Cecilia," sung by Mr. Moulan and Valli Valli. This took about a dozen encores, partly to bring back eight pretty little chorus girls in wonderful powder puff dresses. They are short dresses of pink velvet with wide bands of white fox fur at the skirt hem. Several underskirts are worn, each edged with white fur. When the girls hold them up they resemble powder puffs.

"Kitty MacKay" is a Scotch comedy by Catherine C. Cushing (Comedy theatre). The scenes are placed in Drumtochty (Scotland) and London. The first is the home of the MacNabs a poor family who adopted the daughter of an English nobleman. The girl is known as Kitty MacKay. Lord Inglehart, a widower with one son, while roaming met a pretty little country girl, married and lived secretly with her for a year, when she died in childbirth. Lord Inglehart gave the baby to the MacNabs. They let her understand she was related to them. Seventeen years later Lord Inglehart repented and sent to Scotland for his daughter, she going to London still ignorant of her father. She meets Lord Inglehart's son (and her half brother). They fall in love and are about to elope. When her father hears of the infatuation, he confesses to the son he is father of them both. The son tells Kitty for a reason of his own he can't marry her. This was a

very dramatic scene, the strongest in the play. Kitty, heart broken and believing her lover has thrown her over, returns to Scotland. Meanwhile Sandy MacNab writes a confession to Lord Inglehart, saying the Lord's daughter died when a few months old, but as they needed the weekly allowance received from him, they had substituted a baby girl from an orphanage. Lord Inglehart and his son hurry to Scotland, tell Kitty the truth and the two young people are made happy. The piece is always enjoyable, without a moment when interest is lost. It is splendidly cast. Any number of big laughs are gotten from the bright dialog. Molly McIntyre plays Kitty Mackay, the girl who makes the audience laugh and cry in the same act. Margaret Nybloc is opposite Miss McIntyre, as Mag Duncan, a plain spoken Scotch girl. Miss Nybloc makes Mag Duncan a great character and she shares all the honors. Lord Inglehart is Henry Stephenson; the son, Eugene O'Brien; Sandy Macnab, Ernest Stallard, and Mrs. Macnab, Carrie Lee Stoyke. These and all the other roles are well taken care of.

Sam and Kitty Morton (5th Avenue) are doing a song and dance they did 33 years ago, wearing special costumes for it. Mr. Morton has knee breeches of white and a coat of emerald satin, and Mrs. Morton wears a short skirt of accordion pleated chiffon and a coat to match hubby's. Mrs. Morton shows she is still in the "Chicken" class. Mrs. Frederic Voelker is well dressed in a blue satin evening gown. Magda Dahl, prima donna with the same act, is attractive in a white and silver gown.

Mr. and Mrs. Vernon Castle (Palace) in their new dances carry their own orchestra of about twelve colored musicians who play on the stage. No particular excuse for this, as the Palace orchestra would have helped the Castles much more than did their own. Mrs. Castle wears a white chiffon gown draped with blue, over which is a blue silk blouse. The blouse is removed after the first dance, but the same dress remains. It appears like two dresses. Janetate Franzeska, the Dutch vocalist, has a good voice but lacks appearance. Miss Franzeska wears a green evening gown that is not suited to her. Florence Clements ("The Song Birds") is attractive in a blue brocade silk evening gown. Dunbar's Hussars are nine good looking young fellows who wear spotless white uniforms, play brass instruments and sing. It is an attractive act. The uniforms fit the boys and the black velvet drop adds to the picture. Maggie Cline was warmly received Monday afternoon. She is now doing a Tango, assisted by a young fellow who enters in shirt sleeves, supposed to be a stage hand. Miss Cline was forced to a speech of thanks for the hearty welcome.

Mr. and Mrs. Max Winslow were trying out some new Tango steps at one of the dancing palaces Saturday night when they happened to spy Mose Gumble learning a new dip. After a few spins around the floor they met, but

not until Mr. Gumble stepped on the foot of Mrs Winslow, with his number eleven "Regals." That is a new way of getting even with an opposition music publishing firm. But I don't believe Mose did it intentionally, and anyway Mrs. Mose (Clarice Vance) was there for Max to do the same thing to, if he wanted to.

Jane La Beau, leading lady with the Ginger Girls (Columbia Theatre this week), is a good performer and has a pleasing voice, but little idea of dressing. One costume worn by her is a cross between an afternoon and evening gown. The materials are well chosen, but that is all. It is blue satin with waist and tunic of heavy cream lace. A wide yellow girdle and huge yellow bow sewed in back at the hem of the tunic. The effect is not at all pretty. The bow could be removed for one improvement.

Fay St. Clair is attractive in an emerald satin evening gown trimmed with crystal beads. The whole is spoiled when she appears in a race track scene wearing the same dress and a shabby straw hat trimmed with soiled white roses (besides garden hats are not being worn with evening dress this season). Luella Temple is a "cute" girl, but appears to be overconfident of herself as a soubrette. She looks well in a Scotch kilt, also in a red soubret dress. The cerise stockings worn with the latter look badly. Why not have them to match the dress? The chorus girls have one set of costumes copied from those worn with Zeigfeld's "Follies of 1913" (where the girls appear to be wearing nothing but a few pieces of chiffon and fur made to resemble a muff). The effect is somewhat startling from a distance.

Emma Carus is showing some new clothes at the Colonial this week. Two of the gowns look well on her and two do not. A gold and silver gown for the first song is handsome, and a dress consisting of several frills of silver lace and a wide green girdle is very pretty also, but a white suit with a green vest doesn't look so well, neither does a flowered silk. This latter has two full flounces over the hips of blue chiffon. They make Miss Carus appear too bunched. Mary Elizabeth is dainty and refined in a pale yellow gown of taffeta. The skirt has several frills of taffeta over which is a corsage and tunic of heavy cream lace. A small lace Dutch bonnet adds to the picture. Lola Wentworth (in "The Porch Party") is attractive in a pink and silver dress made on simple lines.

## COLD WEATHER HURTS.

The weather the early part of the week was the worst opposition the New York theatres have had for some time. The temperature hung around the zero mark with unmistakable fidelity, while a strong wind kept Broadway bare almost the entire evening.

## BUSINESS IS GOOD.

"Mutt and Jeff" must be getting Gus Hill regular money.

Mr. Hill has a new safe.

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



# IF YOU DON'T ADVERTISE IN



# DON'T ADVERTISE AT ALL

## BILLS NEXT WEEK (January 19)

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 "Emprise") 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)—"J.-L." Jones, Linick & Schaeffer (Chicago)—"Bl." Bert Levey (San Francisco)—"W.A." Western Association Vaudeville Association (San Francisco)—"W.V.A." Western Vaudeville Circuit (Chicago)—"Cox," E. J. Cox (Chicago)—"tbc," Theatre Booking Corporation (Walter F. Keeffe) (Chicago)—"A." J. H. Aloz (Montreal).

**New York**  
**HAMMERSTEIN'S** (ubo)  
Mr & Mrs V Castle  
Will Rogers  
Fred Brothers Co  
Abean Troupe  
Geo H Reno Co  
Chas & Fannie Van  
Burns & Fulton  
Wohlman & Abrahams  
Cantwell & Walker  
Ball & West  
Stepp Goodrich & K  
Pons & Pons  
Moran & Moran  
**FIFTH AVE** (ubo)  
"Crownland"  
Marle Lo  
Dunbar's Hussars  
Fred Dupres  
"Finton & Buster"  
Lewin & Doty  
Smith Madison Co  
Morris & Beasley  
Cooper & Eeachell  
Three Arthurs  
Judge & Galle  
**PALACE** (ubo)  
Sam Bernard Co  
Mr & Mrs V Castle  
Cecilia Wright  
Doris Wilson Co  
Cross & Josephine  
Henriette de Berria  
Gordan & Rica  
(Others to fill)  
**BRONX** (ubo)  
Anna Held's Daughter  
Edwin Stevens Co  
Will Oakland Co  
John & Mae Burke  
Kathleen Clifford  
Norton & Nicholson  
Monroe & Pussey  
Aerial Shaw  
Hibbert & Kennedy  
Schlaivon Troupe  
**COLONIAL** (ubo)  
Bert Williams  
Rigoletto Bros  
"Three Types"  
Mrs Gene Hughes Co  
Lydia Barry  
Ryan & Lee  
Franklyn Batie  
Ward & Weber  
Rayno's Dogs  
**ALHAMBRA** (ubo)  
Ray Cox  
Melville & Higgins  
"Red Heads"  
4 American Dancers  
Howard Stanford Co  
Great Asahi  
"Flashlight Cragin"  
The Randall  
Andy Rice  
**UNION SQ** (ubo)  
Duffy & Lorenz  
Douglas & Douglas  
The Grazers  
Loughlin's Dogs  
(Others to fill)  
**PROCTOR'S 125TH**  
Chester Johnson Co  
2 Killies  
Goldie Moore  
Dancin' Maddens  
7 Minchiet Makers  
Francis & Powers  
Mattie Choate Co  
Rose Marston Co  
Flying Gera  
Harry Murphy  
Pierce & Knoll  
2d half  
Norman  
The Shelys  
Montecarlo 3  
Mr & Mrs B. Bennett  
"Mother Goose Girls"  
Handy Andy 3  
Bannet & Lloyd  
Manley Hart & Leigh  
Crawford & Montrose  
Musical Costas  
Reine  
**PROCTOR'S 23D**  
Edna Luby Co  
Bette & Bette  
The Shelys  
Norman  
Herald Sq Comedy 4  
Musical Hylands  
Crawford & Montrose  
Henry Frey  
Chester Johnson Co  
Salanta  
Kennedy & Farley  
Mme Oberita & Girls  
"Fingergs"  
Mattie Choate Co  
Pierce & Knoll  
**PROCTOR'S 58TH**  
Imperial Comedy 4  
Musical Costas  
Manley Hart & Leigh  
Salanta  
Mme Oberita & Girls  
2 Jkgerups  
2d half  
7 Minchiet Makers  
Dancing Maddens  
Saulpaugh & Gardner  
Francis & Powers  
Zelda Marshall Co  
Florence Mascotto  
**AMERICAN** (loew)  
Robln  
Elsie LaBergere  
Holmes & Holliston  
Ray Snow  
"The Cavaliers"  
Anderson & Goince  
(Three to fill)  
2d half  
Kelley Bros  
Burke & Harris  
Harry Holman Co  
Pisano & Bingham  
The Cavaliers  
Madge Terry  
Francis Murphy  
Sig Franz Troupe  
(Two to fill)  
**LINCOLN** (loew)  
Bessie's Cockatoos  
Pearl LeRoy  
"Thro the Skylight"  
Klein Bros  
Edwards Bros  
2d half  
Garden 4  
Annett & Kooper  
Press Eldridge  
Labelle Titcomb  
(Two to fill)  
**BOULEVARD** (loew)  
Oodons  
Ash & Shaw  
P J White Co  
Pisano & Bingham  
Walling Levering Tr  
2d half  
One to fill  
Grace Dixon  
Williams & Weston  
Deltorelli & Glessando  
"Red Heads"  
Harry Jolson  
Daring Darts  
**DELANEY** (loew)  
Keeley Bros  
King Creghan Co  
Jones & Johnson  
2d half  
Nelusco & Hurley  
Espe & Paul  
B Kelly Forest  
(Five to fill)  
**GREILEY** (loew)  
Hoyt's Minstrels  
"The Tamer"  
2 Kanes  
(5 to fill)  
2d half  
White Models  
Harry Cutler  
"Who Was He?"  
Les Arados  
(3 to fill)  
**ORPHEUM** (loew)  
4 Comrades  
Housely & Nichols  
Inez McCauley Co  
Press Eldridge  
La Belle Titcomb  
(2 to fill)  
2d half  
Von Dell  
"Gray of Dawn"  
Anderson & Goince  
2 Kanes  
(3 to fill)  
**7TH AVE** (loew)  
Dixon & Dixon  
Gladys Vance  
"Ward 22"  
"Thro the Skylight"  
Lefel 3  
(Four to fill)  
**ALBANY** N Y  
**GRAND** (pr)  
Harry Gilfoil  
Maurice Samuels Co  
The Kempe  
Elsie LaBergere  
(2 to fill)  
**NATIONAL** (loew)  
Burke & Harris  
Sig Franz Troupe  
Henry Frey  
Harry Holman Co  
White Models  
(2 to fill)  
2d half  
Bessie's Cockatoos  
Kammerer & Howland  
Pearl LeRoy  
"The Tamer"  
Ash & Shaw  
Edwards Bros  
**GRAND** (loew)  
Kenny & Hollis  
Deltorelli & Glessando  
"Oh Emme"  
The Kempe  
Lefel 3  
(Two to fill)  
Valarie Sisters  
"Standard Bearer"  
Klein Bros  
Walling Levering Tr  
(Three to fill)  
**Brooklyn**  
**ORPHEUM**  
Myrtle Clayton Co  
Will Rogers  
Madge Terry  
"Trained Nurses"  
Faber Girls  
Merrill & Otto  
Ernie & Ernie  
Paul La Croix  
Flying Martins  
**TUSHWICK** (ubo)  
Howard & McCane  
Mercedes  
Jack Wilson 3  
Bird Millman  
Henry Lewis  
Eva Davenport Co  
The McBans  
Ward & Current  
De Vole 3  
**SHUBERT** (loew)  
Arthur & Mae  
"Gray of Dawn"  
Castelane  
2d half  
Robin  
Kings Minstrels  
King Creghan Co  
Margo's Mannikins  
(Three to fill)  
**LIBERTY** (loew)  
Bun & Bob  
Four to fill  
2d half  
Kenny & Hollis  
(Three to fill)  
**FULTON** (loew)  
Nelusco & Hurley  
Bennett & Kooper  
"Who Was He"  
Garden 4  
(2 to fill)  
2d half  
Gladys Vance  
J White Co  
Hayes & Eldrich  
Caron & Horbert  
(2 to fill)  
**COLUMBIA** (loew)  
Mile Arone & Vic  
Dewitt & Stewart  
Valarie Sisters  
"Standard Bearer"  
Louis London  
Chas Wah Leo  
2d half  
Dixon & Dixon  
Holmes & Holliston  
Gordon Snow & King  
Eldora Co  
(2 to fill)  
**BIJOU** (loew)  
Karl  
Matt Keefe  
"The Criminal"  
Espe & Paul  
(Three to fill)  
2d half  
"Ward 22"  
"Thro the Skylight"  
Lefel 3  
(Four to fill)  
**ALBANY** N Y  
**GRAND** (pr)  
Harry Gilfoil  
Marie & Billy Hart  
Inness & Ryan  
Chas Weber  
The Stanleys  
Paul & Boyne  
Equill Bros  
Others to fill  
**Ann Arbor, Mich.**  
**MAJESTIC** (ubo)  
Patricia & Meyers  
Ada Carleton  
Melody Maids & Man  
Wilson Bros  
Angelo Armento 3  
2d half  
"Tender Foot"  
**Atlanta, Ga.**  
**FORSYTHE** (ubo)  
Owen McGivney  
4 Bards  
Derwin Williams  
Walter Van Brunt  
Temple of Music  
Georgette  
(Others to fill)  
**Baltimore**  
**MARYLAND** (ubo)  
Sam & Kitty Morton  
Florence Tempest Co  
Lorraine & Dudley  
Morton & Glass  
Harris Boland & H  
Dore & Dore  
(Others to fill)  
**Battle Creek, Mich.**  
**BIJOU** (ubo)  
Etika & Irene  
Dudley & Parsons  
Clemens Bros  
Allen Stanley  
Roehms Girls  
2d half  
"Chorus Lady"  
**Bay City, Mich.**  
**BIJOU** (ubo)  
Clemens Bros  
Bogart & Nelson  
Richard Carroll Co  
Knowles & White  
Ginger Dues  
2d half  
"Paid in Full"  
**Billings, Mont.**  
**BABCOCK** (sc)  
Patrick Franc & W  
Berke & Korae  
Kierman Walters & K  
Warren & Blanchard  
Maxwell's Girls  
**Birmingham, Ala.**  
**ORPHEUM**  
Van & Pierce  
Kaufman Bros  
Les Yots  
Ishakawa Japs  
Three to fill  
**LYRIC** (ubo)  
Sophie Tucker  
Milton Pollock Co  
Feliz & Barry Sis  
Van Bros  
Tuscano Bros  
Dorothy Kenton  
The Evans  
**ORPHEUM** (loew)  
Amoros & Muiety  
"Opeland & Payton  
Tallman  
Geo Hall  
Clare Vincent Co  
Ward & Frances  
Busse's Dogs  
One to fill  
Ruth Curtis  
Matt Keefe  
Nible's Birds  
J K Emmett Co  
Gordon & Marx  
3 Martinetis  
ST. LOUIS (Jls)  
Ruth Curtis  
Nible's Birds  
J K Emmett Co

Gordon & Marx  
3 Martinetis  
One to fill  
2d half  
Amoros & Muiety  
Geo Hall  
Clare Vincent Co  
Ward & Frances  
Tallman  
One to fill  
**Buffalo**  
**SHEA'S** (ubo)  
"Green Beetle"  
Howard & McCane  
B Rhelndorf Co  
Doolin & McCool  
Hert Errol  
Wm Hawtrey Co.  
(Others to fill)  
**ACADEMY** (loew)  
Fred Werner  
The Gee Jays  
Lois Worth  
Bennett & Marsello  
Telford  
Louis Bates Co  
Tom & Stas Moore  
Caryic  
**LYRIC** (loew)  
Paul Florius  
Georgette  
Fox Foxies Circus  
Maltier's Boy  
Vans & Alexie  
Morrise & Hackett  
Canaris & Cleo  
**Butte**  
**EMPRESS** (sc)  
Spissell & Mack  
Gladys Whurr  
Rose Tiffany Co  
McMahon & Chapelle  
Bouding Gordons  
**Calgary, Can.**  
**EMPIRE** (m)  
"In Laughter"  
Lora Croft  
Elliott & Mullen  
Leon Rogee  
Frank Smith  
**Chicago**  
**EMPRESS** (sc)  
Haled St  
Nevis & Gordon  
Al Lewis Co  
Palace 4  
Clara Ballerlin  
**Davenport**  
**COLUMBIA** (wva)  
Marcus  
Barber & Jackson  
Musical Hodges  
Danny Windsor  
"Court by Girls"  
Charles Kellogg  
Henry Francis  
2 Carltons  
Gordon Bros & Kan  
Wright & Dietrich  
Luna Bros  
Blanche Bates Co.  
Nellie Nichols  
Jack Kennedy Co  
Prozlin  
Buckley's Animals  
4 Reuss  
Hal & Francis  
Gray Trio  
Anko Bros  
**COLONIAL** (Jls)  
Fields & Lewin  
5 Greens  
Jerome & Barry  
Loos Bros  
Les Yots  
"Day in Alps"  
Florence Horst Co  
Abou Hamid Arabs  
2d half  
Fields & Lewis  
Mr & Mrs R  
McConn Co  
6 Summer Girls  
Wolfe & Barrow Sis  
Marina Band  
Nina Morris Co  
Lancon Lucler Co  
Bronson & Baldwin  
Harris B Lester  
Dracula  
**CROWN** (Jls)  
Grace Childers  
Rathskellar 3  
Wolford & Burzart  
Snyder & Buckley  
Al Mastie  
2d half  
Rathskellar 3  
Al Grossman  
5 Greens  
Connors & Edna  
Chas Bates Co  
Billy Raife  
**McVICKERS** (Jls)  
Bronck Models  
Mona Gray  
Telegraph 4  
Chas J Carter Co  
Franz Meisel  
"Jon's Bride"  
Muller Sisters  
Jos Remington Co  
Provol  
Terrible Terry Tr  
ST. LOUIS (Jls)  
Al Grossman  
PANTAGES (m)  
"Priests of Kama"  
Edwin Keough Co  
"Green's Reception"  
Bay Troupe  
2d half  
LeClair & Sampson  
4 Marx Bros  
Harris Bros  
"Green's Reception"  
Buckley & Moore  
**Cincinnati**  
**KEITH'S** (ubo)  
Ed Foy & Family  
McConnell & Simpson  
Josephine Duffe  
McCart & Bradford  
Hines & Fox  
3 Bartos  
Alexander Bros  
(Others to fill)  
**EMPRESS** (sc)  
(Open Sun Mat)  
The Zeraldas  
Louis Granat  
"The Punch"  
Bob Hall  
"Mermaid & Man"  
**Cleveland**  
**KEITH'S** (ubo)  
Harry Tighe Co  
Lorraine & Burke  
Clare De Mar  
Joe Cook  
Kimberly & Mohr  
(Others to fill)  
**MILES** (tbc)  
Yarn & Ade  
Gene & Kathryn King  
Geo Auger Co  
Norwood & Hall  
El Maro  
Abeas Troupe  
**Columbus**  
**KEITH'S** (ubo)  
Olga Petrova  
Valerie Bergere Co  
Hale & Patterson  
Mue Tina  
(Others to fill)  
**Dallas**  
**MAJESTIC** (inter)  
(Open Sun Mat)  
Richardson's Dogs  
Dolly & Mack  
"Rachet and Dramas"  
Nevis & Gordon  
Al Lewis Co  
Palace 4  
Clara Ballerlin  
**Davenport**  
**COLUMBIA** (wva)  
Marcus  
Barber & Jackson  
Musical Hodges  
Danny Windsor  
"Court by Girls"  
Charles Kellogg  
Henry Francis  
2 Carltons  
Gordon Bros & Kan  
Wright & Dietrich  
Luna Bros  
Blanche Bates Co.  
Nellie Nichols  
Jack Kennedy Co  
Prozlin  
Buckley's Animals  
4 Reuss  
Hal & Francis  
Gray Trio  
Anko Bros  
**COLONIAL** (Jls)  
Fields & Lewin  
5 Greens  
Jerome & Barry  
Loos Bros  
Les Yots  
"Day in Alps"  
Florence Horst Co  
Abou Hamid Arabs  
2d half  
Fields & Lewis  
Mr & Mrs R  
McConn Co  
6 Summer Girls  
Wolfe & Barrow Sis  
Marina Band  
Nina Morris Co  
Lancon Lucler Co  
Bronson & Baldwin  
Harris B Lester  
Dracula  
**CROWN** (Jls)  
Grace Childers  
Rathskellar 3  
Wolford & Burzart  
Snyder & Buckley  
Al Mastie  
2d half  
Rathskellar 3  
Al Grossman  
5 Greens  
Connors & Edna  
Chas Bates Co  
Billy Raife  
**McVICKERS** (Jls)  
Bronck Models  
Mona Gray  
Telegraph 4  
Chas J Carter Co  
Franz Meisel  
"Jon's Bride"  
Muller Sisters  
Jos Remington Co  
Provol  
Terrible Terry Tr  
ST. LOUIS (Jls)  
Al Grossman  
PANTAGES (m)  
"Priests of Kama"  
Edwin Keough Co  
Spanish Goldinos  
E J Moore  
Weston & Leon  
**Elizabeth, N J**  
**PROCTOR'S**  
Salt Bush Bill  
Ed Powell Co  
Edwards & Earl  
Jack & Mable Price  
Florence Mascott  
"The Pardon"  
Jordan & Peters  
Newman 3  
Zell Hunt  
2d half  
"Dixie Land"  
Boris & Helene  
Colton & Miles  
Musical Hylands  
Power Bros  
Mile Emma  
Fabin O'Brien 3  
Duke Darling  
Monte Cavallo Duo  
**Wrie, Pa.**  
**COLONIAL** (ubo)  
Eva Shirley  
Linton & Lawrence  
Seldona Venus  
The Chamberlins  
De Lasso Troupe  
Cooper & Robinson  
**Fall River, Mass.**  
**ACADEMY** (loew)  
Ward & West  
Kells Forest  
Haver & Eldrich  
Rosaire & Prevost  
2d half  
"As It May Be"  
Cotland & Payton  
Busse's Dogs  
**Flint, Mich.**  
**BIJOU** (ubo)  
Selbini & Grovini  
Marshall & Tribble  
Glenower & Manion  
Victoria 4  
Mermald  
"Three Twins"  
**Ft. Wayne, Ind.**  
**EMPRESS** (sc)  
Ryach Bros  
Williams & Segal  
"Meln Liebschen"  
Al Herman  
Morelle's Girls  
**Ft. Worth**  
**MAJESTIC** (inter)  
Cycling Brunettes  
Will H Fox  
"Fair Coads"  
Halligan & Sykes  
Williams Thompson Co  
Brice & Gonze  
Tillie Zick  
**Hamilton, Can.**  
**TEMPLE** (ubo)  
Violinsky  
Grant & Hoag  
The Hennings  
7 Bracks  
(Others to fill)  
**LYRIC** (loew)  
Brown & Williams  
Lies Corrie  
"Girls from Tipperary"  
Aubrey & Flower  
Gash Sisters  
Harry Victor  
(One to fill)  
**Harrisburg, Pa.**  
**ORPHEUM**  
Julius Tannen  
John & Emma Ray  
Cartmell & Harris  
Claude Golden  
(Others to fill)  
**Hartford, Conn.**  
**POLY** (ubo)  
Ethel Green  
Jos Jefferson Co  
Moore & Young  
Gardner 3  
Armstrong & Manley  
3 Alex  
(Others to fill)  
**Hoboken, N. J.**  
**LYRIC** (loew)  
Gordon Snow & King  
"The Get Away"  
Rockwell & Wood  
Devlin & Ellwood  
2d half  
Jas Brockman  
4 Banta Bros  
Alber's Bears  
**Bulrush**  
**ORPHEUM**  
"Dance Reveries"  
Lambert & Ball  
The Pounds  
Milton & DeLong Sis  
Edward Edmond Co  
Frank Bush  
Yamamoto Bros  
2d half  
Lou Chiba  
Kelly & Galvin  
Curtis & Hebard  
Kenney No. 1 Platt  
Harris Twins  
**Edmonton, Can.**  
**ORPHEUM**  
2d half  
(Same bill as at Re-  
gina issue)  
**PANTAGES** (m)  
"Priests of Kama"  
Edwin Keough Co  
Southwick & Darr  
Reit & Murray  
Milt & Dolly Noble  
Donovan & Arnold  
Byron & Langdon  
Santley & Norton  
Ergotti's Littlepupans  
**Indianapolis**  
**KEITH'S** (ubo)  
Valaska Suratt Co  
Ben Deesley Co  
Delmore & Light  
Kirk & Fogarty  
Dias's Monks  
(Others to fill)  
**LYRIC** (ac)  
Dorsch & Russell  
Harry Ross  
"In New York"  
Usher 3  
Cecile Eldrid & C.  
**Jackson, Mich.**  
**BIJOU** (ubo)  
"Tenderfoot"  
2d half  
Patricia & Meyers  
Ada Carleton  
Melody Maids & Man  
Wilson Bros  
Angelo Armento 3  
**Jacksonville**  
**ORPHEUM** (inter)  
(Open Sun Mat)  
Sidney Baxter Co  
Baby Zaida  
Kingsbury & Munson  
Haver & Eldrich  
Cleve Denton & Petr  
**Kalamazoo, Mich.**  
**MAJESTIC** (ubo)  
"Chorus Lady"  
2d half  
Etika & Irene  
Dudley & Parsons  
Rosemary Girls  
Allen Stanley  
Robema Girls  
**Kansas City, Mo.**  
**ORPHEUM**  
Frits Schen  
Ew Wynn Co  
Austin Webb Co  
Mack & Orth  
3 Athletes  
Others to fill  
**EMPRESS** (sc)  
(Open Sun Mat)  
Orville & Frank  
Kelso & Leighton  
Francini Opera Co  
Rosa & Ashton  
5 Old Boys in Blue  
"Behind Footlights"  
**Lansing, Mich.**  
**BIJOU** (ubo)  
"Three Twins"  
2d half  
Selbini & Grovini  
Marshall & Tribble  
Glenower & Manion  
Victoria 4  
Mermald  
**LINCOLN**  
**ORPHEUM**  
Fox & Dolly  
Genaro & Bailey  
"Fixing the Furnace"  
Bouling & Reynolds  
Musical Cutters  
La Toy Bros  
Blank Family  
**Little Rock, Ark**  
**MAJESTIC** (inter)  
Joe Kennedy  
"The Galvin  
Lloyd Sabina Co  
Adair & Hickey  
Bruggolo Bros  
2d half  
Musical Slips  
Sidney & Townley  
Edward Edmond Co  
Frank Bush  
Yamamoto Bros  
**Los Angeles**  
**ORPHEUM**  
Van & Beaumont Sis  
Sophie Bernard  
Catherine Countess Co  
Gallagher & Carlin  
Lou Anger  
Nonette  
Corelli & Gillette  
Conroy & Towley  
**EMPRESS** (sc)  
(Open Sun Mat)  
Morandini 3  
Arthur Geary  
Prin Florio  
Mary Dorr  
"Night in Station"  
Wilson & Rich  
**PANTAGES** (m)  
Bath Brown's Revue  
Musical Spillers  
Weston & Young  
Cole Russell & Davis  
The La Belles  
**Louisville**  
**KEITH'S** (ubo)  
Ed Hayes Co  
Sutton Mc & Sutton  
Reisner & Gores  
Bordon & Shannon

**Tom Mahoney**  
Nick's Girls  
Ardale's Circus  
Lowell, Mass.  
KIRK'S (ubo)  
Imhof Con & Cor  
Leona Stephens  
Britt Wood  
(Five to fill)  
**Milwaukee**  
MADAM'S (orph)  
Blanche Walsh Co  
Saharot  
Jas J Morton  
Herbert Germaine &  
The Langdons  
Warren & Conley  
Mullen & Cogan  
Tilli Abbott  
EMERESS (sc)  
(Open Sun Mat)  
Mofat Clark 3  
Hong Fong  
James F Sullivan  
Olivetti "Tribadours"  
"Top World Dancers"  
ORPHEUM (tho)  
Smietta Sisters  
Glynn DeFrankle  
Greene & Parker  
Madame Gertrude  
CRYSTAL (tho)  
Cort Thomas  
Connolly & Naulty  
Heena Conover Co  
Edith Helena  
Boris Fridkin Tr  
**Minneapolis**  
ORPHEUM  
"Lawn Party"  
Master Gabriel Co  
Cameron & O'Connor  
Brown & Newman  
Clara Morton  
"The Blessings"  
Gillette's Animals  
UNIQUE (sc)  
(Open Sun Mat)  
Fred St Onge Tr  
Eac & Jack Smith  
(Gwyn & Gosselt  
Besie Browning  
"I've Got It"  
MILES (tho)  
Tiebert's Beas  
Williams & Darrell  
Leon WaDele  
Russell & Church  
Morocco Arabs  
**Montreal, Can.**  
ORPHEUM  
Claude Gillingwater Co  
Mae West  
Lillian Shaw  
Stan Stanley 3  
Halley & Noble  
Barney Gilmore  
Harry De Coe  
Martin & Fabrial  
(One to fill)  
FRANCAIS (loew)  
Dorothy May  
Geo Leonard Co  
Jack Symonds  
Woodford's Animals  
Warren & Faust  
Aerial Budds  
**Mt Vernon, N. Y.**  
Nat Aldine  
Woods & Keller  
Al Rayno Co  
Jennings Jewell & Bar  
Kelly & Fine  
"School Boys & Girls"  
24 half  
Girls in Blue  
Howard & Mason  
Grace Green  
Oris Hawkins Co  
Bert Lennan  
4 Huehns  
**Newark, N. J.**  
PROCTOR'S (ubo)  
Robt T Haines Co  
Roland Travers Co  
3 Keatons  
Lockett & Waldron  
Harry Breen  
Barley & Bayley  
Mang & Snyder  
(Others to fill)  
LYRIC (pr)  
"Dixie Land"  
Fabin O'Brien 3  
George & Mack  
The Marshalls  
LeRoy & Cahill  
Jimmy Green  
Rio & Norman  
24 half  
Rab Rab Boy  
Calaway & Roberts  
Salt Bush Bill  
De Pace Bros  
Ed Powell Co  
Howard & Betts  
Newman 3  
**Newburgh, N. Y.**  
COHEN'S O'H (loew)  
Grace Dixon  
Ryan Richfield Co  
Daring Darts  
Two to fill  
24 half  
Ryan Richfield Co  
Ray Snow  
Housey & Nichols  
Castiane  
One to fill  
**New Haven, Conn.**  
POLI'S (ubo)  
Albert Ferry Co  
Ran Eleanor Ball  
Hussey & Lee  
Swain Ostran 3  
Kelly & LaFerty  
(Others to fill)  
**New Orleans**  
ORPHEUM  
"Little Parisien"  
Ella Ruegger  
Flanagan & Edwards  
McDevitt Kelly & L  
Virginia Rankin  
Davis & Matthews  
HIPPODROME  
Keele Lee & Thorn  
Summer & Gonsales  
Corinne Walsh  
3 Degroffs  
Larubia & Paco  
Mole & Jester  
New Rochelle, N. Y.  
JOEY  
Maurice Samuels Co  
Eldora Co  
24 half  
Karl  
One to fill  
**Newark, Va.**  
COLONIAL (ubo)  
Percy Waram Co  
McKay & Ardine  
Blanche Sloan  
Binns & Burt  
Cabaret 3  
(Three to fill)  
**Oakland, Cal.**  
ORPHEUM  
Horace Goulin  
Fred Allen Co  
Danie Leon  
Wilson & Pearson  
Muller & Stanley  
Asaki  
Roberts & Verera  
PANTAGES (m)  
(Open Sun Mat)  
Taylor's Lions  
Roland Carter Co  
Tony Cornetta 3  
Hetty Urma  
Great Anceens  
**Oregon**  
ORPHEUM  
Rosalind Goughlin Co  
Olga Nethercole  
Conlin Steele & Carr  
Whitefield & Ireland  
Rice Sully & Scott  
The Ellisons  
Viale Daly  
Kluting's Animals  
**Ottawa, Can.**  
DOMINION (ubo)  
Ed F Reynard  
Diamond & Brennan  
Harry Holman Co  
Milares  
Ed Morton  
(Three to fill)  
**Paterson, N. J.**  
EMPIRE (loew)  
Aerial LaVal  
Groupe & Folger  
Quinlan & Richards  
Marion 4  
Olving Girls  
Three to fill  
**Perth, Amboy, N. J.**  
PROCTOR'S  
O'Bria & Girls  
The Westmans  
Calaway & Roberts  
Burton's Circus  
Kuma  
24 half  
Merano Bros  
George & Mack  
Francis Nordstrom Co  
24 Whalens  
The Little Johns  
**Philadelphia, N. J.**  
PROCTOR'S  
Merano Bros  
24 Whalens  
Watson Hutchens & E  
Duke Darling  
Boyd & Nelson  
Power Bros  
24 half  
Burton's Dogs  
Try & Try  
Le Roy & Cahill  
Jennings, Jewell & B  
Reeles Sisters  
Kuma  
**Philadelphia**  
KEITH'S (ubo)  
"Neptune Garden"  
Dorothy De Schell Co  
"Porch Party"  
Avon Comedy 4  
Belle Branch  
Edwin George  
Hickey Bros  
(Others to fill)  
**Pittsburgh, Pa.**  
GRAND (ubo)  
Cresay & Dayne  
Sille Fisher  
Howard & Ratcliff  
Watson & Santos  
Wentworth Vesta & T  
3 Bohemians  
(Others to fill)  
**Portchester, N. Y.**  
IRIS Hawkins Co  
Howard & Mason  
Girls in Blue  
Asher & May  
Lorgeretto  
24 half  
Mile Sidone  
Kelly & Fine  
Carl St Gothard  
Minstre Boys & Girls  
Helen Phillips Co  
**Portland, Ore.**  
ORPHEUM  
Leonard & Russell  
Willis Holt Wakefield  
Dr Carl Herman  
**2 Ushers**  
McCormick & Irwin  
Coleman's Novelty  
Nelson & Nelson  
Chas Dine  
EMPERESS (sc)  
Williams & Warner  
Frostick Hume & T  
Maurice Freeman Co  
Big Jim  
**PANTAGES (m)**  
Pollard Opera Co  
Gertrude D Forbes Co  
Kresko & Fox  
Roche & Crawford  
The De Forrasta  
**Providence, R. I.**  
KEITH'S (ubo)  
"Beauty Skin Deep"  
Dainty Marie  
Wood & Wyde  
Freeman & Dunham  
Azard Bros  
Prelie's Dogs  
Cleo Gascolgne  
(Others to fill)  
**Regina, Can.**  
ORPHEUM  
1st 1st  
Marie Lloyd  
Eva Taylor Co  
Foster & Lovett  
Binns & Binns & Binns  
Hockney Co  
Others to fill  
**Richmond**  
LYRIC (ubo)  
Empire Comedy 4  
R L Goldberg  
Bradna & Derrick  
4 Melod Sisters  
Wilkins & Wilkins  
(Others to fill)  
**Rochester, N. Y.**  
SHUBERT'S (ubo)  
Walter Law Co  
Geo Armstrong  
"International Revue"  
Pay & Smith  
Bernard & Harrington  
Roy & Arthur  
Hurst Watts & Hurst  
O'Neill & Dixon  
3 Falcons  
EMPERE (ubo)  
Ed Ables Co  
"Scenes from Opera"  
Chris Richards  
Mabel Fitzgerald  
Daniels & Conrad  
Bern Beyer & Bro  
Bankoff & Girle  
Weise Troupe  
**FAMILY (loew)**  
Mabel Lee  
Denno & Sibley  
The Cleveland  
Wm Morrow Co  
Al Lawrence  
(One to fill)  
**Sacramento**  
ORPHEUM  
Nance O'Neill Co  
Lillian Herlein  
5 Sullys  
Lew Hawkins  
Dolce Sisters  
Headlin Bros  
One to fill  
**EMPERESS (sc)**  
(Open Sun Mat)  
Aldro & Mitchell  
Ernest Dupille  
"Canoe Girls"  
Bernard & Lloyd  
Merian's Dogs  
**Saginaw, Mich.**  
JEFFERS (ubo)  
"Paid in Full"  
24 half  
Clemens Bros  
Francis & Nelson  
Richard Carroll Co  
Knowles & White  
Ginger Duo  
**Salem, Mass.**  
SALEM (loew)  
Von De O'Connor  
Sampson & Douglas  
Caron & Herbert  
24 half  
Rosalie & Prevost  
Rose & West  
Dorothy De Brown  
Jones & Brown  
**Salt Lake**  
McFarland & Mme—  
Ceil Lean (")  
Muriel & Francis  
Jack Hazzard  
Lennon & Wilson  
The Brads  
Others to fill  
**EMPERESS (sc)**  
(Open Wed Mat)  
Livingston 3  
Brooks & Harris  
Bruce Duffet Co  
Mayo & Allman  
"Happiness"  
**San Antonio**  
MAJESTIC (inter)  
(Open Sun Mat)  
Caron & Farnum  
Mann Moore & Arm  
"B'way Love"  
Byal & Early  
Pietro  
"Kid Kabaret"  
**San Diego**  
EMPERESS (sc)  
(Open Sun Mat)  
Winlock  
Mond & Salle  
D'Arcy & Williams  
"Night at Baths"  
**Low Walls**  
Katie Sandwine Co  
SAVOY (m)  
Power's Playmates  
Beason & Belle  
Otto Bros  
Link & Robinson  
Dumitrescu Troupe  
San Francisco  
ORPHEUM  
Frank Keenan Co  
Fred Linway  
Euna Showalter  
Al Von 'Ilser  
Sharp & Turk  
Bert Fitzgerald  
Johnsons "Troveque"  
Johnsons "Troveque"  
The Waltons  
EMPERESS (sc)  
Herman & Shriely  
Jas McDonald  
Orville Reeder  
Whyte Peiser & W  
3 Yocarsy  
Diving Nymphs  
PANTAGES (m)  
(Open Sun Mat)  
Berlin Madcaps  
Alpha 8  
Rena Arnold  
La France & McNabb  
Aerial Lafayette  
**St. Louis**  
PRINCESS (sc)  
(Open Sun Mat)  
Will Morris  
Thornton & Corlew  
Dick Bernard Co  
Murray Q  
Orville Stamm  
COLUMBIA (ubo)  
Ellen Beach Yaw  
Clayton White Co  
Hos & Allen  
Rube Dickinson  
Darrall & Conway  
Eugene Diamond  
Lailen & Carson  
Rosa & Allen  
SHENANDOAH  
(craw)  
Milch Sisters  
Briere & King  
"Board School Girls"  
Tommy Allen  
Sam Harrington  
4 Yocarsy  
AVENUE (craw)  
Palfrey Bar & Brown  
Daniels & Conrad  
Kron Bus & Robin  
Dell Robs  
**WASHINGTON**  
(craw)  
Klass & Bernie  
Devor & Dayton  
Biglow 3  
La Roles  
Palfrey Bar & Brown  
Loose  
Kron Bus & Robin  
Omedio  
MIKADO (craw)  
The Harls  
Looser  
Carrigan & Vivian  
4 Rogers  
**MONTGOMERY**  
(craw)  
Miss Lambert  
Omedio  
Vanerons  
Clark's Minstrel  
BREMEN (craw)  
Carrigan & Vivian  
Earl & Leo  
**UNION (craw)**  
Hunter & Ross  
Bill Barcus  
KINGS (craw)  
Franklyn Colby Co  
Franklin & Girls  
Stanley & Conover  
6 Abdellahs  
Russell & Church  
ARCO (craw)  
Fred Wayne  
Johnson & Mercer  
Rand's Dogs  
Whitney's Dolls  
**St. Paul**  
ORPHEUM  
Charlotte Parry Co  
Maudie & Dell Co  
Van Hovan  
Madge Maltland  
Ralph Smalley  
Kitaro 4  
Hartley's Wonders  
EMPERESS (sc)  
(Open Sun Mat)  
Staine's Circus  
Mack & Atkinson  
"Ebody's Doing It"  
Edith Clifford  
Kara  
**Seranton, Pa.**  
POLI'S (ubo)  
Ida Brooks Hunt Co  
Heath & Milership  
Miller & Gyle  
Reed Bros  
The Terrys  
(Others to fill)  
**Seattle**  
ORPHEUM  
Murphy & Nichols  
Gertrude Barnes  
Leo Carrillo  
Demarest & Chabot  
Conly & Webb  
Maxine Bros & Bob  
Valmont  
EMPERESS (sc)  
Girdleir's Dogs  
Rich & Lenore  
C Lawlor & Daughters  
**Burke & McDonald**  
Adas Troupe  
PANTAGES (m)  
"Night in Chinatown"  
Lydia Japs  
Lillian Watson  
Mill Ken & Chris  
Monahan  
Dreyer & Dreyer  
**St. Mary's**  
ORPHEUM  
Chip & Marble  
Bert's Manchurians  
Ruth Royce  
Scott & Keane  
Swor & Mack  
H W Gazelle Co  
H M Gazelle Co  
**Spokane**  
ORPHEUM  
(Open Sun Mat)  
George Damerei  
Chick Sales  
Louis Hardt  
Anna Lehr Co  
Phillips & White  
Marie Bishop  
Panster Duo  
EMPERESS (sc)  
(Open Sun Mat)  
Jensika Troupe  
Brown & Blyler  
Bert Leslie Co  
Jennings & Dorman  
Sebastian Merrill Co  
PANTAGES (m)  
(Open Sun Mat)  
Rhoda Horos  
Hal Davis Co  
Lighting 4  
Murray & Hill  
La Nole Troupe  
**Springfield, Mass.**  
POLI'S (ubo)  
Fredrika Simons Co.  
"House Warmers"  
Morris & Allen  
Isabel  
Llewellyn & Esther Drew  
Samaroff & Sonia  
(Others to fill)  
**Stockton, Cal.**  
ORPHEUM  
24 half  
(Same bill as Sacra-  
mento this lasur)  
**Syracuse, N. Y.**  
GRAND (ubo)  
Arthur Sullivan Co  
Mr & Mrs J Barry  
Williams & Wolfus  
Big City 4  
Leo Zarrell Co  
Icelandic Troupe  
(Others to fill)  
**Tacoma**  
SHEA'S (ubo)  
Louise Railway Co  
Mile D Marini  
Trovato  
Bert Wheeler Co  
Sam Mann Co  
Belle Story  
Harvey De Vora 3  
EMPERESS (sc)  
Luigi Dell'oro  
Burke & Harrison  
Walsh Lynde Co  
Leonard & Louie  
Banjophlends  
PANTAGES (m)  
"Golden Dreams"  
Julia Redmond Co  
Bob Albright  
Dunbar & Turner  
Reed's Dogs  
**Toledo**  
KEITH'S (ubo)  
Robt L Dalley Co  
Kramer & Morton  
Lillian Ashlie  
Charles & Clifton  
Sherman Van & Hy  
(Others to fill)  
**Toronto**  
YOUNG ST (loew)  
Lohse & Sterling  
Aveling & Lloyd  
"Mayor & Manicure"  
Alpine Troupe  
Laypo & Benjamin  
One to fill  
**Utica, N. Y.**  
SHUBERT'S (ubo)  
"Arcadia"  
Beaumont & Arnold  
Clark Verdi  
Capt Anson  
Others to fill  
**Shows Next Week**  
NEW YORK.  
"A LITTLE WATER ON THE SIDE" (Wm.  
Collier)—Hudson (3d week).  
"A THOUSAND YEARS AGO"—Shubert (3d  
week).  
"ADRIEL"—Harris (2d week).  
"AT RAY"—30th Street (15th week).  
"DON'T WEAKEN"—Elliott (2d week).  
"ELIZ COMES TO STAY"—Garlick (3d  
week).  
FOURBS-ROBERTSON—Manhattan (3d  
week).  
"AFTER 14 WEEKS AT STAY"  
GRAND OPERA—Century (18th week).  
"GRIMPY"—(Cyril Maudo)—Wallack's (6th  
week).  
"HIGH JINKS"—Castro (6th week).  
HIPPODROME—America (20th week).  
"KITTY MCKAY"—Comedy (2d week).  
**LAND OF PROMISE**—Lyceum (Billie  
Burke) 5th week).  
"LEGEND OF LENORA" (Maude Adams)—  
Empire (3d week).  
"NEW HENRIETTA"—Knickerbocker (5th  
week).  
"OMAR THE TENTMAKER"—Lyric (2d  
week).  
"PAIN O' MY HEART"—Cort (5th week).  
"FOIASH AND PERLAUTER"—Cohan  
(23d week).  
"PRUNELLA"—Booth (12th week).  
REPERTOIRE O F SKETCHES -- Princess  
(10th week).  
"SARIT"—Liberty (2d week).  
"SEVEN KEYS TO BALDIPATE"—Astor (17th  
week).  
"THINGS THAT COUNT"—Playhouse (9th  
week).  
"THE GIRL ON THE FILM"—44th St. Music  
Hall (4th week).  
"THE HOUSE OF BONDAGE"—Longacre  
Jan. 12).  
"THE LITTLE CAFE"—New Amsterdam (10th  
week).  
"THE MISLEADING LADY"—Fulton (8th  
week).  
"THE PHILANDER"—Little (4th week).  
"THE QUEEN OF THE MOVIES"—Globe  
(2d week).  
"THE SECRET"—Belasco (4th week).  
"THE STRANGE WOMAN"—Gaiety 10th  
week).  
"THE WHIRL OF THE WORLD"—Winter  
Garden (2d week).  
"THE YELLOW TICKET"—Eltinge (2d week).  
"TRAFFIC IN SOULS" (Film)—Republic (5th  
week).  
"TO-DAY"—48th Street (15th week).  
"YOUNG WISDOM"—Mabel & Edith Talia-  
ferro—Criterion (3d week).  
**CHICAGO.**  
"FANNY'S FIRST PLAY"—Blackstone (4th  
week).  
"HIS WANTED"—Cort (5th week).  
"THE HONEYMOON EXPRESS"—Garlick (2d  
week).  
"NEARLY MARRIED"—Cohan's (2d week).  
"THE TRAFFIC"—Howard's (9th week).  
"THE SUNSHINE GIRL"—Illinois (1st week).  
"SUSAN'S MOON"—L-Salle (6th week).  
"A MODERN GIRL"—Olympic (3d week).  
"THE LURE"—Princess (1st week).  
"THE AUCTIONEER"—Powers (3d week).  
REPERTOIRE—Fine Arts (10th week).  
"HER OWN MONEY"—Studebaker (1st week).  
**Pittsburgh, Jan. 14.**  
Thomas Franklin Manville, Jr., son  
of the "asbestos king," and his chorus  
girl wife, Florence Huber, are recon-  
ciled and happy in the Hotel Schenley  
and Mrs. Manville, who had instituted  
suit for divorce and had made plans to  
return to the stage, has decided not to  
do anything of the kind.  
"Tommy" is around every day at  
his father's branch factory here, but  
he is not working as yet. He has a  
\$10,000 check from pater and \$500 a  
month allowance. The couple is reg-  
istered under assumed names in the  
hotel and until found by reporters had  
a merry time inspecting the city, din-  
ing in the downtown cafes and enjoy-  
ing the respite from publicity.  
Mrs. Manville had recently filed a  
separation suit in Pleasantville, N. J.,  
and had threatened Papa Manville with  
a \$100,000 suit for alienation of his  
son's affections.  
**30 DAYS MORE FOR TALKING.**  
Providence, Jan. 14.  
Louise Ransom, an actress with a  
travelling company which stopped over  
at the Pastime, Bristol, last week, is  
now playing a two months' engage-  
ment at the Providence County Jail  
because she was too careless in her  
speech following her debut before  
Judge Hammill in the District Court  
on a charge of assaulting her man-  
ager, Charles Johnson, with a razor.  
The Judge had given her 30 days for  
the assault and the actress was being  
led away when she turned and said to  
Johnson, loud enough for the court to  
hear:  
"I'll fix you, Charlie Johnson, when  
I get out."  
"Bring the prisoner back to the bar,"  
ordered Judge Hammill. And when  
she faced him he added: "Thirty  
more."

## NEW ACTS NEXT WEEK

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

Hayward Stafford and Co., Alhambra.  
Schiavoni Troupe, Bronx.  
Monroe and Pussey, Bronx.  
Douglas and Douglas, Union Sq.  
Tom Smith, Harry Madison and Co.,  
Fifth Ave.  
Morris and Beasley, Fifth Ave.  
Cooper and Eschell, Fifth Ave.  
Three Arthurs, Fifth Ave.  
Judge and Galle, Fifth Ave.  
Al Wohlman and Maurice Abrahams,  
Hammerstein's.  
Sam Bernard and Co., Palace.  
Cecilia Wright, Palace.  
Henriette de Berris, Palace.

### Emma Carus.

Songs and Dances.

25 Mins.; Five (Parlor).

Colonial.

Emma Carus, assisted by Carl Randall, is presenting a new act at the Colonial this week. Miss Carus makes her first entrance in the dark, and says "this is the way to sneak in with a new act." That is the light cue. Then Carl Randall enters to assist Miss Carus in removing an ermine coat. She explains that is only done to draw the attention of the audience to the expensive coat (the explanation is unnecessary). Miss Carus sings a song, leaving Randall to dance while she makes a change of costume. He is a nifty young boy and a clever dancer but his singing doesn't help any. Miss Carus re-enters after Randall's dance and sings another song called "The Irish Suffragette." This is delivered in a rough way, with several coarse, vulgar gestures. That rough work goes well with the gallery boys but it doesn't make a hit with nice people. At the finish the couple do a "Hesitation Waltz" in a rose spot light. At first glance it was funny (the idea of a woman of Miss Carus's proportions trying to be graceful, always will be) but Mr. Randall worked bravely and they closed to plenty of applause. The new act will pass through the name of Emma Carus. The two best songs are "A Scholar of the Midnight School" and "They Say-Good Night in the Morning," both written by Joe Goodwin.

Plain Mary.

### Manning, Ford and "Truly."

Songs, Talk and Dancing.

16 Mins.; One.

Bronx O. H. (Jan. 11).

Two uncommonly clever young men are helped out by a dog in a most interesting routine of talk, dancing and songs. Both men appear in street clothes for cross talk, eccentric stepping and a song each. Then the dog, a small fox terrier, is introduced. It does several unusual acrobatic feats, such as a somersault from the hands of one of the men into a "hand-stand" (a balance on the fore legs), announced as a feature. For the finish the dog does a really unusual feat in a "hesitation waltz" working alone on the stage after the exit of the two men, and apparently without prompting. The number was a real novelty. It scored substantially.

### Mr. and Mrs. Vernon Castle.

Dancing.

10 Mins.; Three.

Hammerstein's.

Accompanied by a special orchestra of twelve colored instrumentalists, Mr. and Mrs. Vernon Castle gave an exhibition of modern "society dancing" at Hammerstein's Monday evening that was distinguished for charm, style, rhythm, fluidity and originality of stepping. They opened with a Maxixe, followed by a sort of Argentine tango, finishing with the almost famous Castle Walk. For an encore a whirlwind waltz brought down the house.

Jolo.

### Les Avados.

Acrobatic Comedy.

10 Mins.; Full Stage.

American Roof.

The two Avados do contortions, co-atics and comedy, somewhat differently from others in their line. The act looks foreign, but may not be, notwithstanding the name. One, the contortionist, is costumed as the Devil; the other as a clown in high silk hat. Most of the acrobatic work and comedy is executed on a teter board. The contortionist here, with the clown balancing, does his acrobatics as though they were harder to perform than on the floor. It makes them look more difficult, that's certain. The comedy is not at all bad, and follows along the team's own lines, excepting the "plate-shooting," first done over here in the same way by (Jean) Bedini and Arthur. This turn will do nicely on small time. With more speed it could be used as an opener on the big time bills, depending upon the fun-making to get it over there.

Stime.

### Three Hunters.

Talks and Songs.

21 Mins.; 7 (One); 11 (Full); 3 (One).

A "pop" house combination with lots of youth and self assurance. Billy and Jack, in "one," talk of lion hunting, jungle visit and wild Pilsener hunting with Jack, one of those ubiquitous Roy Barnes-Frank Tinney comedy boys. Jack (this boy is the leader) tells Billy he will do the "walking-by" thing and he must say "Hello" and "Where are you going?" and so on until a laugh or two is cornered. A young miss assists and also sings one number. The other boy also sings a "September Morn'" lyric that makes an appeal on its risque wording. There is no necessity for the boys using anything but "one" to work in and there is no call for their presence on the stage longer than 12 or 14 minutes at the utmost. Best classification—"pop" houses.

Mark.

### Max and Mabel Ford.

Dancing.

10 Mins.; One. (Special Velvet Drop).  
Hammerstein's.

The terpsichorean talent of the entire Ford family, and especially the Four Fords, is too well known to call for any extended comment. Max and Mabel, one-half of the "Four" of that name, have taken about one-half of the former act and offer ten minutes of fast, graceful stepping.

Jolo.

### Roland West Co. (4).

"Thro' The Skylight" (Comedy).

19 Mins.; Five (Special Set).

American Roof.

"A Comic Episode by Katherine Kavanagh" is the program-written description for "Thro' The Skylight," a nice little sketch with four people for the small time. It has some comedy moments that could easily be padded out, for rough fun, and the play gets into the "crook" class by a turn toward the finale wherein a female appealing for protection to two college boys against an alleged insane husband who believes he is a detective, is in reality a sneak thief, hitting upon the ruse to escape from a genuine officer close upon her trail. This she does when the two boys bind and gag the sleuth. The finish is made wishy washy through the girl returning to the room, leaving a couple of pieces of jewelry she had stolen from her saviors, and silently departing, with the sketch giving the wrong right. The young woman does fairly well, the two boys are just passable, and the detective, a big, powerful fellow, looked the part but is too easily handled by the youths, both of whom together he appeared as though able to throw in a circle.

Stime.

### Harry Sullivan and Co. (2).

Dramatic Sketch.

20 Mins.; Full Stage (Interior)

Bronx O. H. (Jan. 11).

Harry Sullivan and Co., come rather late with their "crook" sketch. The field has been pretty well covered. This affair starts out with promise, but does not make it good. Two men and a woman are concerned. Bob is a prosperous gambler, who has eloped with a girl from Newburgh. They arrive at Bob's apartments in New York. Here comes the Chicago Kid, an old time pal of the girl's father, intent upon saving her from the designs of Bob. A vague story is developed in the action and the Kid departs with the girl and \$1,000 of Bob's money seized at the point of a gun. It looked for a moment as though a Maxim silencer on a pistol was going to figure in the plot, but this point was lost in the shuffle. Most of the dramatic force of the sketch is lost in a dull climax. This closing left the Bronx audience puzzled and unsatisfied.

### Edgardo and Earl.

Songs and Music.

9 Mins.; One.

23rd Street.

Edgardo and Earl followed a movie special wherein the Grim Reaper stalked with unerring results and a train wreck banged things up right and they never got started with their music. The man played the bass violin, while the blonde young woman tickled the ivories. After a medley and the man had played the "Mocking Bird" and "The Rosary" (his own conception), the girl sang a popular song and did fairly well with it. The mistake comes when the team sings a topical number for the finish instead of something fast and lively on the instruments. The man's outing apparel in midwinter didn't look in place. A pop house act.

Mark.

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York

"The House of Bondage," Longacre  
(Jan. 19).

"Maria Rosa."—39th St., (Jan. 19).

Mr. and Mrs. Frederic Voelker and Co.  
(4).

"The Wanderer" (Musical).

24 Mins.; Full Stage (Special Set).

Fifth Avenue.

"The Wanderer" must have been written to envelop a "classy" act, from setting to principals, such as has been produced by Morey, Creamer & Ward with Mr. and Mrs. Frederic Voelker the central figures. The act accomplishes its purpose, that of giving quiet, clean, refined entertainment in an atmosphere of gentleness, with music the principal item. Mrs. Voelker presides at a concert grand piano in a prettily staged music room, and is the hostess of a house party, to which have been invited a lately court-separated wife and an impetuous but fickle young admirer of her. Outside the windows pass an itinerant Italian violinist (Mr. Voelker), accompanied by a young girl (Lovina Smyth), who afterwards, when the couple have been invited inside by the young man (Francis Gilbert), admits the traveling player is her uncle. The young man promptly falls in love with the girl, while the ex-wife (Magda Dahl) confesses she is going to produce an opera the Italian has written. As incidental to the story there are Mrs. Voelker's accomplished playing on the piano, Mr. Voelker's excellent work on the violin, and Miss Dahl's appearance besides her very good voice. And in "appearance" also Mrs. Voelker is strongly there. It is too well made an act to pass up. While it may be looked upon as a bit concert, it will fit in on any bill that caters to a nice audience. But, of course, this act should not follow a turn where one gentleman neatly kicks his partner in the stomach.

Stime.

### Moscanyas.

Dancing.

13 Mins.; Full Stage.

Young man and young woman do the accepted series of society dances with much spirit. Opening with a slow but graceful set of schottische steps, they go into the "hesitation waltz" and then whirlwind dancing of the fastest sort. The young woman changes from black and silver soubret dress to a Spanish arrangement for the Argentine Tango series of whirls and dips, in no way sensational. The finish is a wild acrobatic dance called the American Tango. It was the fast action of this that put the pair over. The young man wears clawhammer and satin knickerbockers, a style of attire that takes away the "class."

### Campbell and Miller.

Rathskeller Duo.

12 Mins.; One.

Bronx O. H. (Jan. 11).

The usual layout of material. Two young men in tuxedos, one at piano, other soulful tenor singing current ballads. The Sunday audience liked the singing.

# FILM VANDALS TAKEN IN HAND BY PRINCIPAL MANUFACTURERS

**Snipping and Mutilation of Reels by Exhibitors Must Stop, Say the G. F., Mutual and Universal. Loss of Half Million Yearly, Besides Criticism Passed Upon Vandalized Film. Helps Honest and Careful Exhibitors as Well.**

A holler you can hear from the Bronx to the Ghetto and then clear out to East New York set the film exhibitors of Greater New York by the ears Wednesday, when an order went forth from all the exchanges of the Mutual, Universal and General Film that the film producers had reached the limit of their patience with film vandals.

The yell came from exhibitors who have been making a practice of snipping parts of films from reels before turning the films back to the exchanges and from others who, by lack of oversight of their operators and other employees who handle films, do not see to it that films are not mutilated before being returned.

The order that precipitated the noise was tacitly agreed upon by the three big producing syndicates only after each had made up its books for the past year and discovered after a conference that over 10% of all the reels issued came back unfit for the screen. A quiet investigation instituted by the companies among customers developed the fact that some exhibitors had collected as many as several hundred feet of film of certain subjects and were using them as personal possessions for private exhibition.

One Bronx exhibitor had 600 feet of cabaret subjects, pieced together for screening, and had actually shown the split several times himself, the picture being made up of film he had clipped from this picture and that before returning after use. This particular exhibitor had attempted to rent the split to friends at the commercial rate.

With the combined companies circulating about 100 reels weekly at an average value of 10c per ft., the 10% loss on the output by deliberate and careless mutilation has been figured out to amount to more than half a million dollars yearly.

A blacklist of persistent offenders is proposed by the companies to make the dishonest and careless exhibitors behave. The manufacturers say they are not influenced so much by the money they will save in attempting the newest kink in reform as in preserving for each audience the integrity of their play subjects; that in many instances they, the manufacturers, have been criticized for presenting half-baked ideas in the films when the disjointed stories screened have been due to the cut-offs and cut-outs of covetous exhibitors or to the tearing of the film when winding or rewinding, or in handling before or after screening.

## CABBAGE AND FILMS HERE.

The exhibitors who frown upon making movie houses annex grocery stores are said to be uniting to oppose the

film-and-cabbage-movie managers. The "country store" bait for laggard patrons has taken hold in Harlem. The Fox Star, at 107th street and Lenox avenue, and the new North Star Film Theatre, at 106th street and Fifth avenue, are fighting each other with the back-to-the-farm gifts for nickel attendants.

The movie men combining to fight the gift film shows are said to have arranged reprisal measures in free film shows in grocery and other stores near the farm film shops. The opposition, said to have the support of the Motion Picture Exhibitors' Association of Greater New York, has threatened an invasion of the gift-film sections also with free trading-stamps as lures for the non-country-store film theatres.

## TOTTEN STARTS SUIT.

A suit was started against Walter Rosenberg served upon him by Jacob Weisberger, on behalf of Joseph Bryon Totton, asking that a restraining order be issued against Rosenberg exhibiting a "House of Bondage" moving picture at the Bijou. It is billed to be exhibited there next week.

Totten says he has a copyright upon "The House of Bondage" and bases his action upon that.

It was reported that the Shuberts are arranging to route several "Bondage" reels as shows.

## WANT REGULATIONS.

Pittsburgh, Jan. 13.

The chief state inspector has been requested to issue a series of drastic regulations against the moving picture houses of this city.

## MUTUAL GIRL AT B'WAY.

The Mutual Girl, the weekly serial of the Mutual Film, will get its first public showing at the Broadway theatre next Monday. New reels of the "Girl" will be shown at the same place weekly thereafter.

## TWO HOUSES PANNED.

Cincinnati, Jan. 14.

The managements of the Grand and Lyric may protest to heads of newspapers regarding alleged unfair criticism. One paper in particular has been discriminating. It sends its two star critics, alternately, to the Grand and Lyric, and at the slightest provocation, they "pan" the show. Reporters who are sent to Keith's boost the acts to the skies, and other houses come in for praise. Managers Aylward, of the Grand and Middleton, of the Lyric, want them to treat all alike.

Bagtime on the Moller Pipe-Orchestra! Sure! Snappiest you ever heard. Heavy stuff, too, if you like. Ordinary pianists get good results quickly. Wonderful self player applied if desired. C. S. Losh, N. Y. and Bkn. Tel.

## FOLKS LAUGHING YET.

Alderman Ralph Folks is said to be still laughing over the merry wheeze that all unconsciously (?) slipped into the Folks' movie ordinance, making the new license cost \$100 and renewals 50 per cent of the original fee. Most of the local exhibitors presumed that all licenses taken out before the Folks' act became legal entitled the owners to the old renewal rates of \$12.50 per annum, as stipulated in the agreements for which the licensees paid, in good faith. The Folks bill, however, as the exhibitors are only now discovering, wiped out all the city's former obligations to the exhibitors, and to continue to do business they must fork over the \$100, with \$50 for renewals. The laugh in the measure will net the city about \$50,000 extra pin money.

## PINCHED SCENARIO.

Los Angeles, Jan. 14.

Hampton Del Ruth, an actor and scenario reader, will be arraigned in this city March 25 for petit larceny, the Universal Film Co. charging Del Ruth submitted work of a Chicago writer as his own.

The Universal says, according to A. M. Norton, its legal representative, that Marc Jones (Chicago) wrote "Hatred's Endless Chain," which later, they allege, was turned into the Kalem Co. by Del Ruth, using the name "G. G. Paul."

## CONFESS TO MURDER.

San Francisco, Jan. 14.

Paul Case and Thomas Green, the movie actors who were alleged to have robbed a bank in Blythe, Cal., of \$5,000 Dec. 2 last, pleaded guilty in Riverside, this state, to the murder of the cashier of the bank. Today is sentence day for the twain.

Before committing the crimes Case and Green acted bandit roles in film plays.

## POWERS-LAEMMLE SUIT.

Morgan J. O'Brien will referee the next P. A. Powers vs. Carl Laemmle encounter for supremacy of the Universal. The hearing is listed for ten days hence. David Horsley's legal ownership of stock in the company is the crux of the case.

Powers is in St. Luke's Hospital, undergoing a slight operation, is expected out before the end of the week.

## WALTER HAST'S IMPORTATIONS.

Walter Hast has returned to New York, with some plays in his trunk, a company to interpret "The Change" on the water, and many contracts from well known foreign actors to appear over here under his direction.

Martin Harvey, who is going through Canada (opening there Jan. 19) will come to New York and play for eight weeks under Mr Hast's management. The Princess Bariatsky is coming over next fall at Mr. Hast's suggestion. She will appear in a rep. of Ibsen, Tolstoi and other plays.

A vaudeville turn Hast has under engagement is Walter Lambert. He is a ventriloquist who plays a sketch called "Nuttie Jones."

"The Change" show for which Mr. Hast has the American rights will open Feb. 2, probably at the Booth theatre.

## THE THREE MUSKETEERS

The breathless pace at which in other days we galloped through the quivering pages of the Dumas tale of French sword and bucking intrigue and courtly cunning. "The Three Musketeers" has been captured with singular consistency in the new six-reel feature film of the subject made by the Film Attractions Co.

The native adaptation was shown at the New York theatre for the first time last Friday morning, and whatever the merits of the alien product the domestic film producer may be said to have triumphantly heralded its own acclaim. In all the essence of the original atmosphere, audacity, daring and insolence, the domestic made play may conservatively be set down as an artistic, vividly dramatic transcript of the salient elements of the stirring tale of the country boy, D'Artagnan's descent upon Paris and the French and the conquest of fame, friendship and fortune amid the idolatrous favor of the monarch, the merry band of soldiers, royal entourage, intrigues and crafty political statesmen, with whom he later commingled.

If, like me, you saw the story start with the color and speed of a bit of half mediaeval court life in France in the reign of Louis XIII, and you marveled as I did at the exhilarating play of sunlight and outdoor nature in the al fresco effects as well as at the verisimilitude of the antique interiors, architecture, decoration and costumes in the film counterfeits, your first questions, perhaps, would be, as were mine, Who staged it? Where was it produced? Where did they get their models for the interiors, costumes, architecture, and the boots and old taverns, and where, also, the players who so splendidly visualized the brilliant romance?

The replies all fetch up at one door that of Charles V. Henkel, the presiding genius in the Film Attractions Co. former counsel, guide and friend of Carl Laemmle and P. A. Powers, a film pioneer who came over the rough roads of primitive filmdom, a former photographer who struggled first with this problem of the movie, and with that, who built, painted, wrote, staged, acted and marketed the first of the industry's products; who became immersed in the art problems of the field when his contemporaries were juggling with its politics, finances, and so whose primary propulsion power and Laemmle may be fairly said to owe their first successes in Screenville, and to whom \$25,000 is still due from the Laemmle interests or some one as indemnity for the Universal collateral which Henkel last year held and voluntarily unleased.

Henkel may justly be as proud of this evidence of his real genius for his calling as Powers or Laemmle may be of their place in the industry. Indeed, Mr. N. J. Henkel, the producer of this Dumas film has recreated the old dusty highways leading from Calais to Paris, made live again the lovable D'Artagnan and the spavined old nag with which he rides to town from his father's country town, gave us in the flesh with their varied, fascinating characteristics Athos, Porthos and Aramis; gives us peeps into the court of Louis XIII, whets our just for gossip with pictured scenes, including that of Louis wife Anne for Buckingham, and the wily Richelieu's machavellian efforts to turn the romance to account for the queen's undoing; shows us the successive incidents in the evolution of the stout D'Artagnan, easy of mind, free of his sword, happy, careless, loving a fight for its own sake, a champion of all women, and a lover of one, until the rustic fetches up a gay beplumed blade in Anne's service; how when Buckingham fled through the second time after his all but fatal interview with the queen, Richelieu started his relentless decoy, Lady DeWinter, after him to lure him back, and then, failing this plans the state ball so the king shall miss the jewels the queen came to her admirer; how at the same time D'Artagnan, through his sweetheart, Constance, maid of the luckless Anne, is impressed to cast his valor and intrepidity into the breach to circumvent the plot, and how he eventually comes so at the elevated hour by riding in Paris after a hundred hairbreadth escapes in flood and field, bearing the jewels, and through the subsequent unmasking of the decoy utterly routing the wily old cardinal. It's good, stout stuff, every frame of it, and it doesn't send you hotfoot for another wild race through the Dumas' stories, it's because you're not as young as you used to be.

Corb.

## C. F. N. WRITES ANOTHER.

Pittsburgh, Jan. 14.

Charles Frederick Nirdlinger, brother of Samuel F. Nixon and author of "The First Lady of the Land," has written a new play which will be among the original offerings William Moore Patch will stage in his stock theatre, the Pitt. No name has been selected for the drama, but it deals with the subject of international marriages and is based to some extent on the romance of Katherine Elkins and the Duke d'Abruzzi.

The play is scheduled for February and Nirdlinger will be present at the premiere.



## WHIRL OF THE WORLD

The Shuberts had to do one thing with this new Winter Garden production, called "The Whirl of the World," opening Saturday night last. They had to make New York forget "The Pleasure Seekers" with its mob of Jew comedians and unfunny comedy. They have done it!

It was expensive. The new show is extravagant, in people, production and dressing. And the comedy hit is a Jew comedian, which is almost a paradox. But this Hebrew comedian is a comedian who can commode and sing. He is Willie Howard, as far removed in class from those with "The Pleasure Seekers" as that show is now distant from the Winter Garden.

"The Whirl of the World" is strong in men and weak in women principals. Besides Willie Howard for laughter, there is Walter C. Kelly, who did his "Virginia Judge" specialty in the ship salon scene, to unbounded laughter and applause. On top of Kelly's hit came Willie, with his impersonations, and sent over another equally as strong. Mr. Howard was a hit throughout the evening, when talking or singing with his brother Eugene, or alone or leading numbers. Willie Howard is not a machine-made comic, nor is he altogether a comic.

Eugene Howard led the big number of the show, near the closing of it, called "Ragtime Arabian Nights." Gene did it well, better than the producers, who in this number copied the staging from "The Darktown Follies," the all-colored show that was at the Lafayette. The "copy" was bad.

In one other point did the Winter Garden follow another production. This was sending elaborately dressed show girls over the runway, an idea (not the runway) taken from the London opera house first revue, but the Lord knows, the opera house over there "pinched" enough material over here, and was not the only London house to do that.

For original effects which will be again stolen on the other side, "The Whirl of the World" is quite bountiful. It has a steamer scene closing the first act, with the stern of the boat backed up in almost full-size to the arch. As the curtain descends the boat moves out. This was the big lift to the first part from the sag that came in the center of it the opening night. The show started off with a rush from the opening, 8.08, but slowed down, picking up again, and going through swiftly in the final act, which held too much dancing.

Lydia Kyasht, in the last act, making her first appearance over here, did a pretty ballet number entitled "Harlequin and Bluebird," followed by Moon and Morris in a new eccentric dance (back to back, cueing the uniformity of their steps by arm contact), and immediately after this, Rosie Dolly and Lester Sheehan contributed a dance that looked a weakening after the classiness of Kyasht, who was handled by Serge Litavkin, a fair dancer in this line. Kyasht dances well, but not for any particular notice or mention after Pavlova or even Genee.

Miss Dolly previously, however, when dancing, did very well, but they

let Miss Dolly sing. And she can't sing. Neither can Lillian Lorraine, who might be contracted for to show herself and her clothes only. It was a pity what Miss Lorraine did to Irving Berlin's latest song, "This Is the Life." It is a real Berliner. Lorraine did it all alone upon the stage. The other numbers called for no attention, the music not being noteworthy. It was composed by Sigmund Romberg. The best applause hits in the musical end were those brought in from vaudeville by Ralph Herz and Bernard Granville.

Messrs. Granville and Herz were the only two genuine portions of the plot, which hardly started and was never sought after. Mr. Granville talked, danced and led songs, his dancing in what the program truthfully called "The Delirious Dance Craze" (as an additional title for the show) getting him over every time he essayed it. Moon and Morris were also dancing hits. The Ward Brothers likewise got over with their selfsame "routine" and dances. Called for to "stall" in "one" while a set was being made, the Wards overstayed. They can do so much as a specialty and should be content with that. May Boley had an unimportant role she made little of. Lewis J. Cody was the "straight," and made his "acting" (he came from the dramatic end) tell as the wireless operator getting the "S. O. S." of a burning steamer. This was the other scenic novelty, an excellent representation of a ship afire at sea. It is another of Frank D. Thomas' effects. A spot light ruined the illusion somewhat. It was supposed to glare upon a rowboat carrying two lifesavers to the ship, but somehow it seemed stagey and should be removed. Enough light is upon the scene without it.

Juliette Lippe, Harry Delf, Trixie Raymond, Laurence Grant and Arthur Welsley were among others who made themselves more or less conspicuous by their work. Howard Atteridge wrote the book and lyrics. William J. Wilson staged the show, and the staging was favorably commented upon. Oscar Radin conducted.

The show ended at 11.40 the first night. It could stand 25 minutes out, and there is an easy 25 minutes to take out, unless a couple of women who can lead numbers are placed in the production. The two runways, one over the auditorium and the other around the orchestra, might be more in use.

The dressing, designed by Melville Ellis, is as sparkingly bright and tastefully colorful as Mr. Ellis always makes it, with one blot, that of the red and black suits with tights. This almost yelled for a Western Burlesque Wheel manager to come and take a look.

The Winter Garden is going to do business with this show. *Sime.*

## "HAM TREE" WEDDING.

Denver, Jan. 14.

It is on the cards today for John Stone, manager of McIntyre & Heath's "Ham Tree," to wed Katherine Foster, a member of the company.

The show has been playing to between \$12,000 and \$15,000 on the weeks through the one nighters. It is bound for the Pacific Coast.

## QUEEN OF THE MOVIES

Every movie mummer in town will want to go to the Globe theatre to see Felix Adler's delicious travesty of a film actor in an introduced miniature melodrama that furnishes the backbone of the second act of Thomas W. Ryley's new musical show, "The Queen of the Movies," presented initially locally Monday evening.

Until the arrival of the Adler grotesquerie in the role of a film player acting a heavy-browed husband, fearful that by some mischance some shades of his expression may not register on the film the fate of the production hung in the balance.

But the movie burlesque caught the house at once, and with the introduction of the movie playlet, in which Frank Moulan, Dan Collyer, Valli Valli and others, also scored, the new Ryley piece struck a winning pace.

One number, "O Cecilia," sung by Moulan and Valli Valli, proved the song hit through the clever way it was staged and the smart dance effects its leading principals introduced.

The authorship is some polyglot, with Glen MacDonald credited with the book from the original German of Julius Freund and George Okonowski, and our own Henry Gresham with the dialog, which in this pot pourri isn't, obviously, a part of the book at all, but something else, whatever it may be. Jean Gilbert is credited with the score. Analyzing the product of these several and separate claimants it may be said that Jean put it over, Henry nearly put it over, and Glen put over what Julius, George and Henry didn't. Julian Mitchell staged the piece with a few repeats of manner and matter harking back to his Weber and Fields' period.

At the outset of the production it looked as if pretty little Alice Dovey was going to be the particular feminine delight of the petticoat contingent of the cast, but Valli Valli, despite certain physical and temperamental inadequacies, hung on pluckily to her lines and conception, and after the piece got well under way had cinched quite a personal hit. Moulan, at the same time, almost came back to his oldtime Broadway gait, but his present role, that of a comic Baron Chevrial, lacked the big spark. The comedian, however, was authoritative throughout, giving his every line its utmost comic significance, dancing always nimbly and gracefully and maintaining a leading hold on the comic situation always.

As a piece of movie musical comedy, the Ryley production is more local than its contemporary of the same character at the 44th Street theatre. Its score lacks the quality of the English piece, but will doubtless please Broadway better for that.

Two dozen words will tell the story: Moulan, an anti-movie agitator, is tricked by Valli Valli as the movie queen to call upon her at her home. He believes she is a countess. She has him filmed with a lot of film actors when he enters. The film is to be circulated broadcast unless he withdraws his opposition. He withdraws.

Jeanette Horton was the agitator's wife, and was pleasing to look upon and at the same time shrewish enough to intimidate the reformer, her daugh-

ter and the girl's suitors. One of these was played with a good deal of class—he appeared as a baron—by John H. Goldsworthy, and another in a corking imitation of Arnold Daly's best prune-in-his-throat English manner by James Redmond.

Dan Collyer, in the part of a movie actor, later a movie house barker, almost stopped the show, when he asked folks on the stage to see what the movies were doing to the legitimate, he himself, for instance, once having been a star with Harrigan and—but the applause that cut in cut off the speech and Dan's chance was gone. But he did very well in a thankless bit of caricature.

The piece, despite its entertaining lyrical and comic pabulum, didn't get under the surface of the movie game, even for a musical piece. Some day soon someone with the oldtime comic and satirical vision of George W. Lederer and Charles McLellan will strike this mine in its big leads and then there won't be anything to it. It's the best advertised subject in this year's world's almanacs. *Corb.*

## GRAND GUIGNOL.

Paris, Jan. 6.

A brand new program was given at the Grand Guignol for the festive season. It consists of six plays, only one being morbid in character. It was adapted from the English by Albert Jean, and is entitled "Les Morts Etranges d'Albury." A poor maniac, who years ago lost his little child, cannot resist killing little girls of the same age as his own. This gruesome role is well acted by Guerard, but it is a sickly kind of play to see.

"Lachez Tout," in two acts, is an amusing skit on the preponderance of English in France. The inexperienced balloonists make a flight and land, as they imagine, in England. In reality they are at Maisons-Laffitte—where Winnie O'Connor and a host of Anglo-American racing men reside—but do not discover this until after a heap of farce has been played.

"L'Aventure," by the manager, Max Maury, describes in two acts the precarious situations of a married woman whose lover, to save her honor, (?) feigns madness and is arrested.

"Au Coin Joli," by F. Boutet, is an up-to-date problem. Many years ago a saloon keeper was murdered by a tramp who returns to the scene of the crime and meets the son of his victim. He is recognized and on first thought the son would avenge his father's death, but business suffered so much he fears to have it again spoiled by a scandal, and he orders the visitor away.

"Le successeur" is a clever critic of French politics. A secretary is leaving office, and his supposed successor arrives. He orders all sorts of changes, which others have feared to enforce. Soon it is discovered the new minister is an escaped lunatic. He is arrested when the real official can make himself known. This act caused much laughter.

The new Grand Guignol bill is entertaining. *Kendrew.*

## OMAR, THE TENTMAKER

It is easy to understand how Richard Walton Tully, author, and Wilfred Buckland, stage director, both graduates from the Belasco school, were tempted to personally undertake the production offered Tuesday evening at the Lyric "Omar, the Tentmaker." It is one of those alluring propositions, like a poker game—you do not think you can play the game, you just know it—and forthwith proceed to pit your skill against the world. You may win but the percentage is against you.

"Omar, the Tentmaker," is announced programatically as a Persian play based on the life, times and Rubaiyat of Omar Kahayyam. Quatrain after quatrain from the Rubaiyat is used in developing the plot of the piece, which is highly melodramatic in the spots where Oriental romance were intended.

Had Mr. Tully's "dramatization" of the life of the Persian tentmaker been shown to the metropolitan public prior to the production of "Kismet," it might have been proclaimed a departure in stage presentment. To day it can only be said to have followed in its footsteps.

The character of Omar, as shown in the prolog, is that of a student, full of romance and heresy—and wine. He gave every promise of rivaling Hadj, the Beggar, in "Kismet." But despite the free use of the classic quatrains from the Rubaiyat he never once became invested with the romance of the filthy, dishonest, murdering—yet attractive beggar, who is the central character in "Kismet."

Guy Bates Post has the star part in "Omar," which just about one half the time resolves itself into a monolog, intermittently broken by action to mark the progression of the drama. The author in a curtain speech said Mr. Post had waited three years, meantime playing minor parts, in order that he might have his present opportunity. And what actor wouldn't! There never was a "fatter" part in the matter of "reading," unless it be the melancholy Dane. Any actor, competent or otherwise, would sacrifice innumerable years for the glory that might attach to the creation of so stellar a role.

In justice to Mr. Post it should be recorded that his reading of the "jug of wine, loaf of bread and thou beside me in the wilderness" and numerous equally well known selections, was, without detailed analysis, excellent. He was competently supported by the majority of the male principals, i. e., Lee Barker, Fred Eric and Charles Francis. The same cannot be said of the female contingent. Jane Salisbury, the leading woman, was unequal to the important role allotted to her, while Louise Grassler was only partially satisfactory in the second part.

No attempt was made to display any unusually expensive scenery, but some remarkably effective suggestions calculated to appeal to the imagination were offered.

"Omar, the Tentmaker" just misses being a sensation. *Jolo.*

## STARS OF BURLESQUE

This organization headed by Billy Spencer, was breaking in new material at the Gotham last week and in consequence there was some roughness in the going, especially during the first part. The burlesque was fairly smooth, being made up of sure-fire comedy bits and the usual complement of numbers.

The one best bet in the number department is (Miss) Will Nell Lavender, who is a sort of combination principal boy and prima donna. Miss Lavender has a soprano voice of a quality not too common in burlesque and uses it to splendid effect in the ensembles. Besides which she makes a most satisfactory picture in tights. The combination of voice and appearance went a long way toward holding up the second half of the show which was not any too long on entertainment.

Babe Mills did a spirited dance as an incident to "Parisian Ball," but did not otherwise become prominent, and Lillian Emmerette was hidden under a grotesque character role. The company is not especially strong in its principal women and the concealment of two of the three active workers did not make for the best effect. Had it not been for Miss Lavender the show would have done a total flop. As it was the results were far from sensational.

Probably the best of the numbers was that which disclosed the 18 choristers in union suits of pink covered by long cloaks. Half a dozen members of the line were introduced just long enough to sing a chorus and give the house a glimpse of feminine curves. This was good for half a dozen encores, well down toward the end of the evening.

Mr. Spencer plays his Irish character legitimately. He gets a fair amount of fun out of "Patsy Bolivar" role, without resorting to off-color material. For a moment during his talk with Miss Emmerette it looked as though he might overstep, but he got past without any disagreeable incident. Arthur Meyer in the familiar role of German hotel proprietor acted as feeder to Spencer and the pair had some reasonably amusing moments.

They develop nothing particularly striking in comedy, but they handle the familiar bits well enough, such as the trick of drinking a glass of beer with one hand, money changing and the like.

Jack Howard is the straight, working to only fair returns. He devotes one period to tangled talk concerning the name "McWhatt" which is far from novel. Lew Hoffman does the conventional "Rube" sheriff and Al. Borger is the silly kid.

A three-number olio divides the two pieces. Added the feature in it last week was a white slave film.

### REBUILDING ARVERNE PIER.

The Arverne Pier and theatre, swept away by the recent storms along the Atlantic Coast, will be rebuilt by Ed Margolies. He suffered a loss of \$75,000 through the stripping of the shores.

Plans are now being drawn for the new pier by Henry B. Herts. It will have a dance floor and theatre. The old pier ran 400 feet into the water.

## AMERICAN ROOF

"Country Store Night" jammed the lobby of the American theatre around eight o'clock Monday evening. It was a local crowd, although when the household effects were given away at the conclusion of the performance, Charlie Potsdam, the manager (who ran the stage for this period) announced that May McInerney, of 1720 Third avenue, was among the prize winners. May was a long ways from home to get a glass flower holder, but one fellow with a Brooklyn address received a pair of trousers, so it commenced to look, if the home numbers were on the level, that the American draws beyond a neighborhood patronage.

Creighton Brothers and Belmont, who had closed the show proper, clowning the "Country Store" thing in their rube characters, securing many laughs with ad lib matter and enlivening the rather slow proceedings.

The prize winners were called from their seats in the house to chairs on the stage, and after a group had been gathered, the prizes were distributed. Among these were some kitchen cooking material, with the names made emphatic when mentioned as though that might have been a part of the bargain for the advertisement given.

If "Country Store" can pull each Monday evening the way it did the first, the Roof, with its 25-50 admissions has hit upon a happy scheme to push business up the worst night in the week. Monday the Roof held capacity, in the orchestra and balcony, unquestionably more than doubling the customary receipts for that evening.

The bill ran through as usual, with an intermission. It was a good show to place before the new crowd, some of whom may have been drawn above at the higher prices to the cost of the down stairs pop price theatre. Castelane, the bicyclist, opened, making a good act for the spot. He works rapidly and concludes with his bicycle-somersaulting. The Olio Trio were "No. 2." The three-act has a woman in it who mistakenly sings a ballad, and the song frame up of the turn isn't of the best. The turn should make itself worth more than "No. 2" on the small time or go to cabaret work. The White Models came after. It is a posing turn in white that very closely resembles "The Act Beautiful" from the big time and may be that act. It was liked.

Fantelle and Valorie were the first life of the fire in the next position. They talked and sang songs, danced and were quite popular. In a single song the man did, the verse referring to fairies should be omitted. It is accepting too much for granted to believe the whole world is wise, and that reference might cause the innocent to ask questions. Otherwise he has an excellent topical number in this that may be stretched out to any length, and should be always kept up to date.

In the second half, which Mr. Potsdam rearranged to permit of the setting for the "Country Store" finish (without having a long wait), was Karl, a violinist, who features a one-string cigar box for the imitation instrument. Pretty important spot given Karl. He's a small act. Maude Hall Macy and David Higgins, with their rather large company for small time

(some of the company from the original cast), gave "A Story of the Underworld" to the undivided attention of the audience, who liked the playlet and made that evident at the close. It could hardly be said Mr. Higgins adds any strength to the piece excepting through the association of his name, for the role taken by him is not the principal male lead, but the combination of names (including title) and people is a very strong one for pop vaudeville. It's a big impressive looking sketch for the small time stage.

"Thro' the Skylight" and Les Avados, New Acts. *Sime.*

## HAMMERSTEIN'S

It isn't always quantity that draws business, as witness the current week's program at Hammerstein's, which has but ten acts and a feature reel, as against twenty acts last week and two feature reels. Monday afternoon the house was jammed full, perhaps in part attracted by Mr. and Mrs. Vernon Castle (New Acts). The night business was off, because of zero weather accompanied by a 75-mile an hour gale. On the same bill were Max and Mabel Ford (New Acts), another dancing turn, but of different style.

Kola, a contortionist in frog make-up, with scenic and electrical effects, opened the show. His start is good, but the finish weak and lacking in showmanship. Shark and Baker, clad in wooden shoes and dress suits, later changed to business clothes. They introduce a novelty in the "hoofing" line by reversing the prevailing style of appearing first in sack suits and finishing in dress clothes. Then again their clattering upon wood chairs should make "Hello George" green with envy and issue a proclamation of "plagiarism."

Nellie Elting and Co. in a playlet adapted from the French, entitled "A Woman of the Streets," was over-acted. The sketch was on rather early. Eilda Morris acted her songs well.

Fisher and Green, with their tabloid "Potash and Perlmutter" comedy, are now working more smoothly and earning for themselves plenty of applause. They should kiss James Horan, the author of the piece, every pay night for making their talents stand out so effectively.

Joe Howard and Mabel McCane were warmly welcomed. Joe has grown a trifle stouter and Miss McCane has developed an unpleasant habit of hunching her shoulders to indicate "maivete."

Nicholson and Norton secured a riot of laughs with their burlesque skit "Ella's All Right." Some of the bits of "business" are not in very good taste, but they draw laughs.

Belle Baker used the same gold chair for putting over one of her numbers as Eilda Morris employed earlier in the evening. Miss Baker has a new song by Irving Berlin that would seem to be capable of much greater rhapsodizing. Charles Ahearn troupe held the closing spot, preceding a feature film and registered a strong laughing hit.

The film is in three parts. It is of Italian manufacture, preaching a lecture on the sin of immorality and its consequences. It ran for forty-five minutes, most of the audiences remaining for the finish in the hope of seeing "something come off." *Jolo.*

## COLONIAL

An excellent show at the Colonial this week, but the cold weather hurt business Tuesday. The attendance was very light and those who did venture out sat all through the performance shivering with coats and wraps on. It was hard for the acts to arouse enthusiasm, but there were two hits on the bill, Laddie Cliff and Emma Carus, although Laddie was the bigger hit of the two. He is singing one of his old songs "The Song of the Tack" (by special request), and it was the biggest thing in his act. Laddie still retains his boyish manner and voice and his work is as refreshing as ever. He is using a new closing song, "Au Revoir Mr. Moore." This number has a catchy melody and makes fine music for the dancing. After singing five numbers and doing his eccentric dancing the audience wanted more, so a recitation was given with good results.

B. A. Rolfe's "Porch Party" is entertaining. It is sort of a cabaret all by itself. Lola Wentworth and J. Delaney, singers, are featured. Miss Wentworth is a pretty blond with rather a good voice, but it falls flat on several of the high notes. At the finish Miss Wentworth attempts a "rag" but can't do it. Her voice was never meant for "rag" songs. She does much better with the high class stuff. J. Delaney sings well and has an attractive smile, that helps him get his work over. Sundberg and Renee are also with this act. There doesn't seem to be any special reason for featuring them as their dancing is not anything unusual. They do a Hungarian dance in picturesque costumes, then change to evening clothes for a "Rag." The rest of the company sit around on the porch and play musical instruments. The setting is pretty, and altogether it is pleasing.

Mary Elizabeth was well received. She has three songs that should never fail. They are well written and Miss Elizabeth gets every point over. Her enunciation is perfect. Some of the stories are very old, but the Colonial audience didn't seem to notice it. They laughed as though they had never heard them before. Joseph Hart's "Telephone Tangle" makes a good comedy act. The telephone booth and rooms are remindful of the scene in last summer's "Follies." Mr. Hart has a good company with this act. The "Soubret" and "Pullman Porter" get all the laughs, they are both clever. Dorothea Antel is the soubret, and Claude West, the porter. Dorothy Regel is featured as the telephone operator.

Will Rogers is trying out some new rope tricks that are a success. He is a clever boy with the ropes, also has "personality." Mr. Rogers has the funniest little way of hanging his head while talking to the audience. It would be very irritating if anybody else tried it, but he can do mostly anything and "get away with it." Morris Cronin has a novel juggling act. He has six male assistants, three midgets. They do a comedy boxing match for the finish. Volant and his flying piano closed the bill, and held the audience. It is a good closing act for any bill. The Hickey Brothers were on second

## FIFTH AVENUE

When Jack Norworth said Tuesday evening he could have taken the entire Monday night crowd at the Fifth Avenue in his motor launch shown in the moving picture, Mr. Norworth made a comment on the icy weather of the first two days that told everything in one line. No theatre could expect a crowd those two nights, nor could actors hope that a frozen audience which got a chill wind every now and then in their seats would applaud, even to warm up their hands.

Mr. Norworth is doing his single turn this week. The moving picture portion of it is very funny travesty, but the Fifth Avenue crowd didn't get it for some little time. Mr. Norworth has assembled a number of motion scenes in humorous sequence that one would think everybody would laugh at almost immediately they are shown, but the Fifth Avenuers waited quite a while before deciding it wasn't on the level, and then only woke up after Mr. Norworth tipped it off. "Rough comedy" ought to go in vaudeville, and it's no wonder they laugh at the bladder in burlesque.

Mr. Norworth is nattily dressed in yachting uniform, with an accompanist, in almost full stage. He sings several songs, closing by giving those requested. Norworth was next to closing, following Cressy and Dayne in "The Man Who Remembered," a title that ought to get a lot of laughs for Cressy from people who know him well.

Before the sketch came Sam and Kitty Morton with their laughmaking turn. In addition to showing the house how they will dance ten years from now, Sam and Kitty are reproducing the first song and dance they did in the business, Jan. 10, 1881. They dress in white and green, with Mr. Morton wearing a derby. It got over big. '81 is a long time back. Since then the two-act became a three and four-act and is now again back to the two again, with the Morton family that came in during that time now with families of their own.

Mr. and Mrs. Frederic Voelker did "The Wanderer" (New Acts), and they were preceded by Edwin George, a juggler who talks and gets away with it. George is not an uncommon kind of performer, either in his work or talk, the latter suggested by others before him, but he is likable and has worked up to a good spot on a big time bill from the small time. Give the kid credit, and, like Von Hoven, he may now be wearing silk socks.

The show started early. The fourth act was on at 8.20. That was Bimberg and Day, a couple of males in a piano act who have labeled the turn "Stop That Noise." It's taking some chance with the title. Looks like a ratskeller act, like the others more or less. Von Tilzer's "Honey Girls" passed along, doing little and not doing that overwell. There are a couple of comedians in the act.

The Benedettos were programed to open, Fred Morton, second, Miller and Tempest, third. Revolving Collins closed the show.

with comedy acrobatics and gave the show a good lively start. La Valera and Melvin Stokes opened. Emma Carus (New Acts). Plain Mary.

## CABARETS

Wallick's (formerly Cadillac), at Broadway and 43d street, inaugurated dancing this week, with the formal opening Wednesday evening. G. Taber Murray is in charge of the dancing and instructs, assisted by Miss Clifford. Bettie Martin was the hostess Wednesday afternoon. Wallick's has taken the grill room in the rear of the main restaurant on the first floor of the hotel, and converted it into one of the prettiest dancing floors in New York. The warm red walls are decorated with roses and not with the garishness and cheapness of most of the other resorts, but in a refined, tasteful manner that makes the room very inviting. The dancing floor is of Mosaic and a white orchestra of seven pieces, furnishes excellent music. There is no cabaret entertaining adjunct. Mr. Murray is an expert in the "society" movements, and while not a professional dancer by vocation, has established no little reputation for himself among an exclusive clientele, which will be attracted to Wallick's through his connection. The dancing room will hold about 125 people. Mr. Wallick has a son about 17 years old, a student at Lawrenceville, preparing for Yale, who can Turkey trot with the best of 'em around New York.

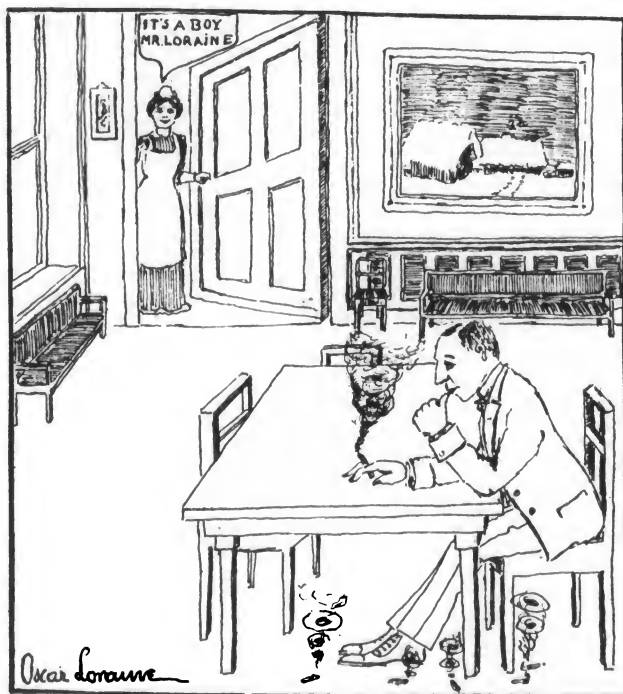
Healy's had another "Dance Carnival" Wednesday night. Its Tango Evening the Wednesday before was a huge success. The Carnival idea was carried out with caps, flags and paper parasols, together with extra decorations to instill the spirit of liveliness into the dancers, besides other things.

The Paradis de Dance, above the Alhambra theatre (Harlem), which started off with the B. F. Keith name

leagued with it as an extra attraction, is giving "Special Nights," using well known stage people, mostly vaudevillians, for the "name" attraction. Last night (Thursday) Jesse L. Lasky was made the guest of honor and some of his acts were there also.

Mike Fertig is no longer at the Harlem Casino on 116th street.

Harlem cabarets do not seem to be flourishing. It is a purely local neighborhood and with the cafe proprietors giving away entertainment for nothing, the uptown populace grew piggish. It wanted more than comedy and singing with beer. "Beer" seems to be the national beverage between 110th and 145th streets, from east to west. Not many beers, either. One cabaret man said Harlemites can linger longer over one glass of beer than any other people. This holds down receipts to a despairing margin. The College Inn, on West 125th street, had to put in a "Country Store" on Friday nights to pull business up. It costs the house about \$15, but jumped receipts for that evening from around \$60, where they had fallen to, to over \$150. It's going some, however, when a cabaret in addition to the free entertainment must give away commodities or prizes to increase patronage, and especially at the College Inn, where there are good entertainers, led by Harry Delson, one of the best comics in his line. Delson has funny ideas and carries them into lyrics. He has been at the Inn for four months, but should be in vaudeville or a production. Others at the Inn are Shepherd, Corbett and Donovan (Bohemian Trio), Jack Sturgis, basso, May Vincent, soprano, Messrs. Gilfoil, come-



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dians, and Campbell, bass. Burt Worth is at the piano. The men on the bill have a very funny "school scene," with Delson acting as "teacher."

Jerry Flynn, formerly treasurer of the Fifth Avenue and with the Tyson ticket agency for a long while, has opened a theatre ticket office in Rec-tor's new restaurant at Broadway and 48th street. One nice thing about Jerry, you can depend he will take care of any of his customers in the very best way.

Automobile week in New York gave the restaurants and theatres a big play. The restaurants were overflowing with traffic.

Perth Amboy, N. J. Jan. 14.

Cabarets have been barred in this town through the refusal of a liquor license in connection. The town is now without cafe entertainment as a consequence.

### OBITUARY

May Fogg, known on the stage as May Murphy, a member of "The Sunny Side of Broadway," tabloid musical comedy, died suddenly in Flint, Mich., Jan. 2.

Mrs. Barry Gray, of Barry and Ella Gray, died Jan. 9 at her home in Philadelphia. The act played several seasons with the Barnum-Bailey and Ringling circuses as well as on the vaudeville circuits.

The mother of Elizabeth Goodall died of heart disease at her home in Cincinnati Jan. 4.

Mrs. Gladys Drew, wife of Sidney Drew and daughter of McKee Rankin, died Sunday evening in her apartments in the Hotel Marlborough, New York. Under the pen name of George Cameron, Mrs. Drew wrote extensively for the stage and magazines.

Cuyler Hastings, an actor, committed suicide late last week at 272 Fourth avenue, New York, by shooting. He recently suffered a stroke of paralysis and it is the belief of friends that brooding over illness drove him to self-destruction.

Alexander Gyssé, father of Mabel Estelle (playing in stock in Newark, N. J.), died at his home in Kansas City last week.

George K. Fortesque, aged 67, died at St. Vincent's Hospital Jan. 13, of Bright's disease. He is survived by a wife and daughter, the latter now playing in "The Poor Little Rich Girl." Fortesque was very prominent a generation ago, principally for his imper-

sonation of female roles. He was of very large stature and his forte was the burlesquing of grand dames.

Mrs. Ellen A. Allan, mother of Frances Melrose (Melrose Sisters), died in Brooklyn, Dec. 17.

San Francisco, Jan. 6.

Phrite, said to be the originator of Phrite's French pantomimists, died here Dec. 15.

## 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

PALACE (Harry Singer, mgr.; agent, U. B. O.).—With comedy—good, wholesome comedy, too—considerably in the foreground, the Palace program is quite enjoyable throughout, although an unavoidable conflict in the early section of the bill slowed down the enthusiasm a bit and left Warren and Conley holding the bag. Archie Onri assisted by Miss Dolly opened the bill, with Eugene Diamond in second spot. Onri juggles with his usual alacrity while Diamond pokes music from a violin. The latter doesn't offer anything beyond the regulation repertoire of such stables, but of course is essential for such a bill now and then in order to keep the definition of vaudeville up to its own. Emily Darrell really started things going with Charles Conway in "Behind the Scenes," a well-arranged satire on stage life in which Miss Darrell puts forth something nifty in the way of comedy. The skit is by no means new, being practically the same in construction as offered by Deimore and Darrell before the formation of the present partnership, but Miss Darrell's delivery has so much improved, the result is decidedly surprising to one familiar with the skit in its original form. It was a bit early for the couple, but after a few opening remarks, the handicap was overcome and they breezed into a noisy finish. Then came Warren and Conley, who might improve their offering somewhat with a change of numbers. They were, unfortunately, handed an impossible position, therefore, considering the circumstances, any sort of a review would be unfair to the principals. Clayton White and Co., in "Cherie," duplicated their previous success here, while Mullen and Coogan, who followed, cleaned up nicely with some new burlesque drama bits that afforded them a great finish. Odiva and Seals were on the program, and "Rube" Dickinson still maintains a long lead over his competitors. He was easily the evening's best, although one might suggest Mosher. Hayee and Mosher as about the best closing act the Palace has carried in several months. Forced to work in a small space because of Odiva's tank, they held every auditor in for the finish. Wynn

MAJESTIC (Lyman R. Glover, mgr.; agent, Orpheum).—Adele Rowland and her company are offering a play in one act, by Joseph M. Patterson, this week with some little success. It is called "The Bell Out," and is a serious affair, running along with the trend of the times, and takes up the matter of "white slavery." It has been staged by Frederick Donaghey. The plotlet is grim, but it has a touch, and it is quite likely that it will serve Miss Rowland as a vehicle for some time. Monday afternoon the act went over big and was received with warmth by a large audience. Through the courtesy of the Chicago Grand Opera Co. Teresa Baltagli, late prima

ballerina of that organization, presented several dances, assisted by a corps de ballet, and this act was one of the high spots in the program. John T. Ray and Grace Willard were seen in their rural comedy, "Hello, Sally," and passed nicely. Between this act and Willard and Simms & Co. a short intermission was introduced in order to divide the program. Kimberly and Mohr were on next to closing with their songs and rhymes called "Clubland," where they had a fair spot and made quite an impression. McAllister and Carson, who have improved their skating act considerably since at the Palace some time ago, had closing spot, and they held the people in their seats until the close. Pearson and Goldie were on for their songs and talk in "D" spot, where they passed Della Rosa and Marcello opened the show with a singing act, offering operatic selections as well as some popular songs of the day. Mabelle Adams & Co. were second in a sketch called "Wanda," which was mildly entertaining. Not the best bill in the world, but it got over rather well, and was much better than it looked on paper. Reed.

McVICKER'S (J. G. Burch, mgr.; J. L. & S.).—The bill contains several acts of merit and the show is fairly well put together, with just enough pictures to relieve the monotony. Svagalli, a singing act, in which the man goes about in the audience getting the titles of songs which the woman on the stage sings without any apparent communication between the two, went over very big. The act was seen at one of the big houses quite recently where it made a good impression. Charles Howe and Co. offered a sketch called "A Broken Heart," which had merit and was fairly well enacted. Snyder and Buckley sang and talked and were entertaining, as were also the Langweid Sisters, who also talked and sang and passed rather well, although they were a bit rough at times and their act needed toning down a bit. Leander and Mack billed as "Two Funny Little Policemen," were funny and they added their quota to the comedy end. The Abou Hamid Troupe of Acrobats had a good spot and also got over. The Temple Quartet went very big. The Naefes, a salamander act, seen some time since at the Empress, did well. The act is novel. Dean and Hancock did some barrel jumping that served to keep everybody well entertained while they were on the stage. The audience Monday night was large and demonstrative. Reed.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Pictures.  
BLACKSTONE (Augustus Pitou, Jr., mgr.) "Fanny's First Play," drawing a good high-brow clientele.

COHAN'S (Harry Ridings, mgr.).—"Nearly Married," getting over.

CORT (U. J. Hermann, mgr.).—"Help Wanted," good business.

FINE ARTS (Albert Perry, mgr.).—Rep. company doing some of the very best acting in town.

GARRICK (John J. Garrity, mgr.).—Al Jolson drawing vast crowds in "The Honey-moon Express." One of the biggest hits of the season.

HOWARD'S (Frank O. Peers, mgr.).—"The Truic," white slave play, putting the old Whitney on the map once more.

ILLINOIS (Will J. Davis, mgr.).—"Follies," last week of most prosperous run. Next week Julia Sanderson in "The Sunshine Girl."

LA SALLE (Harry Askin, mgr.).—"September Morn," drawing well.

OLYMPIC (George C. Warren, mgr.).—"A Modern Girl," a play of some power, doing fair business at popular prices.

POWER'S (Harry J. Powers, mgr.).—David Warfield in "The Auctioneer," capacity every performance.

PRINCESS (Frank Phelps, mgr.).—Last week "The Road to Happiness." Next week, "The Lure."

STUDEBAKER (Sam Lederer, mgr.).—Last week of "The Doll Girl." Next week, "Her Own Money."

"The Lure" will open Sunday at the Princess.

Dingle and Cochran, dancers, split last week at St. Louis.

There is no more Winter Circus at the Globe. The venture did not pay.

Marcus Loew spent a few days in Chicago this week, the guest of Aaron Jones.

Aaron J. Jones left Tuesday night for Florida, where he will remain for two weeks.

Benny Yanger is in town arranging to put on "Marty Hogan's Win." Karl Hewitt is staging it.

At the American Music Hall this week a new eight-reel motion picture called "Anthony and Cleopatra" is being shown.

Low Butler and Joe Manne, who have been with Ted Snyder for the past season, have joined the Leo Feist forces.

William Anthony McGuire is preparing to put his vaudeville sketch "Three Wise Men" on the stage in a short time.

A new eight-reel picture called "Anthony and Cleopatra" opened Sunday at the American Music Hall to big business.

Charles M. Fischer, leader of the orchestra at the Majestic, will leave shortly for a two months stay on the Pacific coast.

Colonel Bill Thompson, well known along the Chicago Rialto, has gone to Wauegan, Ill., where he is managing the Majestic.

Medlin and Townes, formerly Medlin, Fiber and Townes, are now in the professional department of the Ted Snyder company.

Tom Murray and Frank Voss will shortly be seen in a new version of the black and tan act formerly presented by Gillman and Murray.

James J. Duffy, at the Colonial the first half of the week, walked out at the Crown the act half because he did not like the program position given him.

Paul Case, who has been acting in the sketch "The New Minister," has gone to New York. Bobbie Bently and Betty Brewster will join him shortly to open in the sketch.

George Lee, comedian, with the Four Marx Brothers, has signed with "The Folies of Pleasure" for two years to be under the personal attraction of Rube Bernstein.

Carita Day, a former vaudeville, is now in the ladies' clothing business on State street, selling ready to wear garments. She still accepts vaudeville engagements, however.



# Stars of The Girl on the Film

Staged and Produced by Harry Burcher

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PAUL PLUNKET

EDWARD CUTLER

DORMA LEIGH

Connie Ediss

MARY ROBSON

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Our rapid, substantial growth made necessary the change of name.

The Coliseum, Chicago Heights, placed on the market last week, went to F. M. and J. A. Weingarten, who will offer vaudeville, tabloids and pictures in the house. Several other producers were bidding.

Last week saw the first contest of any kind on the Wilson Ave. theatre stage, a tango contest being arranged by the management to help business over the dull season. It will be a weekly affair hereafter.

Mort Singer proudly announces the arrival of a baby boy at home, said to weigh nine and a quarter pounds (with the blanket on) at birth. He will be hereafter known as Mort Singer, Jr. At press time Mort, Sr., was doing very well.

George Lee, who has been coming the Four Marx Bros. tabloid show for the past season, has signed with Rube Bernstein to play a principal part of "The Follies of Pleasure" next season. The Bernstein show is on the Progressive Wheel.

Not trying to convert this kolyum into a Lost and Found proposition, but the cruel tranquility of the Crilly Building suggests a query as to the whereabouts of Norman

Friedenwald, dealer in acts, tabloids, automobiles and what-nots.

Harry Askin has retired from the active management of the La Salle opera house. He is president of the La Salle Opera House Co. and also at the head of the Chicago Hippodrome Co., which will put out the La Salle hits from time to time.

Martin Levy, well known to the profession as a former detective in the employ of the Saratoga Hotel, which he has turned out, is now manager of "Smiley" Corbett's City Hall Square Hotel on Randolph street.

In order to prove his disregard for shop gossip, which tells us the neighborhood theatres are starving, etc., Walter P. Shaver has leased a plot of property in the Hyde Park district on which he will erect a theatre and guarantee a monthly rental of \$1,000 for 25 years.

The Orpheum, the ten-cent movie house on State street, owned by Jones, Linick & Schaefer, played to 2,641,471 people during 1933, more than the total population of Chicago. This figure allows something in the neighborhood of a hundred thousand dollar profit for the owners.

Luciana Lucca, the singer, was the victim of a holdup perpetrated directly in front of the Majestic theatre last week. She had just come acquainted with Lucca and after a short conversation, asked him to take a look at the bill printed in the Majestic lobby. While Lucca was gazing up at the layout, the road agent became busy with a struggle hold and extracted a wallet containing sixteen simoleons from the foreigner's hip pocket, making his escape through the adjoining alley.

If some one sufficiently interested would impart the info of a good solid, safe, conservative and sure theatrical proposition to Isaac Levinson, they would do much for the local colony and likewise relieve the situation a considerable bit. Levinson, since relieving himself of the President theatre last week, has vainly endeavored to connect with something sure-fire, although he's always trying. If persistency has its reward, Levinson will eventually control the situation in these parts.

An advertising campaign devoted exclusively to small towns in the middle west and throughout is being waged by the W. V. M. A. and followed up by Frint George, who travels in the interests of that organization. The advertisements occupy a six inch single column space and advise the readers that over 2,000 small time managers have cleared more than \$15,000 in "pop" vaudeville during the year thirteen. It advocates the rebuilding of stores

stables, barns and everything else with four walls. Upon receipt of queries, Frint George is delegated to act as convincer.

Charles Hatch, who promoted and built the Englewood theatre, which he transferred to his former partner, is now organizing what will be known as The World At Home, Inc., being nothing more than a new style of carnival show, carrying eight smaller shows, each and every one built on a large scale and on different ideas than the stereotyped ballyhoo outfit now in vogue. Hatch will be president of the corporation, with F. M. Barnes, Babe Delgarlan and Joe Bauman in the background. They have established headquarters in the North American Building.

The John B. Simon Agency, Inc., has been renamed The Simon Agency, with John B. and Irvin Simon, sole proprietors, the corporation having been dissolved, as stated in VARIETY last week. All acts booked by the corporation will be taken care of by the agency until the time has been played out. The Simon Brothers will continue independent of any corporation ties and will limit their holdings to comply with the rules of the "Association" in regard to ten percenters. Meanwhile the agency is continuing its relations with the W. V. M. A. as an independent firm and will continue as such. A meeting of the directors of the "Association" will be held in Chicago next week and final action on the ten percent question will be taken, although it is thought the situation will not undergo any radical change.

## SAN FRANCISCO

By HARRY BONNELL

VARIETY'S  
SAN FRANCISCO OFFICE  
PANTAGES THEATRE BLDG.  
Phone, Douglass 2213

EMPRESS (Sig. Grauman, mgr.; agent, S.C. direct). Merlan's Dogs, closing, very interesting turn. "Cane Girls" only fair. Ber

nard and Lloyd, sidewalk conversationalists in "Mr. Cohen from Newark," satisfactory. Ernest Dupile, singing comedian, just passed. Aldo and Mitchell, grotesque aerial gymnasts, were good in opening position. Phasma, with an electrical acrobatic dancing turn, looked well and added a Tango to the act for her second week. Flaville, a girl accordionist, stopped the show.

PANTAGES (Charles L. Cole, mgr.; Alex. Pantage, agent, direct).—Peter Taylor, a young-looking animal trainer, with eight lions, offered a thrilling closing turn. Armansen, another "thiller" on a tight wire, was well received. Cornetta Trio, fair comedy act. Poshay Brothers, whistlers and imitators, fair. Roland Carter and Co., in a jail travesty, "Vacation Time," passable. Hotty Urma, sou-bret, weak. Venetian Duo, two men, just passed.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Maurice and Florence Walton, well liked. Nance O'Neill and Co., with "The Second Ash Tray," weak. Bert Fitzgibbon scored. Martin Johnson's travesty proved interesting. Dancy Leon, prima donna, successful. Roberto, juggler, opened the show successfully. Horace Goldin held over from last week. Mullen and Stanley went very big.

COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.).—"Kismet" opened to big business. The local press credits the production as a triumph.

CORT (Homer F. Curran, mgr.; Shuberts). Margaret Hilkinton in "Within the Law," opened to S. R. O. and business is excellent. Press records the attraction excellent notices.

ALCAZAR (Belasco & Mayers, mgrs.).—Vaughn-Lyell dramatic stock (twelfth and last week), business light.

ANDERSON'S GAIETY (J. J. Rosenthal, gen. mgr.).—Irene Franklin in "The Girl at the Gate" (farewell week of Miss Franklin), business healthy.

Frank Elliott has closed with "The Blindness of Virtue," of which he was leading man.

Jack Fraser has closed lately with the Ed Redmond dramatic stock company. Sacramento.

## Miss Isabelle Evesson

—In—

**"Above The Law"**

By McKEE RANKIN

The Dramatic League might note with interest that Miss Isabelle Evesson is playing a version of a Rejane drama at the Hippodrome, a ten-cent house, and that the beautiful acting and the forcible portraiture of Miss Evesson are as well liked by the audience as the man who juggles the cannon balls, and the god who talks ragtime.

The stage uplift business does not always come from the two-dollar houses. —Othman Stevens in The Los Angeles Examiner, Jan. 2nd, 1914.

Under Dir. Pete Mack

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KNICKERBOCKER THEATRE BUILDING, NEW YORK

A vaudeville and movie theatre at F and Tulare streets in Fresno, Cal., will open some time next month.

Clara Howard closes at the Century, Los Angeles, and opens with Jas. Post company here Jan. 18.

Ray Hanna and Broderick O'Farrell closed recently with the Kirby stock company, Stockton. Since then the show has closed.

Lasky's Hoboes returned to these shores a fortnight ago and have since been cavoring in the theatres of a Coast pop vaudeville circuit.

The Majestic, Salt Lake, is reported to have been leased recently for pop musical-comedy by George Morrell, a Coast comedian and producer.

Del Harris is substituting here at the old Lyceum for Jim Magrath, the producing comedian, who was assaulted by thugs several weeks ago.

The town of Ukiah, Cal., is about to come into its own theatrically by the opening of the new Victory theatre. Capacity 800, and manager, W. R. Cox.

The George Clancy dramatic stock tab venture at the Princess was short lived. After running a few nights, the opening piece was closed by Bert Levy.

Irma Savage, formerly of the Kolb and Dill company, has joined the Monte Carlier outfit here at the Wigwam instead of the Anderson Gaiety Company.

Frank Rice, a few months ago a member of the Jim Post pop musical comedy company, has been committed to the Stellacom Asylum for the Insane in Washington.

John V. Houston, of the Klamath Theatrical Syndicate and pioneer showman of Southern Oregon, has recently been chosen vice-president of the Oregon State League of Moving Picture Exhibitors.

While offering their tango specialty here this week at the Orpheum as an added feature, Maurice and Florence Walton are entertaining nightly during the after-theatre "feed" in the rose restaurant of the Hotel St. Francis.

Through the medium of Ackerman & Oppenheim, local attorneys, a suit for divorce was instituted here Jan. 7 by Pearl Evelyn Hickman Lydston from Clarence Corson Lydston. The pair are musical comedy people.

Lincoln Beachey, the aviator, was divorced here Jan. 7 in Judge Graham's court. In addition to securing a final decree, Mrs. May Beachey is understood to have secured a cash settlement of \$25,000. Desertion was specifically charged.

Andrew Mack, accompanied by his wife, arrived Jan. 8 and shortly afterward started rehearsing of the opening play of his engagement at the Alcazar. He was also accompanied by several eastern players. The Mack opening date is Jan. 18.

From Australia comes the late news that Frankel and Levy's production of "The Chorus Lady" at the Majestic, Melbourne, has been frost bitten. The Majestic patrons are said to have expected the show to be a "girls' outfit and obstinately refused to accept it otherwise.

Keating and Flood have extended their pop burlesque producing activities from Portland to Tacoma, where they inaugurated a season of stock Jan. 12 at the Princess. C. L. Richards is still resident manager. The last previous policy of entertainment there was dramatic stock.

After putting in several successful consecutive weeks with the Century theatre musical-comedy stock company in Los Angeles, Clara Howard has returned to this city and entered upon a three months' engagement with the James Post vaudeville tab organization for cabaret parties.

Following the conclusion of their unsuccessful pop musical-comedy venture at the Garrick, Stockton, Dillon and Keys are back in their old home at the Columbia, Oakland, where they reopened Jan. 10. Succeeding them in Stockton is a non girls show in which the principals include Eddie O'Brien, Ed Dale,

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Will H. Cross, Two Montgomerys and Lottie Darragh.

Another big movie producing company has recently been added to the already large list of concerns that are in friendly competition here across the Coast. The new competitor is the International Feature Film Corporation of which the following are the officers: President, Irving C. Ackerman; vice-president and secretary, Charles L. Cole; managing director, A. H. Kennedy. The new company is incorporated at a total capitalization of \$100,000.

Joseph L. Keys, listed as an actor and reported to have from Bronxville, N. Y., pleaded guilty to a statutory offense recently in the police court of Oakland and afterward made application for leniency at the hands of the local probation officer. The complaining witness is said to have been a 16-year-old girl who is credited with having followed him across the bay from this city. The defendant is alleged to have a wife and child in Bronxville.

Dan Cupid is reported to have made serious impressions recently on the Dillion and King pop burlesque company before that organization brought its engagement to a close in Stockton, Cal. Matters about reached a climax Jan. 3 when one of the members, Joseph P. Chamberlain, was married clandestinely to Margaret Vandal, an Oakland high school grad of a year ago. The matrimonial bee is still buzzing and other members of the troupe who are contemplating an early trip via the west-coast route are Clarence Wordecker and Mabel Fitzpatrick, the latter also an Oakland girl; and Al West and Pearl Legler.

Jack Osterman Rosenthal arrived here a fortnight ago from the east with his mother, Kathryn Osterman, and has since been enrolled as a pupil at the Tamalpais Military Institute, a preparatory boarding school conducted by the U. S. Government just outside of this city. In this way the "inter familias" is hopeful of smothering any inherent advance agent germs. That these actually exist is apparent from a little incident that occurred the night Jake, Jr., reached this city. Before going to a hotel he insisted upon visiting the Gaiety and alighting from the taxi rushed up to the box office and surprised the treasurer with the familiar agent's query. "How is the sale?"

## LOS ANGELES

By JACK JOSEPHS.

ORPHEUM (Clarence Drown mgr.).—Week 4. Taylor, Granville and Laura Piermont, good; Cecil Lean and Cleo Mayfield, liked; Lyons and Yocco, well received; Marshall Montgomery, excellent; Muriel and Frances, pleased; holdovers, Billy Gould and Belle Ashlyn, John E. Hazzard, Mary and Marie McFarland.

EMPERESS (Dean B. Worley, mgr.).—Livington Trio, liked; Brooke and Harris, pleased; Bruce, Duffett and Co., well received; Harry Mayo and Jack Allman, hit; Happenings, well liked.

PANTAGES (Carl Walker, mgr.).—The White Duo, pleasing owner Harlem Tommy Murphy is featured; Leslie and Sol Berns, good; Cant. Pickard's Trained Seals, entertaining; Blanche Gordon, liked; "In and Out" with Walter Howe and Edna North, fine; well received; Peggy McCallan, pleased.

HYPODROME (Lester Fountain, mgr.).—Herbert Clifton also Hilda Light, holdover

another week; Mrs. Robert Fitzsimmons and Carl Hayden, scored; Abram and John, popular; Shepp's Dogs and Ponies, pleased; Duke, pleasing; Blamph and Mehr, fair.

REPUBLIC (Al Watson, mgr.; agent, Leroy).—The greatest of any Lauder here.

MAJESTIC (Joseph Montrose, mgr.).—E. H. Sothern and Julia Marlowe.

MOROSCO (Chas. Eytan, mgr.).—"Candy Shop" (fourth week), good business.

MASON (W. T. Wyatt, mgr.).—May Irwin (first and only week).

BURBAN (Oliver Morosco, mgr.).—"The Traveling Salesman", stock.

AUDITORIUM (L. E. Behrmer, mgr.).—"The Mission Play" (first week).

CENTURY (Loewen Bros., mgrs.).—Pop Burlesque.

## PHILADELPHIA

By J. J. BURNES.

LYRIC (Leonard Blumberg, Res. Mgr.).—Harry Lauder began a week's engagement here Monday afternoon. The capacity houses saw and heard him and the great Scotch comedian and entertainer scored tremendous hits. His reception indicated that the week will be the greatest of any Lauder has ever had in this city. The company of foreign acts which accompany Lauder do not help him much. The best were Albert Latelle and Elsie Vokes in "A Dog of Fantasy" and Jack Ark's diabolical exhibition.

KEITH'S (Harry T. Jordan, Mgr., agent U. B. O.).—Without any big headlines to offset the strong competition of Harry Lauder, the house suffered and was only fair Monday night. Harry Lewis, not a headliner, nor even an added attraction, proved the most entertaining. This has been the case during the last few weeks when the big names appearing in electric lights have been less popular than others. Advertised as the headliners were Ida Brooks Hunt and Co. in "The Singing Countess." The act is mostly Miss Hunt, in good singing and the members of her company in poor singing. The plot is evidently intended to be light, rapid and full of French and English names and Emma Ray, assisted by a quartet in khaki uniform, presented an act written by Junie McCree, entitled "On the Rio Grande." These old favorites got across in big style. The one-act playlet of Homer Viles and Co., entitled "On the Edge of Things," met with approval although it is artificial and sentimental. Three young aspirants for singing and dancing honors in the persons of Val Harris, Rita Roland and Lou Holtz presented a fair cabaret act. The Virens do some startling sharp-shooting. The Farber girls, always popular here, are back again in songs and dances. "Buster" the dog, was sick and was replaced by Nelson Waring, a clever pianist. Ella Bradna and Fred Derrick, in an equestrian number, closed the bill.

NIXON (Fred Nixon-Nirdlinger, Mgr.; agent, U. B. O.).—Jesse Lasky's sketch, "Eloping," is a merry act and was played with just the right spirit, easily taking headline honors. Nelson Waring, who also appeared at Keith's, gave the most artistic offering on the bill in his familiar pianolo. He won several well deserved encores. Leroy Miller and Tom received merited notice. Miller and Lyle were good in their sidewalk patter and eccentric dancing. Davis and Scott in songs and talk were fair and the Five Mowatts, club swimmers, closed.

WILLIAM (B. N. Hines and Fox, the two boys who made a tremendous hit on the same bill with Bert Williams at Keith's last week, repeated their success here Tuesday matinee. They kept the audience in good humor and went in to a strong applause. The show is well balanced and their work is beyond adverse criticism. Fred J. Ardath, a character comedian appears at the head of his company in "Hiram on the Farm" and made the same kind of a success which has

greeted them in other houses in town. The songs, dances and humorous incidents of this act are all clever. Fred Markley pleases in a banjo-playing number. Joe Smith and Harry Hart with a comedy company of five kept the audience laughing from start to finish. Watson and Santos were entertaining in songs and dances and King and King pleased in a gymnastic number.

BROAD.—Opening of Fannie Ward in "Madame President." Fair house Monday night.

GARRICK.—Charlotte Walker in "The Trail of the Lonesome Pine." The cast while excellent is slightly different from that of the original production. George Bancroft now has the part of John Hale and Cyrus Wood, formerly a member of the Orpheum Stock Co., this city, was welcomed back as Cal Henton.

WALNUT.—"Excuse Me," by a travelling company. Capacity houses continue. Popular prices.

ORPHEUM (Stock).—"The Divorce Question." Fair business.

AMERICAN (Stock).—"The Rosary." Good house at popular prices.

FORREST.—"Joseph and His Brethren" began its last week. The play has drawn exceptionally well.

ADELPHI.—Helen Ware in "Within the Law" is now in its fourth record-breaking week and interest shows no sign of abatement.

LIBERTY.—"The Inside of the White Slave Traffic" is in fourth week. Record-breaking business and indications that it will continue for some time.

METROPOLITAN.—Although the photoplay, "Traffic in Souls," has been here for five weeks with four performances a day, thousands are still being drawn.

CASINO.—Burlesque. "Rosy Posy Girls" make a lot of fun with two akits and a clever vaudeville bill.

EMPIRE.—"The Jewel of Java" is a strong attraction.

BOCACADERO.—Charlie Taylor's "Tango girls."

Marion Morgan, who wears the pink tights in Jesse Lasky's posing act, "The Three Types," appeared on the vaudeville stage for the last time Saturday night at Nixon's Colonial. Sunday night she joined her husband, Tudor Cameron, a member of Cameron and O'Connor. Miss Morgan has been replaced by Maud Leroy.

Members of the Poor Richard Club, an organization of advertising men, attended the Harry Lauder performance at the Lyric in a body Monday night, 500 strong. After the show Lauder was the guest of honor at a reception in the club house.

Members of several companies appearing here this week were the guests of Forbes Aymer, stage director, and Mrs. Beulah E. Jay, manager of the Little theatre, at the Theatre Trusts. The party was given by those who attended were Brandon Tynon, Paul Frederick and other members of the "Joseph and His Brethren" company, Mrs. Nasimova, Edna Shannon, Herbert Keceley, Helen War and a large number of other widely known theatrical folk. Aymer was associated with Edna Shannon and Herbert Keceley.

The trip of the Philadelphia Theatrical Treasures' Association to New York Sunday night was big time. The party of 175 had a brass band. There were after-dinner speakers galore and they did their best against the band. In one car President Fred Nathas was toastmaster and in the other Fergus McCusker, of the Forrest theatre, presided. Much of the vocal entertainment was provided by Archie Fletcher, John J. Connor and Lee A. Carlin. The feature of the trip was the marathon run executed by Charles Stuart, a noted manager for Lee Morrison. He was turned from the west, was held up by a wreck and just reached the Reading Terminal to make a flying leap for the special as it pulled out.

Mrs. Harry C. Myers, wife of a producer and leading man of the Lubin Picture Co. was seriously injured in an automobile accident Saturday evening. While motorizing with her husband the automobile collided with another machine and Mrs. Myers was thrown to the street, sustaining concussion of the brain.

Shakespeare Lodge, the mother lodge of the Actors' Order of Friendship, organized in this city in 1849, celebrated its 85th anniversary at the Penn and Fencil City Sunday night. Over 50 members of the lodge, many of them still in the theatrical business, attended. F. F. Markey, one of the oldest (81) actors in the country, came over from New York at the head of a large delegation of old-timers. He joined the Shakespeare Lodge when a member of Mrs. Drew's company at the old Arch Street theatre and for a time was manager of the Chestnut Street theatre. In addition to

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Mr. Mackey the speakers were State Senator John J. Smeets, of this city, Clay M. Greene, the playwright, Eben Pyppington, the actor, and David M. Lowrey. Officers elected for the year were: President, Maylin J. Pickering; vice-president, Gilbert Ely; treasurer, P. Augustus Anderson; secretary, J. H. Taylor; trustees, Maylin J. Pickering, P. Augustus Anderson and J. H. Taylor. Mr. Pickering has been president 25 years. In his speech Mr. Mackey asserted that the "movies" cannot hurt the legitimate drama.

McIntyre and Heath, in an elaborate revival of the "Ham Tree," is one of the important early Spring bookings for the Lyric. "The Pleasure Seekers" may also appear at the Lyric later in the current season.

Edward McCabe, who claims to be an actor, was held up by highwaymen Saturday night and stabbed in the heart. A very delicate operation, during which three stitches were taken in his heart, was performed at the Roosevelt Hospital and he will probably recover.

Moving picture theatres throughout the city have received a warning against overcrowding from John Price Jackson, State Commissioner of Labor and Industry. Commissioner Jackson threatens to arrest and prosecute managers who ignore the State laws against overcrowding.

State Fire Marshal Joseph L. Baldwin has called upon the producers of moving picture films and the exhibitors to refuse to make or display films which contain views of firebugs at work. He says the idea is bad.

Mrs. Mary W. Barber, whose husband was the proprietor of the city, Eleventh Street opera house for many years the home of Dumonts Minstrels, died Sunday.

Cold weather with sharp-biting winds had little effect on Monday night's openings. Most houses held good audiences.

## BOSTON

By J. GOOLTRY.  
LOEW'S ORPHEUM (V. J. Morris, mgr.): agent, Loew;—Vaudeville.  
LOEW'S ST. JAMES (B. Frank, mgr.; agent, Loew);—Vaudeville.  
NATIONAL (George Haley, mgr.; agent, U. B. O.);—Vaudeville.  
HOLLIS (Charles J. Rich, mgr.):—Drama.  
Donald Brian in "The Marriage Market." Business not as heavy on the final week as anticipated.  
COLONIAL (Charles J. Rich, mgr.):—"Oh! Oh! Delphine." Second week of a run that will last until February. Doing big business.  
PARK (Charles J. Rich, mgr.):—May Robinson in "The Clever Woman." Last week. Business poor.  
TREMONT (John B. Schafel, mgr.):—Ethel Barrymore in "Tante." Second and last week. A disappointment.  
PLYMOUTH (Fred Wright, mgr.):—"Under Cover." Melodrama that found itself in this city and which is going great. Should get a good run in New York, as it is using a great act punch and is clean.  
SHUBERT (E. D. Smith, mgr.):—Low Fields in "All Aboard." Had no competition on his opening Monday night and will clean up in limited engagement of two weeks.  
MAJESTIC (E. D. Smith, mgr.):—"Little Women." Doing big. Four matinees are being played to handle the women.  
BOSTON (A. L. Levering, mgr.):—"The Whip." Business falling off, but expiration of syndicate lease at the end of this month has made it impracticable to put in another attraction for such a short engagement.  
CASTLE SQUARE (John Frank, mgr.):—Stock. "The Mind-The Paint Girl." This was held up by Craig until the return of his wife (Mary Young), who desired it, and the house is sold out for the week.  
HOWARD (George E. Lathrop, mgr.):—"The Girls from Missouri." House big headed by Carl Eugene's Troupe. Capacity.  
GRAND OPERA (George E. Lathrop, mgr.):—"The Rector Girls." Good business.  
CASINO (Charles Waldron, mgr.):—"Belles of Beauty Row." Good.  
GAIETY (George T. Batcheller, mgr.):—"The Gay New Yorkers." Excellent.  
"The Traffic in Souls" reels which opened a week ago at the Globe without any supporting attractions to replace the usual 11-act bill is playing capacity five shows a week and the new have been called to handle the crowd nights. The censors have approved of the reels.

The collapse of Mercedes, the telephonist, last Friday night while on the orchestra floor of seats was thought at first to have been a press agent stunt, as he had been cleverly retained all week. Investigation revealed, however, that Mercedes came into the house with a physician who was given permission to start on his act ten minutes because of a revelation was shown to their seats during his act, something that Mercedes disapproved and this may have had something to do with it. But he really failed in the lower papers did not mention the incident. He was seen to appear Saturday matinee.

The Plaza theatre, Salem, one of the best playhouses in Essex County, has been leased by the Plaza Amusement Co. from John Stanton, the owner, to replace the With theatre which was burned several months ago.

Donald Brian's latest strenuous dance, the Maxie, which he introduced in his Boston engagement to supplement the Futurist Twirl, is going big.

Manager A. L. Levering of the Boston theatre, which passes back at the end of this month, is in the hands of the expiration of the Syndicate lease, is said to be going back to London to represent Charles Frohman.

There is an inside story as to why Manager Fred Wright of the Plymouth is not to assume the manager's chair in the new Cort theatre which opens next Monday with Joseph Santley in "When Dreams Come True." A month ago big press notices were published that Wright was to handle the Cort in conjunction with the Plymouth, which is in Littleton, where he has only partially finished a contract which is said to include an investment of his own. His agreement with John Cort was a verbal one. The story now goes, and called for \$4,000 a year. Then Wright found that Cort's son was to be installed as manager and that he was to be retained in an advisory capacity to "break in" young Cort in the fine points of the managerial game in Boston. Following this discovery his friends contend that he wrote to Cort concerning several important points in connection with the new house only to find that Cort would not deal personally with him and that young Cort was to be consulted. So he severed connections with the Cort interests, although no suitably resulted. Immediately Cort sent over a couple of publicity men who have been bombarding the papers, and although they have not mentioned the Wright affair, it is rumored that there are two sides to it and that Cort was antagonized by the nature of the first press notices, which featured Wright as manager of the new house rather than the fact that John Cort had built an "intimate" theatre in Boston. Much comment was aroused among Boston Broadway when it was found that the Bartholomew house would be run by a chosen to open the house and that the opening would come Monday night or next week when three other houses will have new attractions.

## ATLANTIC CITY

By I. B. PULASKI.  
SAVOY (Jake B. Isaac, mgr.):—"The Inside of the White Slave Traffic," four shows daily, one week.  
APOLLO (Fred E. Moore, mgr.):—"Years of Discretion" (12-14);—"The Yellow Ticket," premiere, with John Mason (15-17).  
The decision made by Louis Wesley late Friday night last to show "The Inside of the White Slave Traffic" at the Savoy this week, instead of vaudeville, and announced in the local papers Saturday morning, made a big stir here. On all sides there were expressions of surprise that there would be no vaudeville, and as a matter of fact it is the first time in ten years a variety show was not offered. It is almost certain, however, that vaudeville will be resumed next week. The news that the white slave movie would be shown came out of a party in official circles, because of the sensation made by the film in New York, and Saturday morning the Director of Public Safety called up and requested that a private showing of the film be given. This was effected on Sunday afternoon and at least 50 persons, connected with municipal affairs, were on hand. Mayor Riddle, Commissioners Beyer, Thompson, and Bachrach were present, together with the police chief, Malcolm Woodruff. The committee decided to permit the showing of the movie.  
George Monroe is visiting his brother John. George is testing and says he will continue for a while, but also, says he can't "see" London, now, no time.

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"The Yellow Ticket," the opening of which at the Eltinge theatre last week was delayed, opened here Thursday (15) at the Apollo with John Mason in the lead. In 11. Woods presents this play of Michael Norton's.

Quite a stir at the Apollo last Friday night, the second performance of "Damaged Goods." There was a disturbance in the gallery, or Richard Bennett thought there was. At the end of the first act he exclaimed: "If you unscath, hysterical beings up there do not behave, I will ring down the curtain." At the end of the second act he began his usual curtain speech with, "I thank you, ladies and gentlemen, for your attention and you up there in the gallery, too." "Where do you think you are, home?" came a voice from above. "I have gone through hell to produce this play," said Mr. Bennett, "and it is to keep people like you from going to the insane asylum, and I don't propose to have my work spoiled by rowdiness. There were expressions of amusement from people on the orchestra floor, for none had heard any noise coming from the gallery. It is claimed by some that it was the barking of a dog outside that first disturbed Mr. Bennett, and that he was mistaken that anyone tried to ridicule him.

The last three days of next week at the Apollo will see the premiere of a new American comedy entitled "Marrying Money," produced under the direction of Gilbert Miller. The play was written by Washington Pezet, Boston's former Minister at Washington, and Bertram Marshall. An effective catchline is used in the billing which asks: "Would You for Twenty Millions?" The story is about a young couple who elope, both believing that the other is immensely wealthy, when neither has a cent. However, in the wedding they have really fallen in love and decide that a cottage is better than a mansion. The cast has Wm. Roselle, Will Denning, Nan Campbell, Juliette Day, James Bradbury, Geo. Gascon, James McLaughlin, and Edith. With O'Madigan, Frank Dilline, Mary Harper and S. Wheatcroft.

A sign painter has this and not located in his window on St. James' place. "Have I been from this for a long time? I will return in the spring." He might be on the level at that.

The theatre mentioned in Variety, some weeks ago that Alfred Burke planned to build on Virginia avenue, and which is to have a Broadway entrance opposite the St. Elmo, was given publicity in the local papers a few days ago.



# "BEPPO AND SUSETTE" (Max Coster, Trainer)

## THE CURIOUS COMICAL CHIMPANZEES

### B. A. MYERS, Sole Manager

### KNICKERBOCKER THEATRE BUILDING, NEW YORK

#### NEW ORLEANS

By O. M. SAMUELS.

CRESCENT (T. C. Campbell, mgr.).—Evans' Minstrels.  
FRENCH O. H. (M. Afre, mgr.).—French Opera Co. in repertoire.  
DAUPHINE (John V. McStea, mgr.).—Louis Dean Players in "Cameo Kirby."  
HIPPODROME (Law Rose, mgr.).—Five Miramophone Players, Teddy Osborne, Monahan and Monahan, Burton and Burton, Mr. and Mrs. McDonald, Jim Walsh.  
LAFAYETTE (H. C. Fourton, mgr.).—Curtis, and Hobard, Musical Stipples, Tojette Hogue and Hardy, Harris Twins.  
ALAMO (Wm. Guerlinger, mgr.).—Vaudeville.

ORPHEUM (Arthur White, mgr.).—Highly satisfactory program Kartille, with improvised apparatus, started things handsomely. Laura Buckley, consummate artist; Bell Family, epitome word showmanship; Crouch and Welch, vigorous; Theodore Robert, masterful presentation; Kennedy Nobody and Platt, familiar; Winslow and Duffy, fair.  
TULANE (T. C. Campbell, mgr.).—"Blue Bird," beautiful production, opened well.

Ben Greet Players are booked for the Tulane stadium April 29-30.

Jackson, Miss., is to have a new theatre. "Twil" seat 1,800 and cost \$40,000.

Authorities were notified by an obscure magician his wife has been abducted, the trick fellow telling his story at length, and, magician-like, concealing nothing. They had been caravanning about the byways but nobody bought. The wife, growing hungry one mealless day, killed and ate the magician's duck. Things became strained after this. A meal-mouthing barber appeared and the wife disappeared. Barber's a whiter shaver.

Cecil Yapp, who originated the role of Tylotte in "The Blue Bird," joined the road production in New Orleans.

Phil Reilly supercedes Maurice F. Barr as actionist of the Dauphine. Barr is doing the booming for the Hippodrome and Fabacher's.

John V. McStea is the new manager of the Dauphine. McStea managed the Lyric under its Spoonerized Blaney regime, augmented and augmented by Mrs. Spooner's speeches, off and on.

Gray matter—what they say to Variety Repts.  
So you're with Variety?  
They gave me great notices in—  
I've been thinking of doing a little advertising.  
Have you caught me?  
I'd like you to mention me if it won't be too much trouble.  
I'd like to advertise but you know we can't.  
Sime's a great friend of mine.  
Where do you get your information?

#### ST. LOUIS

By O. R. CARSON and W. J. DILL.

OLYMPIC (Walter Ford, mgr.).—"Milestones." Business good. 19. "Pleasure Seekers."  
SHURERT (Melville Stolta, mgr.).—Evelyn Nesbit Thaw Co. Capacity houses. 19. "Peg O' My Heart."  
AMERICAN (H. R. Wallace, mgr.).—"The Round Up." Big business.  
STANDARD (Leo Reichenbach, mgr.).—Billy Watson's "Beef Trust." Well filled houses.  
GAYETY (Chas. Walters, mgr.).—"Progressive Girls." Large audiences.  
COLUMBIA (H. D. Buckley, mgr.).—Saharet, headlined; Chas. E. Evans & Co., excellent; Minnie Allen, scored; The Great Lester, fine; Geri McCullough, hit; Lorraine & Burke, clever; Chris Baker, fair; Redford & Winchester.  
EMPRESS (C. B. Heib, mgr.).—Dorothy Rogers & Co., headlined; Barnes & Robinson, very good; Violet MacMillan, winning; "Girl Abroad," pleased; Ireland & Catto, well received.  
PRINCESS (W. J. Flynn, mgr.).—Eddie Marshall, delighted; Maye & Addis, heartily endorsed; Wadelle, excellent; Canfield & Carlton, very good; Frank Mullane, hit; Pekinese Truone, good.  
HIPPODROME (Frank Talbot, mgr.).—"Waltz Dream," headlined; Belle & Jones, funny; Harry Fisher & Co., applause; Reilly & Stone, pleased; Leroy & White, laughter; Ramia & Armo, did well; Hostwick & Howard, good; Keno, Welch & Melrose; Hilton & Hughes, laughter; Congress Trio, entertained.  
GRAND (Harry R. Wallace, mgr.).—"Sunny Side of Broadway," headlined; Wellington-Levering, funny; Irene & Bobby Smith, scored; Newport & Slirk, good comedy; Bellocaire & Herman, sensational; Tom Kerr, warm applause; Becker & Adams, endorsed.

#### CINCINNATI

By HARRY V. MARTIN.

GRAND (L. H. Havlin, mgr.).—Thos Aylward, mgr.; K. & E.).—Henrietta Crossman in "The Tongues of Men." 19. "Poor Little Rich Girl."  
LYRIC (M. T. Middleton, mgr.; Shubert).—

"Romance." 19. "A Modern Girl."  
WALNUT (W. F. Jackson, mgr.).—"The Newlyweds and Their Baby." 19. "The Old Homestead."

GERMAN (Otto E. Schmid, mgr.).—German stock, "Das Gluck im Winkel," benefit for Amanda Blum, leading woman.  
ORPHEUM (J. Herman Thuman, mgr.).—

STANDARD (A. L. Riessenberger, mgr.; stock).—Burlesque.  
GAYETY (Arthur Neims, mgr.; Columbia).—Golden Crooks.

OLYMPIC (McMahan & Jackson, mgrs.; Progressive).—Blanche Baird Co.  
EMPRESS (George F. Fish, mgr.; S-C.).—Dorsch & Russell opened; Campbell & McDonald, light; The Usher Trio, good; Harry Rose, good; Cecile, Eldred & Carr, nice; "In Old New York," excellent.

HEUCK'S (James Day, mgr.; agent, R. J. Gomes).—Turno & Turno, Gilbert & Graham, Frank Nash and Sabera.

Manager Fish is to remodel the Empress, increasing the seating capacity. Property adjacent in the rear will be purchased.

Harry Kreamer, confidential agent of Klav & Erlanger, is in this city, and is reported to be investigating the box office end of various houses. Kreamer said his report would be sent to New York. He and Manager Aylward, of the Grand, had several long conferences.

Otto E. Schmid, manager of the German stock company, has been chosen National Director of the Western Division of the German National Theatre of America, with headquarters at Denver.

#### PITTSBURGH

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Eddie Foy and Seven Foy's scored Williams & Wolfus, close second; O'Brien, Havel & Co., fine; University of Pittsburgh Glee and Mandolin Clubs, good; Morton & Glass, good; The Rosaires, thrilled; Grace DeMar, good; Chas. Mack & Co. did well; Three DuFor Boys scored.  
HARRIS (C. R. Buckheit, mgr.; agent,

U. B. O.).—"A Day in Court," scream; Keene & Miles, scored; Les Jundts, did well; Mirambo Duo, fair; Frank & Williams, original; Juggling Wilbur, good; Gladstone & Talmage, scored.

SHERIDAN SQUARE (J. F. Tooker, mgr.; agent, U. B. O.).—Menlo Moore's "Mother Goose Girls" scored heavily; Isabel Miller & Co., a hit; Herman's Cats & Dogs, good; Crawford & Broderick, good; Carlisle & Rumer, fine; Maurice Bercy, puzzled; Theresa Miller, fair.

EMPIRE (A. A. McTighe, mgr.; agent, L. C. McLaughlin).—Terry and Blanchard Musical revue, great hit; Short & Short, good; LaMar, fair; Bingham & Thornton, fine; Matiera, good.

ROWLAND (P. B. Jones, mgr.; agent, Sun).—Mark Lee's Musical Review opened to full house and runs all week. It takes the place of the usual five acts with two changes.

ALVIN (J. P. Reynolds, mgr.).—Gertrude Hoffmann's Revue with Ching Ling Foo opened to a good house but no enthusiasm, the show falling flat. 19. "Romance."

NIXON (Thos. Kirk, mgr.; K. & E.).—Julia Sanderson in "The Sunshine Girl" opened to an enthusiastic house jammed to the roof. 19. "The Lady of the Slipper."

DUQUESNE (Harry Davis, mgr.; stock).—"The Gamblers," opened to good house. 19. "The Girl Question."

PITT (W. McVicker, mgr.; stock).—"First Lady of the Land" opened to good house. 19. "The Blindness of Virtue."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"The Spenchtrift" opened to fair sized audience. This house first to feel effect of "Billy" Sunday revival. 19. "Rebecca of Sunnybrook Farm."

GAYETY (Henry Kurtzman, mgr.; Eastern).—"The Beauty Parade" got fine reception from big audience.

VICTORIA (Geo. Schaeffer, mgr.; Progressive).—"Girls from Joyland" opened to good house. 19. "Belles from Broadway."

The craze for new dances continues unabated. No sooner do one set of New York artists leave than another arrives. Donna Bain and Donald Crane made a bit in introducing the Maxixe Bresilien, the Paris sensation at the Saturday "the dancers" in Hotel Schenley.

# COSTUMES FOR PRODUCTIONS AND ACTS

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The University of Pittsburgh in conducting a \$3,000,000 campaign is leaving no means for making money unused. At the Grand this week one of its numbers is the college glee and mandolin club and in the Sheridan Square the Crack Comedy Trio, composed of students, will be seen later.

One of the disappearance mysteries that has been causing a sensation was cleared when Lavinia Schless wrote from New York telling her father infatuation for movies had led her to seek work as a picture actress, in which she was successful.

Johnny Black, a reporter, is advance man for "The Lope" company which plays Battle Creek Jan. 13 and goes west. Three companies for this play by George Seibel have been organized by William Moore Patch of the Pitt theatre.

The firemen of Vandergrift, near here, opened a rick-odoom and the profits will be used in outfitting the volunteers and providing new apparatus.

The Colonial theatre and apartment house in Ambridge, near here, were destroyed by fire Jan. 10; loss, \$25,000. The theatre was owned by Frank J. Kreyler and partly covered by insurance. An ignited film is blamed for the blaze, which chased a score of families through a skylight and across neighboring buildings.

At the Victoria "Girls from Joyland" called for persons in the audience to come up and be kissed, and the answer was almost a riot.

"The Sunshine Girl" opening was a benefit for the Juvenile Court Association and all the boxes were purchased by Mrs. A. J. Laughlin, Jr., who entertained 100 persons.

#### MILWAUKEE

By F. G. MORGAN.

MAJESTIC (James A. Higley, mgr.; agent, Orph.).—Well balanced bill; Valenska Suratt in "Black Crepe and Diamonds," registering nicely; Hoey & Lee, scored; Frosini, great; Jack Kennedy & Co., went big; Wright & Dietrich, excellent; Carl Rosini, fine; Jose de Milo's posing turn, good.

EMPRESS (William Raynor, mgr.; agent, S-C.).—"I've Got It," great; Beesie Browning, scored; "A Golden Wedding," pleased; Edward & John Smith, appreciated; Fred St. Onge & Co., good.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—"The Candy Shop," hit; Ward Baker, excellent; Romana Ortiz, good; Rockwell & Wood, entertaining; Dietrich & Ellwood, fine.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Shaw's Circus, scores; Otis Mitchess, hit; The Yendys, good; Nat Leffingwell & Co., fine; O'Neill Sisters, please.

DAVISON (Sherman Brown, mgr.; agent, Ind.).—George Arliss in "Israel," Good business. 19. "Bought and Paid For."

SHUBERT (Charles C. Newton, mgr.; stock).—Excellent houses.

FABST (Ludwig Kreiss, mgr.).—German Stock Capacity.

GAYETY (J. W. Whitehead, mgr.).—"Bowery Burlesquers." Business good.

Gaby Deslys show plays Auditorium matinee and night, Jan. 28. First appearance in this city.

Melba and Kubelik appear in a joint concert, in the south half of Auditorium, Jan. 21. Yessy plays in the Fabst on Jan. 25.

#### ATLANTA

By E. E. McCAW.

FORSYTH (Hugh Cardozo, mgr.; agent, U. B. O.).—Sophie Tucker, best; Francis McGinn & Co., do well; Hopkins & Axtell, please; Richards & Kyle, good; James Cullen, ap. please; DeWitt, Burns & Torrence, novelty; Van Cleve, Denton & Pete, fair.

ATLANTA (Homer George, mgr.; K. & E.).—12-14, "Broadway Jones" 15-17, "Within the Law," 19. "Peg O' My Heart."

LYRIC (Jake Wells, mgr.).—Norman Hackett Stock.

BIJOU (Jake Wells, mgr.).—Eddie Black Stock.

COLUMBIA (Frank Hammond, mgr.).—Burlesque.

Lella J. Williams, once in minor roles in "Floradora" and in later Broadway musical productions, is dead at Mason from injuries received five years ago in a railway accident.

Jackson, Miss., is to have a new theatre seating 1,800. Houston Bowers is behind the project.

The Columbia is mixing boxing with burlesque once a week, staging six-round bouts each Saturday night.

#### BRONX, NEW YORK

By C. ELDOT MENSIER.

BRONX OPERA HOUSE (Richard Madden, mgr.).—Walker Whiteside in "The Typhoon," next, "The Man Inside."

# "PRINCE ALBER" (A. Dreyfus, Trainer)

THE CHIMPANZEE THAT IS ALWAYS WORKING  
B. A. MYERS, Sole Manager KNICKERBOCKER THEATRE BUILDING, NEW YORK

**METROPOLITAN** (Paul C. Greening, mgr.).—"Elevating A Husband," by Rowden Hall Stock.

**NEW ROSE** (J. C. L. Becker).—Pictures. MINER'S.—"Trocaero Burlesquers."

**GARDEN** (O. Fleischmann, mgr.).—"Third Degree" and Films.

**CECIL SPOONER'S**.—"Alias Jimmy Valentine," by Cecil Spooner and stock; next, "The Wrong Way."

**ROYAL** (F. Gerstman, mgr.).—"The Lure," next, "Traffic in Souls."

**BRONX** (Harry Bailey, mgr.).—Paul McAllister & Co.—Eva Davenport & Co. in the Ceiling Walker-Rose Davies "The Beautiful Prima Donna." Madge Terry Musical Ashley & Canfield, Claude Gardens, Duffy & Lorenz, Herbert's Dogs, Libonata, DeVot Trio.

## CLEVELAND

By WALTER D. HOLCOMB.

**MILES** (Frank Raymond, mgr.).—Princess Bonita, good; George Davis, scream; Mile, Santameri, headline; Connelly & Nutty, well received; Four Santa Brothers, hit; But Snyder & Co.

**PRISCILLA** (Proctor & E. Seas, mgr.).—Truly Shattuck, headlines; "The Maid of Nicotina," National Dancing Four, very good; Moore & St. Clair, won favor; Frank L. Perry; Broom & Sullivan, fair.

**EMPIRE** (Geo. A. Chenet, mgr.).—"Girls from the Folies."

**STAR** (Drew & Campbell, mgrs.).—"The College Girls."

**GLORIA** (R. H. McLaughlin, mgr.).—"The Whip," doing S. R. O. business.

**OPERA HOUSE** (Geo. A. Gardner, bus. mgr.).—Robert Hilliard, "The Argyle Case."

**PROSPECT** (J. W. Lyons, mgr.).—"McFadden's Flat."

**DUCHESSE**.—Percy Haswell Stock Co.

**CLEVELAND** (Harry Zirkler, mgr.).—Holden Stock Co.

## DENVER

By ED. M. JACKSON.

**BROADWAY** (Peter McCourt, mgr.).—Week 5.—"Adele," excellent, good houses.

**TABOR GRAND** (Peter McCourt, mgr.).—Week 5.—"What Happened to Mary," Meritorious comedy.

**DENHAM** (Woodward & Homan, mgrs.).—Eva Lang Stock Co. in "Merely Mary Ann." Good to well filled houses.

**AUDITORIUM** (Melba & Kubelik).—7. Large and fashionable audience. Satriano's Royal Italian Band and Ralph L. Snyder, singer, 11.

**EMPRESS** (Geo. Boyer, mgr.).—Week 5. Eddy & Roy, knockabouts opened good bill.

**PANTAGES** (Nat Darling, mgr.).—Week 5. Bottomley Troupe, extraordinary; Wilson & Lenore, good; Retina, pleased; Berry & Betty, well acted; Oxford Quartet, harmonious; Five Piroscos closed bill, clever.

**BAKER** (Mrs. Harry Ward, mgr.).—Nettle Ward, Musical Comedy Co. in "A Chase for a Wife." Good attendance.

**HOPRAU** (Harry Radetsky, mgr.).—Maudie Barclay, Ralph Snyder, Frederica Brown and Little Symphony Orchestra.

## DETROIT

By JACOB SMITH.

**TEMPLE** (C. G. Williams, mgr.; U. B. O.; rehearsal Mon. 10).—Imperial Opera Co., high-class, Edward Abeles Co.; Daniels & Conrad, good; Bankoff & Gilie, big; Chris Richards, funny; Mabel Fitzgerald, good; Montambo & Wells, good acrobats; Weiss Family, pleased.

**MILES** (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Happy Hearn Wheelman, scream; Welly & Ten Eyck, hit; Herman & Rice, fair; Neil Hard Hutchinson & Co. play, well acted; Oxford Quartet, harmonious; Five Piroscos closed bill, clever.

**FAMILY** (S. H. Preston, mgr.; U. B. O.).—Eldridge & Barlow, laughs; Morrissey & Rich, good; Smith & Boyle, big; Bernard & Harris, good; Fisher & Sant, pleased; The Longworths, refined; Rice Family, good; Leonard Kane, novelty.

**COLUMBIA** (Eddie Murphy, mgr.; Sun, agent).—Cavanaukh & Shaw, good; Hoyt-Lessing & Co.; Bobby Van, hit; Avalon Troupe, good; Billy Hodge, entertaining; Moehning & Navarre, fair; Drew Avery, good; Romany Opera Co., excellent.

**NATIONAL** (C. R. Hagedorn, mgr.; Doyle, agent).—Vera Retina, Buckles & Moore, Arthur Fletcher, DeBourg Sisters, Yera & Adelle, The Kings, Gluron trio.

**WASHINGTON** (Frank Witback, mgr.).—Washington Players in "The Bargain." First time. Has good plot and was well received.

**GARRICK** (Richard H. Lawrence, mgr.).—"The Pleasure Seekers," capacity business.

**DETROIT** (Harry Parent, mgr.).—"The Fight," business fair.

**GAYETY** (William Roche, mgr.).—"London Belles."

**CADILLAC** (Sam Levey, mgr.).—"Follies of Pleasure."

**AVENUE** (Frank Drew, mgr.).—"Salomy Jane."

**LYCEUM** (A. R. Warner, mgr.).—"The Little Rebel."

**BROADWAY**, which has been under the management of Benjamin Fay Mills, will close this week. It is reported that stock may be the policy under new management.

**THE NEW PLACE**, playing popular priced vaudeville, opens Feb. 18.

## INDIANAPOLIS

By C. J. CALLAHAN.

**SHUBERT-MURAT** (W. E. Mick, mgr.).—13-17, "Traffic in Souls."

**ENGLISH'S** (A. F. Miller, mgr.; K. & E.).—"Poor Little Rich Girl," business good.

**LYCEUM** (Phil Brown, mgr.).—12-14, "The Bachelor's Baby." Drawing big. 15-17, "The Warning."

**FAMILY** (C. Harmon, mgr.).—Musical stock. Drawing capacity.

**GAYETY** (Geo. H. Miller, mgr.).—Stock. Big business.

**LYRIC** (H. K. Burton, mgr.; S. & C.).—Dick Bernard & Co., headline; Will Morris, very good; 4 Quaint Co., well received; Dorothy Christie, treat; Thornton & Corlew, excellent; Orville Stamm, fine.

**COLUMBIA** (Geo. H. Miller, mgr.; Columbia).—"Vanity Fair."

**MAJESTIC** (J. E. Sullivan, mgr.; Progressive).—"Monte Carlo Girls."

## MINNEAPOLIS

By C. W. MILES.

**METROPOLITAN** (L. N. Scott, mgr.).—"The Bird of Paradise." 18, Arillas in "Disraeli."

**SHUBERT** (A. G. Bainbridge, Jr., mgr.).—Florence Roberts, four weeks' stock engagement, excellent business opening.

**ORPHEUM** (G. A. Raymond, mgr.).—Kathryn Kidder in "The Washerwoman Duet," hit; "Dance Reveries," entertaining; Ruth Roy, big hit; Swor & Mack, excellent; Rice, Sully & Scott, good; Bill Pruitt, good; Buckley's Animals, pleased.

**UNIQUE** (Jack Elliott, mgr.; S-C.).—Kara, Swain's Circus, Eddie Clifford, Tom Ripley, Mrs. Lewis McCord & Co., Mack & Atkinson.

**MILES** (W. F. Gallagher, mgr.; T. B. C.).—Robert Henry Hodge Co., Edith Helena, Boris Fridkin's Troupe, The Tawmsons, Wilson Mills Co.

**BLIOU** (Hitchcock & Blasing, mgrs.; Pantages).—Riding Duttons, Clara Stevens & Co., Rhoda & Cramton, Patsy Doyle, Duncan & Holt, Van Lear & La Fleur.

**GAYETY** (Wm. Koenig, mgr.).—Watson Sisters Own Company.

**GRAND** (Charles E. Dempsey, mgr.; W. V. A.).—Mabelle Fonda Troupe, Cora Simpson, Adams & Guhl, Mike Berkin.

## NEWARK N. J.

By JOE O'BRYAN.

**PROCTOR'S** (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Lianne Carrera, Bobby Watson & Chorus, charming; Frances Nordstrom & Co., capably done; Marie & Billy Hart, entertaining; Morris Golden, funny; Esther & Lowell Drew, novel; Roland Traversa, clever; Ben Smith, hit; Cooper & Bachell, nicely; Jordan & Doherty, classy; Kiernan & Kiernan,—"Lawton."

**KEENEY'S** (Ray Owens, mgr.; agent, Shea).—George Walters & Co., good; Anne Owens & Co., clever; Picchiana Troupe, exceptional; Leonard & Dempsey, good; Boughton & Turner, clever; Lopez & Lopez; Sadie Ott, charming; William Trainor & Co., fine.

**LYRIC** (Proctor's).—Anna & Billy Stewart, Three Martels, Leverett & Dymseer, Imperial Comedy Four, Mlle. Oberita & Co., The Westmans,—"Daredevil" Frank.

**WASHINGTON** (O. R. Neu, mgr.; agent, Fox).—"The Late Mr. Allen," hit; El Gorio, clever; Four Xela Sisters, fine; Sansome & Delilah, hit; Three Newmans, nicely; Hodge & Lowell, hit.

**MINER'S** (Tom Miner, mgr.).—Al Reeves' Beauty Show.

**NEWARK** (George Robbins, mgr.).—Annie Russell & Co. in repertoire; business good.

**SHUBERT** (Lee Ottelengul, mgr.).—"Oh, I Say."

**ORPHEUM** (Louis Fosse, mgr.).—Stork-Brownell Stock Co.

**ODEON** (Charles Pope, mgr.).—New stock company headed by Ethel Elder & Stanley De Wolfe, creditable performance of "A Wife's Secret."

Harry Hyams, former manager of the Empire theatre, here and later acting in same capacity at the Herald Square and Comedy theatres, New York, will manage the new Majestic theatre, which opens Jan. 20, on the S-H Circuit.

Surrogate Isaac Shoenthal, Adolph Franklin and Benjamin Lischer have incorporated the Pioneer Amusement Co. to operate a chain of M. P. houses.

## SEATTLE, WASH.

By HERBERT L. STAY.

**ORPHEUM**.—Eddie Leonard and Mabel Russell, Willa Holt Wakefield, Dr. Carl Herman, Claude and Fannie Usher, Goldman's European Novelty, McCormack and Irving, Nelson and Nelson.

**THEATRE**.—"A Day at the Circus," John R. Gordon; American Comedy Four; Nestor and Delberg; Four Ladella Comiques.

**PANTAGES**.—"Little Hip," The Three Johns; Leroy and Lytton; The Syphonos; Rice and Franklin.

Arthur Ives resigned as treasurer of the Orpheum and leaves for Philadelphia to join his wife and son. W. A. Harting is now treasurer, and Head Ufer Jack Cusick becomes assistant treasurer.

## SPOKANE, WASH.

By JAMES E. ROYCE.

**SPOKANE** (Sam. W. B. Cobb, mgr.; agent, Fisher, Seattle).—4-6, William Colton & Jean Durand, Ella Park, Totlo & Co.; second half, Hermann the Great.

**AUDITORIUM** (Charles York, mgr.; agent, N. W. T. A.).—0-10, "Bought and Paid For"; 12, Alice Lloyd & Co.; 13, Pavlova; 15, Gaby Desires.

**ORPHEUM** (Joseph Muller, mgr.; agent, direct).—Week 4, Eddie Leonard & Mabel Russell, big drawing card; Willa Holt Wakefield, charmed; Nelson & Nelson, good; McCormack & Irving, delighted; Dr. Herman, scream; Claude & Fannie Usher, laughs; Goldman's Animals.

**EMPRESS** (George Bakaleke, mgr.; agent, S-C.).—Week 4, John R. Gordon & Co., comedy honors; American Comedy Four, good; "A Day at the Circus," animals well trained; Ladella Comiques, entertaining; Nestor & Delberg, dancing pleased.

**PANTAGES** (E. Clarke Walker, mgr.; agent, direct).—Week 4, Little Hip & Napoleon, children liked them; Three Johns, wonderful balancing; Leroy & Lytton, good comedy; Syphonos, good; Rice & Franklin, got by.

A big advance sale of seats marked the reopening of the Auditorium Jan. 9. The house, originally opened Sept. 10, 1900, was burned last August. The first bill in the reopened theatre was "Bought and Paid For."

After the city council had informed managers of the Lyric and Majestic picture theatre that there was no city ordinance forbidding the picketing of their houses by striking operators, the theatre men secured from the Superior Court a temporary injunction calling off the men.

The committee which handled the Pow Wow celebration last year has decided not to repeat the carnival in 1914. The convocation of all the inland Empire bands, which, under Signor A. Liberati, was the big feature of the 1913 Pow Wow, will be held this year during the Interstate Fair.

August Paulsen, millionaire realty owner, has authorized a statement that he will replace the old Curtis block, Sprague avenue and Lincoln street, with a picture theatre to cost \$100,000. The site is opposite the new DuPont hotel, the largest in the city. The theatre probably will be called the Lincoln.

## WASHINGTON

By H. F. D.

**KEITH'S** (Mr. Robbins, mgr.; agent, U. B. O.).—"Nepenthe's Garden of Living Statues," headliner, up to expectations; Karl Grees, fairly; DeLeon and Davis, did not reach; Dorothy DeShelle & Co., fairly; Sallie Fisher, nicely; Consul, the Monk, moderately; Hanton and Clifton, nicely.

**CASINO** (A. J. Bachrach, mgr.; agent, N. & N.).—Oliver's American Minstrels, very good; Lewis' Dogs and Monkeys, pleased; Rayle Trio, little and Ann Stone, big; Willie Smith, liked; Raxtime Duo, hit.

**POLIS** (James Thatcher, mgr.; stock).—"The Dawn of a Tomorrow."

**ACADEMY** (W. W. Woolford, mgr.; agent, S & H).—Thomas E. Shen in repertoire.

**GAYETY** (George Peck, mgr.).—Dave Martop.

**NEW NATIONAL**.—Montgomery & Stone and Elsie Jains in "The Lady of the Slipper."

**COLUMBIA**.—Willie P. Swarman in "The Old Reliable."

**BEARASCO**.—Dorothy Donnelly in "Maria Rosa."

Mr. John C. Chevallier has been made treasurer of the Keith house, succeeding Robert Long.



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# ADDRESS DEPARTMENT

## Where Players May Be Located Next Week (January 19)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

**A**  
Abeles Edward Variety N Y  
Adams Troupe Empress Seattle  
Ahearn Troupe Hammon N Y C  
Adler & Arline Royal Orpheum Budapest  
Adoula, care Marcellin Berlin  
Aldrich Bob Pantages Tacoma  
Aldo & Mitchell Empress Sacramento  
Alpha 5 Pantages San Francisco  
Ambrose Mary Moroso Los Angeles  
American Comedy 4 Orpheum Vancouver B C  
Anthony & Ross Gaiety San Francisco  
Arthur 3 Fifth Ave N Y C  
Auk Edna Empress Denver

**B**  
Bards Four Variety N Y  
Barnes & Crawford Variety N Y  
Barnold's Dog & Monkey Variety N Y  
Berger Edgar White Rats N Y  
Berliner Vera 5724 Ridge Ave Chicago  
Big Jim F Bernstein 142 Bway N Y C  
Binbos The Variety N Y C  
Bowles Walters & Crocker Her Majesty's Melbourne Aus  
Bracks Seven 104 E 14th Tausig N Y  
Brinham Nat Variety N Y  
Bronson & Baldwin Variety N Y  
Bruce & Calvert Liberty Girls B R

## WINIFRED BRYSON

Gaiety Theatre Ingenue San Francisco  
Byron & Langdon Majestic Houston

**C**  
Cades Novelty 1374 6th St Philadelphia  
Carletta M 311 Livingston St Bklyn N Y  
Ce Dora 9 Riverside Ave Newark  
Clarke & Bergman 121 George St Brooklyn  
Cross & Josephine Palace N Y  
Crouch & Welch Variety N Y  
Curzon Sisters Interstate Circuit

**D**  
D'Arville Jeanette Montreal Indef  
D'Arcy & Williams Empress San Diego  
Damerel George Orpheum Spokane  
Davis Josephine Variety London  
Devine & Williams Forsythe Atlanta  
Demarest & Chabot Orpheum Seattle  
Dennis How Empress Winnipeg  
Dingle & Emeralds Mapelli 1493 Bway N Y  
Dorr Mary Empress Los Angeles  
Dorsch & Russell Lyric Indianapolis  
Drew Chas & Co Empress Portland Ore

## An Adept In Jugglery WILFRID DU BOIS

Playing Interstate Circuit  
Lupille Ernest Empress Sacramento  
Lupetz Fred Fifth Ave N Y C

**E**  
Earl & Leo Bremen St Louis  
Edling Trio 39 Hinds St Hoboken N J  
Edwards Shorty Variety N Y  
Elliott Sydney A 212 Harvey Ave Detroit  
Elliott & Melen Empress Calgary Can  
El Rey Sisters Shon's Toronto  
Emmett Grace Maple Crest North Foxboro  
Escurido 3 Hughes Palace Bldg N Y  
Evans The Keith's Boston

## AL ESPE and PAUL

Juggler of Artillery and Comedian  
This Week (Jan. 12), Shubert, Brooklyn, and  
Orpheum, New York  
Next Week (Jan. 19), Bijou, Brooklyn, and  
Delaney, New York

"Ethel's Doing It" Empress St Paul B C

**F**  
Ferry Wm (The Frog) Victoria London  
Fields Teddy Variety N Y  
Fox & Ward 117 Wolf St Philadelphia  
Francis Ruth Roche Ocean Beach N Y  
Frost Fred Variety N Y  
Frey Henry 1777 Madison Ave N Y C

**G**  
Galloway Louise & Co Shea's Toronto  
Gardner 3 Polle Hartford  
Gary Arthur Empress Los Angeles  
Georgette Forsythe Atlanta  
Godfrey & Henderson 245 W 45th St N Y

## HELEN GOFF

Prima Donna Gaiety Theatre, San Francisco

Gordon John R & Co Orpheum Vancouver B C  
Golden Claude Orpheum Harrisburg  
Golden Dreams' Pantages Tacoma  
Graham & Dent New Amsterdam N Y  
Granville Taylor 350 W 54th St N Y  
Green Ethel Polle Hartford  
Guerra & Carmen 2103 North Ave Chicago

Gygi Ota Variety N Y  
Gwynn & Gossett Unique Minneapolis

**H**  
Halligan & Nykes Majestic Ft Worth

## Louise-HAMLIN and MACK-Billy

Care Will Collins, Broadmead House,  
Panton St., London, England.

Hanton Bros Empr Wood Green Eng  
Harrah Great White Rats N Y  
Hayama The Variety Chicago  
Hayama 4 Bway Superior Wis  
Haywards The White Rats N Y  
Haywood Harry Co Variety N Y  
Hermann Adelaide 1193 Broadway N Y  
Hines Pains & Girls Variety N Y  
Holman Harry & Co Variety N Y  
Houdini Variety London  
Hutchinson Willard & Co Variety London

**I**  
Inhoff Conn & Cornele Keith's Lowell  
"In Old New York" Lyric Indianapolis  
"International Revue" Shubert's Rochester  
Ismed Polle Springfield Mass  
"I've Got It" Unique Minneapolis

**J**  
Jahns 3 Pantages Vancouver B C  
Jennings & Dorman Empress Spokane  
Jewiska Troupe Empress Spokane  
Johnson & Mercer Arco St Louis  
Judge & Galle Fifth Ave N Y C

**K**  
Kammeyer & Howland Variety N Y  
Kara Empress St Paul  
Kayne Agnes Variety Chicago  
Keevan Frank & Co Orpheum San Francisco  
Kelly & Pollock Variety N Y  
Kriso & Lighdon 167 W 145th St N Y C  
Kenny & Hollis 66 Brainerd Rd Allston Mass  
Kenton Dorothy Keith's Boston  
Kough Edwin & Co Pantages Edmonton  
Klerman Walters & Klerman Babcock Billings  
Kingsbury & Munson Orpheum Jacksonville  
Kingston World Mindell Orpheum Circuit  
Klare Katherine Empress Victoria B C  
Konarz Bros 902 Palace Theatre Bldg N Y  
Kresko & Fox Pantages Portland Ore  
Kurtis Roosters Brennan-Fuller Sydney

**L**  
La France & McNabb Pantages San Francisco  
Lambert Variety London  
Lamb's Monks Variety N Y  
Langdons The Majestic Milwaukee

Law Walter & Co Shubert's Rochester  
Lawson & Nannon Variety Chicago

## HAPPY JOE LEANDER & MACK

2 Funny Little Policemen  
CHICAGO

**L**  
Le Dent Frank Variety London  
Leonard Beale 229 Townsend Ave New Haven  
Leonard & Louis Empress Tacoma  
Leonard & Russell Orpheum Portland  
Leslie Bert & Co Empress Spokane  
Lewis & Doty Fifth Ave N Y C  
Lindsay Fred Orpheum San Francisco  
Link & Robinson Savoy San Diego  
Littlejohns The Variety N Y  
Livingston 3 Empress Salt Lake  
Lutz Bros Columbia Davenport Ia

**M**  
McCree Junie Columbia Theatre Bldg N Y  
McDermott Billy Miller Hotel N Y  
Merced Sisters 330 W 51st St N Y  
Mercurio Mile Variety N Y  
Moran Polly Variety London

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Murray Elisabeth M Variety N Y  
Musette 414 Central Park West N Y

**N**  
Nelson & Nelson Orpheum Portland  
Newcomb & Deberg Orpheum Vancouver B C  
Newhoff & Phelps 540 W 163d St N Y  
Niblo & Spencer 363 12th St Bklyn N Y  
Nicol Bros 1590 Amsterdam Ave N Y  
"Night at Bath's" Empress San Diego  
"Night in Chinatown" Pantages Seattle  
"Night in Police Station" Empress Los Angeles

**O**  
Odol Empress Chicago  
Olivett Troupe Empress Milwaukee  
O'Neill & Dixon Shubert's Rochester  
Orville & Frank Empress Kansas City  
Otto Bros Savoy San Diego

**P**  
Panther Duo Orpheum Spokane  
Pagliacci 4 care J Levy 1541 Bway N Y  
Pekinese Troupe Empress Chicago  
Petrova Olga Keith's Columbus  
Phillips & White Orpheum Spokane  
Pollard Opera Co Pantages Portland  
Pollock Milton & Co Variety N Y  
Pons & Pons Hammerstein's N Y C  
Power's Elephants Savoy San Diego  
Priest Janet Woolfolk 36 W Randolph Chicago  
Prince Floro Empress Los Angeles

**R**  
Rafael Dave 1101 Grant Ave San Francisco  
Reeves Hillie Variety London  
Regals Four Variety Chicago  
Risner & Gores Keith's Louisville

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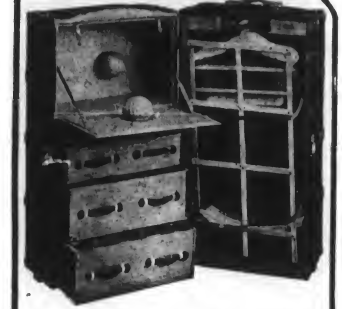
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Ronald & Ward Variety N Y  
Ross & Ashton Variety N Y

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Next Week (Jan. 19), Cohen O. H., Newburgh, N. Y.  
Personal Direction, JULE DELMAR.

**S**  
Shean Al Gaiety San Francisco  
Smith Cook & Brandon Orpheum Circuit  
Solis Bros 4 Variety Chicago  
Stanley Stan Union Ave & Oak Lane Phila  
Stanton Walter Variety N Y  
Stevens Lee Gotham N Y

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Stoddard & Hines 116 S 7th St Hannibal Mo  
Sutton & Caprice Liberty Girls B R  
Sutton McIntyre & Sutton Keith's Louisville

**T**  
"The Pumpkin Girl" Keith's Louisville  
Taylor's Lions Pantages Oakland  
Tempest Florence & Co Maryland Baltimore  
Terry & Lambert Flairs Club N Y  
Texico Variety N Y  
"The Punch" Empress Cincinnati  
Thomas Mr & Mrs Fred Bayshore L I  
Thornton & Corlew Princess St Louis  
Thurston Howard S & H 1493 Bway N Y  
Timothy Rose & Co Empress Butte  
Trovato Morris & Fell 1493 Broadway N Y

**V**  
Vall Muriel & Arthur Variety N Y  
Van Billy 4513 Forest Ave Madisonville O  
Van Billy B Van Harbor N H

## IDA VAN TINE

Soubrette  
Gaiety Theatre San Francisco

Violinsky Victoria Hamilton

**W**  
Wakefield Willia Holt Orpheum Portland Ore  
Walsh Lynch Co Empress Tacoma  
Ward & Clark Empress Winnipeg  
Warren & Blanchard Babcock Billings  
Watson Lillian Pantages Seattle  
Wells Lew Empress San Diego  
Weston & Leon Pantages Edmonton Can  
Whitehead Joe Empress Victoria B C  
Whyte Pelzer & Whyte Empress San Francisco  
Wilbur Gladys Empress Butte  
Williams & Sora Empress Ft Wayne  
Williams & Warner Empress Portland  
Willis Empress San Diego  
Wilson & Rich Empress Los Angeles  
Work Frank 1029 E 29th St Bklyn N Y







Back in dear old Manchester and it has only rained nine times up until now, Wednesday.

"The Six Steppers" are trying out the new stage at the Palace and they say it "wallops" good.

Our girls say they want to go to America. All Right, Girls, it is likely to happen most any of these days.

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1. MAVE & ADDIE  
2. CAMPBELL & CARLTON  
3. EDDIE MARSHALL  
4. WADELLER  
5. FRANK MULLANE  
6. MARCEL PERINE'S TRUPE  
7. PATHE WEEKLY  
AND CAPACITY RULED  
EDDIE MARSHALL  
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EMPRESS CHICAGO NEXT WEEK

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GERTRUDE HOFFMAN SHOW.

Naman Frances (C)  
Nawn Thos J  
Nimz Arthur  
Nomi Robt (C)  
Norman & Marshall  
Norton Dixie  
Norwale Jas (C)

O  
Oakland Will  
O'Brien L C  
Os-Ko-No  
Owens Mrs

P  
Palmer P L  
Park Bert  
Parnell Roy  
Payne Nina  
Peters Mrs & Mrs P  
Phillips Goff (C)  
Phillips L C  
Pinkham William

Pistie Lem  
Powers Ed F  
Powers Fred  
Prager Milt  
Pratt Herbert A (C)

R  
Ratke Gus (C)  
Raymond Flo (C)  
Raymond Miss M (C)  
Reddick Frank (C)  
Reese Brothers  
Rice True  
Ringsdorf Chas  
Roche Dan

Robinson Eleanor (SF)  
Roche & Ward  
Roode P (P)  
Ross Alvin  
Rutledge Gerlie

S  
Salto Mr T  
Schale & Cale (P)  
Scott Robt  
Selbini & Royer  
Sherman Saddle (C)  
Sherwoods Aerials (C)  
Sibonia Fred  
Silber & North (C)  
Simonds Teddy  
Simons Annette  
Smith Max L  
Spencer Chester  
Starr Marguerite  
Steiner Mamie

T  
Tambo Duo (C)  
Tannhill Myrtle  
Taylor Jack (P)  
Taylor W H (P)  
Treggie & Daniels (C)  
Tempest Olive  
Thompson Annie E  
Townson C H (C)  
Tracey Royal Danna  
Tracy Virginia  
Travilla Guy  
Troyato

U  
Usher Claude & F



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V  
Van Chas A (C)  
Vanderbilt Gerlie  
Van Dyke Paul (C)  
Vaughn Eleanor  
Violette & Olse

W  
Wagner Robt  
Waldron Wm K (P)  
Walsh Billy  
Warfield Marie D  
Washington Martha G  
Watson Geo S (C)  
Watts & Lucas  
Webb Austin (C)  
Weons Walter  
Wellington Art M  
Weldon & Marshall  
Wheeler Henrietta  
White Phil  
Whiteside Ethel  
Whiteside Pearl

Y  
Yates Nellie  
Yeakle Walter W (P)  
Yoke May  
York Chicken  
Young DeWitt  
Z  
Zampa Essie  
Zemla Carl (C)  
Zeno & Mandel (C)  
Ziras Juggling (C)  
Zita



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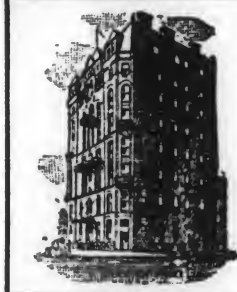
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TEN CENTS

23 1914

# VARIETY

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NEW YORK, FRIDAY, JANUARY 23, 1914.

PRICE TEN CENTS.





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# VARIETY

Vol. XXXIII. No. 8.

NEW YORK CITY, FRIDAY, JANUARY 23, 1914.

PRICE 10 CENTS

## GENERAL FILM CO. UPHEAVAL; KENNEDY, MAY BE PRESIDENT

**Frank L. Dyer Slated to Retire Upon His Own Request as Director of Company He Has Made So Important in the Picture Trade. J. A. Berst Mentioned for Treasurer, and Jno. Braden for Secretary.**

One of the most important developments in the history of organized film-dom was anticipated Wednesday in a general upheaval of conditions in the General Film Co., with the election of a new president and a new alignment of the general officials of the syndicate among the week's certainties, as well as the adoption of a radically new policy in promoting the business of the 10 film manufacturers grouped under the General Film standard.

For one thing, the incumbent president Frank L. Dyer, is slated to retire, and J. J. Kennedy, of the Biograph Company, expected to succeed him as head of the organization.

Other forecasts of the election put J. A. Berst in the G. F.'s treasurer's chair and Jno. Braden in the post of secretary. Further changes are anticipated.

The incumbent president, Dyer, whose organization genius is credited with much of the present remarkable prosperity of the G. F., is voluntarily seceding, partly to get from under the enormous growing responsibility of the post he has so energetically prosecuted, and correlatively to pursue certain important film ventures which he is projecting for himself.

The new state of things discussed and decided upon by the directors or their proxies at the election forecast an aggressive, widespread and decisive publicity campaign. This direction of the G. F. policy was predicted exclusively in *VARIETY* several weeks ago. The new plans anticipate also a stiff fight in all its territory against the Mutual and Universal companies. The bales of money the Mutual has been spending for advertising recently has boomed the general movie business

everywhere it has pervaded, the G. F. and U. sharing in the attendance the Mutual advertising campaign concededly aroused. The heads of the G. F. are to take the tip thus given them, and to go out after newspaper and billboard noise for the G. F. on liberal, if not sensational, lines.

An uplift of the scenario departments is also calculated upon, as well as other departures designed to maintain the company's conceded first place in current film-dom.

There is also a report that Percy Waters will again be found under the G. F. banner, giving the film trust rental agency about the same line-up of chief executives it had before Messrs. Kennedy and Waters left it to engage in their own enterprises.

### "OLD RELIABLE" COMING.

"Old Reliable" with Willis P. Sweatman featured is due to arrive in New York Feb. 2 or 9. It is a Henry W. Savage production. Report says it may find a resting place at the Criterion theatre.

The lease of the Vitagraph Co. on the Criterion for \$50,000 annually goes into effect next month. "Young Wisdom" is current there.

### DANCING THE ATTRACTION.

Albany, Jan. 21.

Dancing is now the biggest box office attraction at most of the local houses. After every show, tangoing may be enjoyed in the foyer.

At the Empire, the Eastern Burlesque Wheel house, a dancing contest is held and \$20 in prizes awarded. At the Hall, a series of tango teas are held, with a small admission being charged.

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

as formerly printed  
exclusively in

**PLAYER**

appears on Page 8 of this issue.

### ACTRESSES FIGHT.

A genuine hair-pulling match and fist fight combined happened last week between two female principals in a musical comedy on West 42nd street.

Much feeling has had been engendered between the two girls, according to report. It culminated when one of the young women moved her table and chair, during a cafe scene, "down front" very close to her foe. After the act was ended, the young woman affronted asked the other if she had made the move intentionally. The answer was in the negative, but the next evening the occurrence was repeated, when, according to the tale around, the first young woman flew at the table mover after the performance, provoking a young riot behind the wings.

It is also said the assailant at the same time "gave in her notice." A call was issued for someone to replace her, but early this week the two girls remained in the cast.

Mildred Elaine will replace the first one to quit the show.

### STAR'S HUSBAND MANAGING.

Werba & Luescher's "Sweethearts" company, starring Christie MacDonald, has Miss MacDonald's husband as its manager—by request of Miss MacDonald.

Another manager was selected, but the star wanted it her way—and got it.

### \$10,000 TO POSE.

Ethel Barrymore has been signed by the All Star Film Corporation to pose for them in a picture production of "Captain Jinks," for which she is to receive a sum said to be \$10,000.

### MAYOR SHANK COMING.

New York will look over the ex-mayor of Indianapolis March 2 and week at Hammerstein's. He is Lew Shank, and has been appearing in middle western vaudeville.

Mr. Shank receives \$500 and transportation for his family to New York for the Hammerstein week. The ex will not travel without the other Shanks. Lew will probably discourse on the high cost of living, although a theme on the high cost of loving would prove a bigger draw.

### TETRAZZINI-RUFFO TOUR.

Cincinnati, Jan. 21.

Tetrazzini and Titta Ruffo are said to have met for the first time yesterday at the Hotel Havlin, when Ruffo drank the prima's health from a glass of milk, the only liquid in sight. The newspapermen were there to see him do it.

From Cincinnati onward the two operatic stars will combine tours.

### NO WEBER AND FIELDS.

The chance that Weber and Fields will return to vaudeville is very slight. Both of the comedians have decided not to.

### VIRGINIA HARNED COMING BACK.

Virginia Harned is to return to vaudeville shortly and has received a tentative route on the vaudeville big time. She will present a condensed version of Tolstoi's "Anna Karenina."

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

# PANTOS SUFFER FROM REVUES IN THE ENGLISH PROVINCES

**Latest Thing in Foreign Theatricals Nearly Driving the Christmas Time Entertainment in the Provinces Off the Boards. "Pantomime" Institution Over There for Years. Less Heard of Them in London This Season as Well.**

(Special Cable to VARIETY.)

London, Jan. 21.

Pantomime productions in the Provinces are said to be seriously affected by the Revue craze this year, in a business way.

It is growing more and more difficult to make money with this sort of attraction.

The pantomime around Christmas time and for some weeks afterwards has been an institution over here for years, looked upon as immovable. The yearly productions have usually brought out one big success that survives and runs three months or longer, with provincial entertainments on the same lines as much liked, with a shorter life.

The revues, as seen in London, mostly with Americans the principals in the casts, have smothered over the local panto season as well, it would seem. Not so much has been heard about the London holiday shows as in previous seasons.

## BAD BILL; BAD BIZ.

(Special Cable to VARIETY.)

London, Jan. 21.

Business is only fair at the Empire, due to a mediocre program.

## TREMENDOUS TREE SUCCESS.

(Special Cable to VARIETY.)

London, Jan. 21.

Sir Herbert Tree's revival of "The Darling of the Gods" at His Majesty's is a tremendous success.

## "ROESSELSPRUNG" GOES WELL.

(Special Cable to VARIETY.)

Berlin, Jan. 21.

At Munich, Karl Roessler's comedy, "Roesselsprung," goes well, but will not equal the success of his "Five Frankforters."

## NEW "KEEP SMILING."

(Special Cable to VARIETY.)

London, Jan. 21.

A new edition of "Keep Smiling" is scheduled for the Alhambra in a fortnight.

## VIT'S GERMAN AGENCY.

(Special Cable to VARIETY.)

Berlin, Jan. 21.

Two big film houses have combined to take over the German agency for the Vitascopes.

## JULIUS STEGER OUT.

Atlantic City, Jan. 21.

The Charles Frohman production of "The Laughing Husband" will rehearse until time for its opening at the Knickerbocker. New York, Feb. 2, without Julius Steger in the cast. Mr. Steger has played the title role since the show started out.

It is said the stager wanted him to give

eccentricity to the character in action, besides dancing, something Mr. Steger would not consent to do. He remains under Mr. Frohman's management and will be placed in a new dramatic piece that manager has in view.

(Special Cable to VARIETY.)

London, Jan. 21.

Charles Frohman of New York has cabled Courtice Pounds to go over there for the principal role in "The Laughing Husband," a part Mr. Pounds created in the piece of the same title over here.

## DOUBLE BILL AT AMBIGU.

(Special Cable to VARIETY.)

Paris, Jan. 21.

Coquelin and Hertz produced at their popular Ambigu theatre Jan. 17, Francois de Curel's latest play, "La Danse devant le Miroir," which obtained good press notices. It is splendidly acted by Claude Garry, Mmes. Simone and Andree Megard.

On the same bill is a revival of Pierre Wolff's "Leurs Filles," with Vera Sergine.

The present Ambigu show can be set down as having been unsuccessful, with the "Miroir" piece beautifully written. Its plot is: Paul, ruined, considers a marriage with his sweetheart, Regine, who is wealthy, as now impossible. She, reciprocating his love, wishes to marry Paul and pretends she was dishonored by a former lover. She asks Paul to sacrifice himself to save the situation and he consents. But on the wedding night he discovers the subterfuge, regards his position as degrading and commits suicide.

## SPLENDID "KING LEAR."

(Special Cable to VARIETY.)

Berlin, Jan. 21.

"King Lear" at the Deutsches theatre has scored strongly. It is a splendid performance, with Bassermann and Schildkraut alternating in the title role each day.

## WOODRUFF AT PALACE.

(Special Cable to VARIETY.)

London, Jan. 21.

Harry Woodruff has been booked to open here at the Palace, June 1, in a comedy sketch, supported by an American company.

## SLAVER BANNED.

San Francisco, Jan. 21.

Following considerable publicity, the censoring board has banned "The Inside of the White Slave Traffic," a motion picture claimed to be educational.

The Rev. Dr. C. F. Aked raked the censors for their action, but the decision stands.

## EDWARDES CRITICALLY ILL.

(Special Cable to VARIETY.)

London, Jan. 21.

Though no inkling of it has crept into the daily papers here, it was reported early this week that George Edwardes is in a critical condition and likely to die.

It is impossible to secure any authentic information on his condition at this time.

## MONKEYING WITH HIP. SHOW.

(Special Cable to VARIETY.)

London, Jan. 21.

Albert De Courville has made a statement to the Hippodrome company (and also sent a message to VARIETY's local correspondent) that R. H. Burnside is at the music hall fixing the mistakes in Ned Wayburn's production. In reality, it looks as though a good show is being spoiled.

Against De Courville's claim of big business it is reported from reliable sources that business at the Hip now is not nearly as big as with the last show.

London, Jan. 21.

Ned Wayburn will not return to the Hippodrome. That seems settled. Mr. Wayburn has taken a vacation, and it is understood he will leave for the continent to produce over there, following some offers made him.

## FINDS ANOTHER BACKER.

(Special Cable to VARIETY.)

London, Jan. 21.

Ethel Irving, who lost \$35,000 for a syndicate in her last revival scheme at the Globe, will resurrect for the same theatre "The Tyranny of Tears," backed by another company.

## MOISSI IN VAUDEVILLE.

(Special Cable to VARIETY.)

Berlin, Jan. 21.

Alexander Moissi, one of Prof. Rheinhardt's best actors, is trying vaudeville. He is reciting Wildenbruch's "Hexenlied."

Though meeting with good success, his act is not very strong for vaudeville.

## ALHAMBRA CHANGES.

(Special Cable to VARIETY.)

Paris, Jan. 21.

A few changes in the Alhambra program for the second fortnight of January. Mason Wilbur and Jordan did nicely. Thurber and Thurber remain as also T. Elder Hearn.

Business has dropped, as usual, following rent day and Christmas holidays.

## HERE IS MISTER BERNARDI.

(Special Cable to VARIETY.)

Paris, Jan. 21.

Arturo Bernardi opened successfully at the Empire Jan. 16.

He goes to the London Palladium in February.

## NAME BIGGER THAN HOUSE.

(Special Cable to VARIETY.)

Berlin, Jan. 21.

A new big picture house has opened in the west of Berlin called Kammerlichtspiele Taubentempel. It started with the "Atlantis" film. Extensively advertised, the picture does not meet expectations.

## SAILINGS.

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

Jan. 20, J. J. Parker, Theo. Kosloff (Kr. Cecitie); Jan. 21, Billy Burke, G. R. Gill (Lapland); Jan. 21, Chris Baker (Oceanic).

Paris, Jan. 12.

Jan. 6 (for South America), Ch. Baron, Falco and Eida, Max Franklin.

New Orleans, Jan. 21.

Jan. 21 (for Panama), Maud Machen (Aban Garex).

## LIKED, BUT NO MONEY.

(Special Cable to VARIETY.)

Berlin, Jan. 21.

At the Berliner Kuenstler-theatre, Gerhardt Hauptmann's dramatic poem, "Bogen Des Odysseus," though much applauded and lauded, seems to be no great financial success.

## "JOLLY PEASANT" IN SPRING.

(Special Cable to VARIETY.)

Berlin, Jan. 21.

Lew Fields has secured the American rights to Leo Fall's "The Jolly Peasant," and, it is understood, will star in it personally, opening in the spring.

This is the piece in which Werba & Luescher were to have starred David Bispham, but was abandoned when the firm went into bankruptcy.

Boston, Jan. 21.

Lew Fields, who is here with his show, "All Aboard," has a new musical comedy production in mind, to follow the present one.

"All Aboard" will close in a few weeks.

## NEW OPERA FINISHED.

(Special Cable to VARIETY.)

Berlin, Jan. 21.

Eugen d'Albert, the famous pianist and renowned composer of the opera "Tiefland," has just finished a new opera, "Die Toten Augen" ("The Dead Eyes").

The book is by the well-known German author, Hanns Heinz Ewers, and Marc Henry, the French cabaretist.

The opera will probably be performed at the Dresden Hofoper the end of this season.

## BOUFFES HAS SUCCESS.

(Special Cable to VARIETY.)

Paris, Jan. 21.

"La Pelerine Ecosaise" ("The Scotch Tippet"), by Sacha Guitry, succeeded "Baby Mine" at the Bouffes Parisiens Jan. 15, and was pronounced a success. The principal roles are held by the author, Guitry, and his wife, Charlotte Lyses, Noblet and Jane Renouardt.

The plot is old. It depicts an affectionate couple after marriage, who become negligent and drift apart because of indifference, both dressing carelessly. Intrigues ensue until jealousy revives the old love. The title signifies the wife's attire, the moral being that people should always endeavor to please in order to ensure conjugal happiness.

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# SPOKANE LOSE ORPHEUM SHOWS MOVING THEM TO VICTORIA

**John W. Considine Announces Shift in Orpheum Route for Feb. 1. Sullivan-Considine Bills Going Into Orpheum from Empress, Where Pictures will be Played. Unsatisfactory Business Reason Given Discredited.**

Spokane, Jan. 21. It was announced by John W. Considine yesterday that the Orpheum Circuit bills will discontinue at the Orpheum Feb. 1, and thereafter play the new house at Victoria. The Sullivan-Considine shows, which appear weekly at the Empress, will move to the Orpheum after that date, while pictures will become the Empress policy.

Mr. Considine declares unsatisfactory business at the Orpheum is responsible for the move, but this is generally discredited, as it is understood important commercial interests have begun negotiations for the Orpheum property. Return proposals include the erection of another Orpheum for the high-grade vaudeville attractions.

The local Orpheum is one of the several northwestern Orpheum Circuit houses controlled by S.-C., which play the Orpheum shows on a contractual understanding.

## PLAYED "OPPOSITION."

Harry Holman and Co. are on the small time in vaudeville, having had a big time route canceled through appearing at the Miles theatre, Detroit.

The Miles is looked upon as "opposition" by the big time bookers. It is in the same city with the Temple, booked through the United Booking Offices.

## AFRAID OF JAP SKETCH.

Des Moines, Jan. 21.

Nina Morris has canceled her western coast tour in the playlet, "The Yellow Peril," dealing with a supposed Japanese invasion.

After consultation with the Orpheum Circuit managers, Martin Beck decided it was unwise to present the playlet on the Coast at this time. Instead it will play the east.

## BLIND MAY GET SHARE.

Bridgeport, Ct., Jan. 21.

Edward James, of Norwalk, formerly editor of the New York Clipper, and blind for forty years, today received the benefits of a large bequest from the estate of his wife, Ida James, who died March 5, 1912, by the withdrawal in the Superior Court of the appeal filed by his daughter from the decision of the probate court.

## SUN SEES NASHVILLE.

Nashville, Tenn., Jan. 21.

The Gus Sun Circuit will play its vaudeville in Nashville, either through a theatre leased or to be built, is the announcement made by J. C. Donovan, who was here representing the Circuit.

## DIVORCE FOR DESERTION.

Nashville, Tenn., Jan. 21.

A petition filed in the Second Circuit Court by Robert E. Price, asks for a

divorce from Elsie Poloff Price, whom he charges with desertion.

The couple were married at Columbus, Ga., in July, 1911. They lived together two days when his wife left him to join another company, and he has never seen her since, says the husband, nor does he know her present whereabouts.

## SELDEN ADDING TO STAFF.

The Edgar Selden Music Co. has added to its staff, through engaging Richard Nugent as general sales agent, and James Shannon Russell, manager of the professional department.

## "COUNTRY STORE" SALE.

The second "Country Store night" at the American Roof Monday of this week brought out an advanced sale. The balcony of the roof was sold out before the doors opened Monday evening, with a very good percentage of the orchestra floor disposed of.

## BEATRICE IS PLUCKY.

Ft. Wayne, Jan. 21.

Beatrice Morelle, billed to appear at the Empress here the first half of this week, arrived Sunday morning with her "Parisian Harmony Girls" from Buffalo.

While directing the hanging of her scenery she fell backwards through a trap to the basement of the theatre. Although suffering greatly she pluckily refused to lay up and went through her performance without the audience being aware of the accident.

## KEITH CHANGES POLICY.

Boston, Jan. 21.

Josephine Clement, the woman manager of the Bijou, the queer little house next door to B. F. Keith's pet theatre, and which is owned by Keith, is no longer in charge. Paul Keith has placed in charge James W. Craig, heretofore superintendent of the Keith house.

Craig immediately released the admirable little house company built up by Mrs. Clement, which included a number of good singers with a big following, a crack violinist and several other legitimate artists.

The house just hit the demand in Boston for good music and high-class reels and lectures.

The new policy is to include small time acts on a split week policy in an attempt to compete with Loew in picking up the patronage that passes up the higher prices in Keith's own house.

Months ago Paul Keith announced that if the lease was not renewed he would put in moving pictures and small time vaudeville on two weeks' notice and if he does this will give Keith three houses in a row on Washington street.

## PAYING \$3,000 FOR HELD.

The United Booking Offices has given Flo Ziegfeld, Jr., a route for Anna Held at \$3,000 weekly, it is said. Miss Held is to open at the Majestic, Chicago. She lately placed herself under the management once more of her former husband. Mr. Ziegfeld is likewise directing another big vaudeville feature, Bert Williams, the colored comedian.

The Ziegfeld office recently issued an announcement stating Jose Collins, with "The Follies," is under his management by contract, which carries an option, and that there has been no basis for the report Miss Collins might leave "The Follies," although Mr. Ziegfeld says the option has not as yet been exercised. The contract calls for the current season and Miss Collins is expected to accompany the show to the Coast, where it is bound for around springtime.

## MANN TAKES \$1,800.

The adjustment of the money question over the booking of Louis Mann and his sketch in the big time vaudeville houses took place late last week, when Mr. Mann agreed to \$1,800 weekly on a route.

## THE MOVING IS OVER.

The long-delayed moving of the United Booking Offices and Orpheum Circuit from their rented quarters on the sixth floor of the Putnam Building to the suites in the B. F. Keith Palace theatre building has taken place.

The Orpheum started to get away last Saturday and the U. B. O. followed this week.

The Family Department of the U. B. O. also moved up the street. It is on the third floor of the Palace building. In the Family Department now is located the booking force for the smaller houses of the F. F. Proctor Circuit.

The moving of all the offices was done in installments.

## SHUBERT STARTS ALL RIGHT.

Rochester, Jan. 21.

The Shubert theatre, under the management of F. Ray Comstock and Edgar Allen, opened Monday with a vaudeville policy, two shows daily. The attendance at both performances was big. There seems to be some real interest manifested in the venture. The Shubert opposes the Temple, booked through the United Booking Offices. Harry B. Hearn is the Shubert's resident manager.

Ray Samuels, who recently left "The Follies," was suddenly called into the Temple program for this week.

## AN IDEA ON AN ENGINE.

Cincinnati, Jan. 21.

Jesse Kohl, a city fireman here, has gone into the popular song writing business. Kohl's maiden effort is entitled "I Have Never Loved a Girl Like You." He says the idea popped into his head while he was coming back from a fire. Kohl plays the violin and composes his own lyrics. He does not know a note of music. A friend takes it down for him.

The Moller Pipe-Orchestra is entirely practical both mechanically and musically. They make good in every instance. They stick and don't wobble. Ask the man who has one.

C. S. LOHR.  
New York and Brooklyn. Telephone

## MARINELLI DECIDED AGAINST.

In a decision handed down Jan. 1, by Justice Hough, in the United States Circuit Court in New York, several points raised by Maurice Goodman, attorney for the United Booking Offices on a demurrer to the complaint entered by H. B. Marinelli in his suit for several million dollars against the big time vaudeville interests, were upheld.

Among these were immaterial matters, says the Henry B. Wise law office, which represents Marinelli, that had been agreed upon, but it appears the court decided vaudeville was not commerce nor trade, which reduces the Marinelli action to the actual damage he might have sustained through any action of the vaudeville people, if Marinelli can proceed far enough to get his case before a jury.

The decision precludes Marinelli from pleading the Sherman anti-trust law against the United Booking Offices and the other defendants.

## VICTORIA, DAYTON. LEASED.

Dayton, O., Jan. 14

J. M. Sainpolis and J. Elmer Redel have taken a lease on the Victoria for the summer of 1914; the season to open in April.

They will operate the Manhattan Stock Company, under the personal management of Sainpolis. The business end will be under the direction of Redelle, who is now manager of the Fairbanks, Springfield, O.

## AGENTS' SMALL TIME SCRAP.

A couple of agents had a small tin scrap Monday in the Putnam building. It would have been a two-a-day mill, but one of the combatants lost his left trouser leg in the tussle, and hostilities were declared off for the nonce.

The scrappers were Jack Shea and Bob Baker. Mr. Shea alleged Mr. Baker had forgotten to settle \$6 worth of telephone calls Jack had paid for. Baker accused Shea of dunning him and to make it thoroughly understood Baker sent his right toward Shea's nose. Jack hasn't much of a nose, and he easily nose-stepped the swing, which landed on his cheek. It was the first time Jack had been stung since he tried to get some money in Gloversville with a road show. It made him angry. He went after Baker, and in the clinch the latter's left trouser leg tore loose. Jack says it was the goods that did it, while Baker claims the difference between the \$6 and a ruined pair of pants.

## "SOWERGUY" IN PICTURES.

J. A. Willard, almost as well known as "Adam Sowerguy," has gone into moving pictures, writing and producing for the Universal.

## MAY TULLY AGENTING.

May Tully, formerly playing in vaudeville sketches, has become an agent and producer, manufacturing acts for vaudeville.

One of the first of Miss Tully's acts is "Cavalleria Rusticana," with a company of twenty-two, including some operatic singers from the Metropolitan. It will be given a hearing next week on the Proctor time out of town.



# AFTER PLAYING 4 YEARS WEST EASTERN ACT RETURNS HOME

**Billy Noble and Jeanne Brooks, in Vaudeville, Find Work for Four Continuous Years West of Chicago, Without Coming Back to New York. Unparalleled Record and Indication of Vaudeville's Growth "Outside New York."**

Last week Billy Noble and Jeanne Brooks (Noble and Brooks) said "Howdy" to Broadway for the first time in four years. During all of that time the act has been playing consecutively and continuously west of Chicago, losing its only time through travelling and taking the usual summer rest, also in the west.

Noble and Brooks have been to the coast and all territory in between. They played the Pantages Circuit twice in one season. Mr. Noble said upon reaching New York they could have continued working indefinitely in the same regions, but his wife (Miss Brooks) grew lonesome to see her folks at Parkersburg, Va. The act is being routed to play the United Booking Offices houses and may open next week on the Poli Circuit.

Noble and Brooks are what is known as an "Eastern Act," i. e., formed, started and worked in the east before going west. Their record is unparalleled in vaudeville. The length of time they remained away from New York would be unusual for an American turn abroad. The four years west of Chicago indicates the growth of vaudeville "outside New York," from which almost everything in the variety branch is popularly misunderstood to be booked from.

The Frank L. Gregory troupe of hoop rollers returned to New York last Friday, after touring Europe for eight years.

## "THREE-ACT" APART.

The three-act, Morgan, Bailey and Morgan, is no longer. Jimmy Morgan and his wife will do a two-act. Bill Bailey's plans haven't been mentioned.

## DUNEDIN SPLITTING UP.

Kansas City, Jan. 21.

The Dunedin Troupe split after closing its Sullivan-Considine tour at the Empress this week. Three acts probably will result. Dunedin and his wife intend to reorganize with two new girls within a few weeks and continue under the old name.

Queenie Dunedin, who has been with the turn for twelve years, is rehearsing a single act, which she will try out here next week. It is a singing and dancing turn.

Kate Bradley, the other member, is planning to open shortly in a skating act with Francis LeMaire.

## PLAGIARISM CHARGED.

San Francisco, Jan. 31.

Daniel Bruce, who, with his wife, Margot Duff, appeared here at the Empress in a sketch called "Over the Transom," was arrested last week and held in \$750 bonds on a charge of plagiarism. W. H. Cline, press agent

for the Orpheum, alleges the playlet, "Over the Transom," is an infringement on his "Between Trains."

Mrs. Bruce's father furnished bonds, and the case will come before Commissioner Charles S. Williams in the Federal Court.

## DuVRIES EXPLAINS.

Chicago, Jan. 21.

Sam DuVries, booking agent, makes the following statement to VARIETY:

"An article Jan. 9 stated I had severed my connection with the J. L. & S. office and the reason was not clear. I wish to state that I went into that office to remain until Jan. 1, which I succeeded in doing.

"You stated, also, I booked the Colonial Club New Year's Eve, and the artists were unable to get their pay. I was not at fault. This Club was brought into the office by me two days previous and booked with the permission and assistance of Frank Q. Doyle.

"There was no reason why the artists should not have been paid immediately after the performance, as is customary."

The Sportsmen Show opens at Madison Square Garden Feb. 21 for a week.

## BOHM SLIPS IT TO WALTER.

"The Corner" was all in a furore the latter part of last week and Walter Rosenberg, the boy who is fighting the Atlantic Coast, was the butt of much joking over losing a wager to Frank Bohm.

One loss led to two. Walter closed up the week about \$800 in the rear of the Chance Goddess. The first bet was that Mr. Bohm couldn't raise \$1,000 in 15 minutes. It was night time when the wager happened; \$47 in cash was staked on the result of Mr. Bohm, and Rosenberg deposited his gold watch and chain as security for his end.

William Hammerstein took the exact time, 8:46. Leaving the lobby on the run Bohm reached the Greenwich bank (three blocks away), which remains open until midnight, drew a check for the amount and returned to Hammerstein's lobby four minutes ahead of the deadline, with the bills. Mr. Rosenberg had not thought of the Times Square banking system.

Saturday night Messrs. Bohm, Rosenberg and a few others went down to the Bijou, where Rosenberg displays moving pictures with tempting titles at a rather high scale of admission. Bohm asked Walter what the gross for the day had been. Rosenberg said \$680. Bohm opined the party present ought to be able to take that away playing at a hazard, and Walter succumbed. The bunch got \$710, of which \$500 reposed in Bohm's pockets. He carried it to the Comedy Club, announced the unbelievable, and a celebration promptly followed, it having been some months since Broadway had seen any of Rosenberg's own money in circulation.

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

## BUYS OUT HOBLITZELLE.

Birmingham, Jan. 21.

The injunction proceedings brought against Jake Wells by Karl Hoblitzelle last week, which prevented the Lyric from opening with first-class vaudeville as announced, were withdrawn later in the week, upon Wells buying out Hoblitzelle from the "pool" of local theatres.

Hoblitzelle alleged Wells had violated an agreement of the pool.

Saturday night a commotion back stage was created when Treasurer Wasson tendered the acts on the bill salary for a half week, seven performances only having been given by the show. This amount was refused.

Manager Semon could not be located, he leaving the theatre immediately after ordering Mr. Wasson to pay the acts. Later Saturday evening one of the stockholders, Mr. Lovemaker, was found and had a midnight conference in the lobby with the artists. It attracted a large crowd, and the complication became town talk Sunday. Another meeting was held later in the day, when the acts accepted half a week's salary under protest, placing their claims for the remainder with a local attorney before leaving town.

Willard and Bond were the only act to receive their full money for the week, they having been shifted to the Orpheum bill here for the first half, returning to the Lyric when it opened.

## DANCERS CABARETTING.

The New York Roof cabaret has engaged Adelaide and Hughes to specially perform their dances, commencing Feb. 2. Loupikow's engagement ends Feb. 1.

## MIDNIGHT BENEFIT.

Detroit, Jan. 21.

A benefit performance for the unpaid employees of the Broadway theatre which failed was given at midnight, Jan. 16. Talent from the variety houses appeared. The house was jammed to the roof. No future policy has yet been determined for the Broadway.

## CARTOONIST WITH ACT.

Chicago, Jan. 21.

Next week at the Palace H. B. Martin, cartoonist and illustrator of the New York American, will make his vaudeville debut in an act gotten up by himself.

## DANIELS' \$15,000 YACHT.

Cleveland, Jan. 21.

A \$15,000 gasoline yacht has been purchased by Harry Daniels, manager of the Keith Hippodrome. It is called "The Magnolia" and has a 125-horsepower motor.

## BUS. MGR. NO. 1.

Harry Palmer has been appointed business manager of the New York Theatrical Protective Union, No. 1.



FRANK PALLMA

GENERAL MUSICAL DIRECTOR OF THE ANDERSON GAIETY THEATRE CO. In addition to generally directing all the Gaiety attractions, the subject of this sketch is personally conducting the augmented orchestra at the new Gaiety theatre in San Francisco, where the new Marie Dressler "Merry Gumbol" show has started on what promises to be a Coast record-breaking run.

Leaving behind him in the east an enviable reputation of many successful years as director for Messrs. Klaw & Erlanger, Connor, Dillingham and Mort H. Singer, Mr. Pallma has located in California, where he is planning to establish permanently.

Besides his Gaiety theatre activities, Mr. Pallma is negotiating with the directorate of the Panama-Pacific International Exposition for a uniformed band of 100 musicians to be featured next year at the world's fair in San Francisco.

Incidental to all this, he is shortly to launch a music publishing business in that city, in conjunction with Russell M. Tarbox, the talented young composer whose melodies are now being heard in the new Gaiety show.

# "DRAMATIC SCHOOL" FAKIRS CONVICTED OF CONSPIRACY

**Boston Goes After Phoney Theatrical Agents Once More.  
Walter C. Green and James W. Riches to be Sentenced.**

Boston, Jan. 21.

Walter C. Green, a vaudeville agent of 88 Boylston street, and James W. Riches, a broker, were found guilty yesterday by a Suffolk County Criminal Court jury of conspiracy to steal and commit larceny. This is the second conviction against Riches in three weeks, as the result of a crusade started by the police and the district attorney to clean out the fake moving picture agents and schools for dramatic art. Sentence will be imposed later.

Three trials have been held in the Suffolk County Criminal Court in as many weeks with convictions in each instance.

The charge against Green and Riches was that they took \$500 from John Brazis, a baker and shoe maker from Lynn, who answered their ad in a local newspaper. It offered an investor a job at \$25 a week and a third of the profits in a moving picture house.

The crusade has already resulted in convictions against Irving F. Moore and Riches for their part in taking money from victims who invested in "The Purple Widow."

Assistant District Attorney Lavelle conducted the case for the government and secured the convictions. Next week he will try others on similar charges, named Field, White, Aveny, Baker and Shain.

## LICALZI BUYS OUT J. L. & S.

Chicago, Jan. 21.

A theatrical deal of considerable importance, in so far as Chicago proper is directly concerned, went through last week when Mich Licalzi took full title to the lease of the Wilson Avenue theatre, paying Jones, Linick & Schaeffer \$50,000 for their interest in the house.

The price establishes a fancy high mark for a "pop" vaudeville house in the middle west, but when one considers the body of the lease the price doesn't sound exorbitant. The Wilson is one of the best theatrical parcels in the country, located on the fashionable North Side and without opposition of any kind beyond a few picture houses which carry a clientele of their own. The lease still has 21 years to run, at an annual rental of \$5,000, the one setback being the limited capacity of the house, which seats but 983. Nevertheless, the theatre has paid as high as \$1,250 weekly for one headliner, and is recorded as having played a score or more celebrities whose salary came in the neighborhood of \$1,000.

While not officially announced, it is understood the deal kills off the expected opposition theatre to be built on Wilson avenue between Sheridan road and Kenmore avenue on the property of Frank Cunco, the millionaire banana merchant. It was originally

intended to erect a movie theatre to seat 2,000 on Cunco's site, but a later announcement said the theatre would house vaudeville when completed. Ground has not been broken on the new site up to date, and it is understood Licalzi has reached an agreement to prevent any further activity.

A part of the transaction is that Licalzi will continue to accept his attractions from the J., L. & S. booking office until dissatisfied. Frank Q. Doyle is general manager of the J., L. & S. Agency and has been booking the Wilson since it retired from the "Association."

## V. C. C.'S. COMMITTEES.

Several committees have been appointed by the new administration of the Vaudeville Comedy Club. It entered into office the first of the year. A meeting of the Board of Control was held Jan. 11. Another will be held Jan. 25, when the subject of raising the dues to \$25 yearly will come up. Secretary Francis Morey has addressed letters of inquiry to members regarding the dues, to obtain expressions of opinion for the Board's guidance.

An important committee was appointed, with Tommy Gray, chairman, for "The Protection of Original Material." The others are Lee Harrison, Charles H. Smith, William Robyns and Irving Cooper. The committee will meet and confer with other committees appointed by theatrical clubs for a like purpose.

The newly-elected president, Gene Hughes, put through an idea he has had for the Comedy Club for several years, that of an Initiation Committee. It is composed of Harry M. Denton, chairman; Felix Adler, Tommy Gray, M. S. Epstein and Bert Kalmar.

For the annual Comedy Club ball, to be held Thursday, March 19, at Terrace Garden, the Committee on Arrangements was named with N. E. Manwaring, chairman; Bert Leslie, George Le Maire, James J. Morton, Jos. M. Schenck, E. F. Albee, Arthur Pickens, Frank Otto, Phil Dalton, Lee Harrison, Homer Mason, Johnny Johnston, Jack Hodgdon, Pat Rooney, Geo. P. Murphy, Frank Bohm, Herbert Ward, Irving Cooper, Howard Truesdell, Max Hart, Dr. Louis Stern and Harry M. Denton.

Regular meetings of the Club will be held once monthly hereafter.

## TOPEKA ORPHEUM LEASED.

Topeka, Kan., Jan. 21.

After an erratic course leading from vaudeville at 10-20-30, to a split week offering and finally to movies at five per, the Orpheum here changed management and became the home of tabloid musical comedy beginning Monday. The theatre has been leased by the Miller-Nathanson Amusement Co., of Topeka.

## SURATT IN A POUT.

Milwaukee, Jan. 21.

Valeska Suratt was in a pout last Friday while playing at the Majestic in her act. George Baldwin is Suratt's principal support. There was a difference between them over the use of the spotlight. Miss Suratt is reported to have said it was her act and the spot belonged to her if she wanted it. At the Friday performances she wanted it all the time, walking over to the opposite side of the stage with the light when Baldwin was there, leaving him to sing in the dark.

At night Baldwin would not take a curtain with her. Miss Suratt apologized to the audience, accusing Mr. Baldwin of rudeness, but he was still with the turn when the Suratt troupe left town Sunday night.

George Baldwin has retired from the Valeska Suratt Company, due to a misunderstanding with the star, and has been replaced by Arthur Albino.

## CHANGING S.-C. BILLS.

In rearranging the future-booked programs on the Sullivan-Considine Circuit, commencing with the second and third weeks in February, Chris O. Brown, the general booking agent, is revising all the bills from that time onward, in order to throw a combination of four comedy turns together on each S-C program. The fifth act of the bills will be an artistic or "dumb" one.

In the general shift about this wholesale changing will entail some of the acts routed for the S-C time during it may have their opening dates deferred for a week or two.

## CAL. THEATRE A FACT.

San Francisco, Jan. 21.

The California theatre, in litigation for a year, is assured now, and the Western States Vaudeville Association intends starting work upon it at once.

An adjoining lot to the site has been secured. The theatre will be remodeled to give a seating capacity of 3,000, and constructed along the lines of the Los Angeles Hippodrome, controlled by the same interests.

The local location is one block away from Market, on Mason street. It is one block from Pantages' and a block and a half from Sullivan-Considine's Empress. Pop vaudeville will be the policy.

## AFTER "JEANNE DORE."

Several American managers have sought the rights to the United States for Sarah Bernhardt's latest success in Paris, "Jeanne Dore."

Its owners are asking an advance royalty of \$4,000 and ten per cent of the gross receipts, exclusive of the stock and picture rights, with the distinct understanding Bernhardt can play it in America at any time, either before or after its presentation in English.

The production required is very heavy—seven scenes in four acts and a cast of 45.

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

## TOMMY'S TATTLES

By THOMAS J. GRAY.

The Farber Girls took a Ford joke out of their routine, saying it cheapened their act; they substituted one about a Lozier.

A New York theatre has a trap drummer who also sings illustrated songs, plays piano for the pictures and acts as property man. Some fellows seem to have a knack of picking up easy jobs.

Small Town Reviews of Vaudeville Shows (usually written by the Press-Agent-Manager—any names fit in): Manager — of the — theatre is to be congratulated on the show for the first half of this week. If the — theatre keeps up this line of entertainment the people of — should heartily support him. The show is opened by —, one of the funniest jugglers we have ever seen. His catching the apples on fork in his mouth thrown at him by the audience was fine, and the way he threw a high hat, a cigar and an umbrella in the air brought screams of laughter. — and — are indeed "classy entertainers" as the program states. Their skit, in which they use a wooden park bench for flirting purposes, was acted well. The lady's song to a man in one of the boxes took very good. — and Co. kept the audience in roars of laughter with their original comedy sketch, where the husband comes home intoxicated and throws flour in his wife's face. The finish, where she squirts a seltzer bottle at him, earned them a half a dozen curtain bows. — and —, "Those Two Funny Fellows," were a scream, the fellow with the little hat being the best of the two, though the taller fellow who continually hit him with his kid gloves proved to be a favorite with his rendering of "Silver Threads." The — Bros., European acrobats, closed one of the most enjoyable bills of the season to much hand-clapping. Three reels of pictures were also shown. The same prices of 10, 15 and 25 will prevail, and the pictures will be changed daily. Matinees, 2:15; nights, 7:30 and 9 P. M. (And some actors take them seriously!)

What we want to know is what do those Japs who have those summer season rolling ball games do in the winter.

The saddest words an act can pen are these: "The hit we might have been."

In these days of wireless telegraphy, smokeless powder and loveless marriages one must expect applaudless audiences.

This letter explains itself:

Dear Tommy:

Will you tell the readers of your column that I don't write it.

I am tired of having actors tell me how clever I am and the funny stuff I write for VARIETY.

Hoping you are the same,

F. J. Gray.

(The Tall Tale Teller.)

## CLUB HOUSE PROFIT.

Pursuant to the policy of the board of directors to keep the members of the organization informed as to the financial success of the clubhouse, we quote the receipts for the month of December, 1913, in detail:

Rooms .....	\$2,480.41
Wines and Liquors.....	1,268.55
Cigars .....	283.06
Billiard and Pool.....	450.55
Barber .....	104.35
Gymnasium .....	198.15
Telephone .....	109.45
Cards .....	11.60
Valet .....	31.35
Laundry .....	194.51
Lunch .....	481.00
Newspaper Sale .....	4.90

Total .....	\$5,617.88
and the total for the month of December, 1912, which was \$3,196.51, and the items for the week of Jan. 12-18, 1914:	
Rooms .....	\$660.25
Wines and Liquors.....	283.93
Cigars .....	84.17
Billiard and Pool.....	151.25
Barber .....	26.65
Gymnasium .....	51.50
Telephone .....	28.30
Cards .....	3.90
Valet .....	6.50
Laundry .....	52.52
Lunch .....	235.10
Newspaper Sale.....	5.00

Total .....\$1,589.07  
These were the largest receipts of any week since the clubhouse opened, and if business continues on this basis it would mean an approximate total or gross business of \$7,000 per month and \$84,000 per year, which is \$20,000 more than the board of directors in its fondest hopes had anticipated.

The motto, pursuant to which the clubhouse has been built, to wit, "Home for the actor, built by the actor, owned by the actor," has not yet been fulfilled. Every actor who has seen the White Rats' clubhouse has felt a just pride in it, and may we ask each such actor is he part owner in that clubhouse. If not, why not?

Many have felt that they could not invest in the clubhouse because the smallest denomination of bond was \$100. The board of directors much prefer to have a large number of members owners of the clubhouse in conjunction with the organization, rather than a few of the members who would have invested large sums of money in the clubhouse. To answer the requests of the many members who have been unable to become part owners in the clubhouse because they could not afford to invest \$100, and to enable every member of the organization if he so desires (and each member should so desire) to own some interest in the clubhouse, the board of directors have devised the following plan:

The White Rats Bond Club has been organized, to which any member may subscribe from \$5 to \$25 and receive a certificate of ownership, evidencing the amount of his subscription. The subscriptions can be paid by monthly instalments. The funds so subscribed will be used by the trustees of the organization to purchase White Rats realty bonds, and the interest from the bonds will be distributed proportionate-

ly among the subscribers to the fund, making it possible for each member to acquire an interest in the clubhouse, receive six per cent. on the money that he subscribes, and eventually the amount of his subscription back.

On this page is a blank which each member should immediately cut out and mail to Will J. Cooke, White Rats Clubhouse, 227 West 46th street, New York City. The moneys so subscribed will be used for no other purpose than the purchase of bonds, thus helping to fulfill the motto above stated, "Home for the actor, built by the actor, owned by the actor."

Kindly do it now.

## HAYMAN LEAVING ASS'N.

Chicago, Jan. 21.  
At the close of this week Edward Hayman, for years one of the principal booking agents in the Western Vaudeville Managers' Association, will sever connections as a result of the rule recently instituted by Messrs. Kohl and Singer prohibiting salaried "Association" employee holding an interest in any local theatre or theatrical enterprise.

Mr. Hayman, as part owner of the Kedzie (one of the best of the local "pop" vaudeville propositions) decided to retire from the agency in preference to relinquishing his interest in the West Side theatre, and, after making

## FUN FOR THE SCAMPER.

"The Nine Awful Kids" is the title of the satire by Tommy Gray and Felix Adler, which is being rehearsed for presentation as the piece de resistance of the Scamper which the White Rats will hold in the clubrooms on 46th street, New York City, this Saturday night.

With lines which are particularly "fat," interpreted by a cast which has been admirably selected with an eye for the ludicrous, the little skit is bound to be a riot.

The list of artists who have volunteered their services for the other acts on the evening's program includes a number of the best known people playing in New York this week.

The performance Saturday evening will begin at 11.30 and will be followed by dancing and general merry making. Ladies will be welcomed.

## "COPYING" BEN DEELY.

Ben Deely has a large-sized grievance against several people stored away under his hair. Mr. Deely, who is at Keith's, Indianapolis, this week, charges that his original material has been taken by Hibbert and Kennedy, who did it at the Bronx, New York, and Harry Von Fossen, in "A Trip to Washington."

The specific charges Mr. Deely makes are that Hibbert and Kennedy used

## WHAT PROTECTION DOES.

Once more in a very substantial way there has been exemplified the benefits which are available for artists through affiliation with the White Rats.

Sam Curtis has just received from England, through the W. R. A. U. and the Variety Artistes' Federation, a check for \$485.15 in settlement of a claim which would almost certainly have been lost had it not been for the helpful and protective offices of the White Rats.

Mr. Curtis, with his act, went to England some months ago with contracts to play certain time provided by the Variety Theatres Controlling Co., Ltd. Differences between Mr. Curtis and the theatres company came about with the result that Mr. Curtis was denied the right to play two houses, one in Newcastle and the other in Glasgow. As a member of the White Rats, who are affiliated with the V. A. F., Mr. Curtis placed his claim in the hands of the powerful English actors' organization and that they have forwarded him a check in settlement of the claim is an indication of the influence which union and organization among artists are able to exert.

Acting for Mr. Curtis, the V. A. F. began suit against the house in Newcastle, holding the other action in abeyance until the outcome of the first suit could be ascertained. Before the Newcastle action came to trial, however, a settlement of both claims was offered by the defendant companies, the settlement calling for the payment to Mr. Curtis of a sum almost equal to what he would have received had he played the time denied him. The offer of settlement was accepted by the V. A. F. for Mr. Curtis for the reason that there was at least a possibility that the claims could not have been collected in court and for the additional reason that had the suit against the Newcastle company been won the suit against the Glasgow concern for similar satisfaction could not have been even brought to trial for a period of at least six months.

This instance calls attention to the wide influence which can be exerted by artists acting for their own protection through the well established and systematically controlled union organizations. The W. R. A. U. is constantly looking after the interests of members of the V. A. F. in this country as well as of the interests of its own members and the V. A. F. in England, because of its reciprocal affiliation with the W. R. A. U., is accomplishing something almost every day for members of the White Rats who are playing in Great Britain. Through its foreign affiliations, the W. R. A. U. is also able to protect its members in Germany, France and Australia.

## BOYCOTTED BY 10,000.

Cincinnati, Jan. 21.

The Hamilton County Federation of Catholic Societies, composed of 76 separate organizations, with a membership of 10,000, is expected to boycott salacious plays.

As most of the shows decreed against have come and gone, probably never to return, it would appear that the action is misspent energy.

## 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.)

satisfactory arrangements with the proper authorities to permit his operating on the "Association" floor, announced that he would enter the ten per cent. field. In addition to booking acts, Hayman will supervise the booking of the Kedzie, which will hereafter be handled by Bert Cortelyou, who succeeds Hayman on the floor. Cortelyou, up to the present time, has been acting as C. E. Kohl's private secretary.

At the same time, Harry Robinson will leave the organization. The club and social department which Robinson inaugurated several years ago will go under the direction of George Van, who also supplies the cabaret attractions from the office. Robinson has been with the W. V. M. A. several years, and at one time was in the park and fair department, which remains in charge of his sister, Ethel. He has no immediate plans for the future, although in receipt of several offers to join the opposition forces.

his copyrighted matter, that of describing a fight, punching and his machine story, while Von Fossen has "lifted" his origination of the dummy dance with the dummy's feet attached to his own.

Mr. Deely says he has given no one permission to employ any of this material, and that he threatened Hibbert and Kennedy with injunction proceedings some time ago, but they continued making use of his matter.

## ADDRESSES WANTED.

Will Tom and Edith Almond please communicate with Will P. Conley, 411 Tacoma Building, Chicago, Ill.

Frank McCune, brother to Gus, has been appointed manager of Proctor's 23rd Street theatre.

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

## KINDLY DO IT NOW

To the Trustees of the White Rats Actors' Union of America:

Enclosed please find ..... dollars towards my subscription of ..... dollars to the fund to be held in trust by the Trustees of the White Rats Actors' Union of America and used by them to purchase White Rats Realty Bonds for the benefit of the subscribers to the fund, who will be members of the White Rats Bond Club.

Name .....  
Address .....

# VARIETY

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Marcus Loew and family are spend-  
ing a vacation in Florida.

Harry Jolson is being featured on the  
Loew Circuit.

Hilda Glyder left for Europe Wed-  
nesday.

The Oxford Trio, basketball cyclists,  
joined the Lauder Show this week.

Miller Bros.' "101 Ranch" opens at  
Madison Square Garden, New York,  
April 20.

Clarence Wilbur in his single hobo  
act will play the American next week  
under the direction of Irving Cooper.

Elmer Redmond, who has been ill  
with tonsilitis, rejoins the Lelia Davis  
Players Monday.

"The Dingbats" start a tour of the  
Stair & Havlin time Feb. 2 at Balti-  
more.

Grace Breen, daughter of Police  
Magistrate Breen of New York, has  
become a vaudevillian, appearing alone.

Frank Mahara is making arrange-  
ments to take out his White Minstrels  
next season.

Phil Hunt is now booking his acts  
exclusively with the United Booking  
Offices.

Chris O. Brown placed James J. Cor-  
bett for the McMahon house in New  
Britain this week.

Belle Gold, after a recent illness, ex-  
pects to play a few weeks in vaudeville.  
Miss Gold will appear in blackface.

Six Brown Brothers have re-sig-  
ned with the Primrose & Dockstader min-  
strels for next season.

Josephine Dunfee has resumed her  
western vaudeville dates after a sud-  
den illness with ptomaine poisoning.

Seymour Felix (formerly Felix and  
Caire) has arranged a single turn and  
will first show it in the suburbs Jan. 26.

Felix G. Rice, formerly musical direc-  
tor with the Frederick V. Bowers act,  
has signed with the Boyle Woolfolk  
attractions.

Antoinette Rochte was engaged for  
the "Maria Rosa" show, but withdrew,  
and left this week to join the Helen  
Gray stock company on the road.

Iris Hawkins, the little English ac-  
tress from "Hop O' My Thumb," open-  
ed in vaudeville yesterday (Jan. 22) at  
Proctor's, Mt. Vernon.

"A Modern Eve," the Le Compte &  
Fletcher show, is having rough sledding  
on its southern stands. The route of  
the company will likely be changed.

The Kathryn Jamison Trio has been  
formed, consisting of Miss Jamison,  
contralto; Louise Carver, soprano, and  
Marion McFall, soprano.

The Star, at Westbrook, Me., shifted  
its policy this week from stock to  
vaudeville, using two acts split with  
pictures, booking through Jeff Davis  
of the Boston United Family Office.

The "Jarr Family," which is written  
by Roy L. M. McCardell, printed in  
the Evening World and is syndicated  
throughout the country, has been put  
on the phonograph.

Gladys Bijou is thinking of return-  
ing to vaudeville with Joe Fisher, who is  
now cabaretting at Atlantic City. Miss  
Bijou was the original member of Han-  
son and Bijou.

Mrs. Eddie Emerson (Dora Ford)  
started a jubilee in Paris, France, last  
Saturday, when she presented Eddie  
with an eight-pound boy. The baby  
cabled his grandmother in New York  
that he would be home soon.

Albert Wolf, head office clerk of  
"Das Organ der Verietewelt," of Ber-  
lin, will resign his position April 1,  
which he has occupied since the for-  
mation of the Society. Mr. Wolf will  
go into the theatrical business, may-  
hap in the United States.

## NO TRAVELLING CORRESPONDENTS

VARIETY has no travelling correspondents, nor does anyone travel  
in its interest who is authorised to accept or solicit advertising. All  
local correspondents may identify themselves by the credential card is-  
sued for the town represented. VARIETY'S credential card can not  
be mistaken when seen. It is neither white nor plain, and is signed in  
ink.

Several warnings have been published against an impostor claiming  
to be connected with VARIETY, who has secured money for adver-  
tisements while travelling about the country.

Will H. Cohan received a letter from  
Frank Carton, dated San Antonio, ap-  
praising him of the latter's illness. Co-  
han collected \$30. The Actors' Fund  
has taken the case in hand.

The Playlet Producing Co. is pre-  
sented next Monday at Wilmington.  
Del., "The Last of the Quakers," a  
drama with special scenery, five people,  
by Edgar Allan Woolf.

Wilmuth Merkyl, formerly with "Lieb-  
er Augustin" and other Shubert shows,  
has signed to sing baritone roles with  
Henry W. Savage for the next three  
years.

Margaret Gallagher, has engaged  
with the reorganized company of "The  
Spendthrift," which resumes its road  
travels January 26, under Wee & Lam-  
bert's direction.

Dora Young and Ed. Keane, who  
have been presenting a series of one-  
act plays at the Star theatre, West-  
brook, Me., closed their engagement  
there Jan. 19.

The cast for Louis Simon's second  
edition of "A Persian Garden" includes  
Lillian Boardman, prima donna; Fred  
Lyons, tenor, with Flavia Arcaro in  
the role created by Kathryn Osterman.

Will Halliday will take the Charles  
J. Ross role of "Anthony" in the Ross  
and Fenton travesty of "A Modern  
Cleopatra." Mr. Halliday opens with  
it Jan. 26 at Lancaster, Pa.

Stevenson and Nugent had to quit the  
Jefferson Theatre bill the last half of  
last week owing to one of the men  
suffering an attack of ptomaine poison-  
ing.

The Thalia, on the Bowery, near  
Canal street, is again in operation,  
Frank Aciaro having installed an  
eight-act pop show booked in by Phil  
Taylor.

"Married by Telephone" is the title  
of a comedy in one act (four charac-  
ters), which Captain Leslie T. Pea-  
cocke has in the February number of  
Snappy Stories.

Edwards Davis, who has been receiv-  
ing much notoriety in the daily press  
through divorce actions, will appear at  
the Grand, Albany, N. Y., next week.

Sim Collins (Collins and Hart) came  
into New York last week from Chi-  
cago, remaining a couple of days to see  
that his real estate had not moved, and  
returned to open at the Orpheum, Win-  
nipeg, Monday.

Harry Emerson has laid plans to play  
"In Gay New York," a former Gus Hill  
show in which Emerson once starred, in  
tabloid form through the western vaue-  
ville houses, opening Feb. 26. Halton  
Powell will handle the tab.

The Paterson opera house may or  
may not be rebuilt. The owner of it,  
Mr. Bell, says it will be. The gallery  
had been condemned and was closed  
for some time prior to the fire there  
last week.

J. Harold Nichols, formerly manager  
of the White City and Collonade, at  
Savin Rock, New Haven, has been ap-  
pointed manager of Poli's Garden,  
Waterbury, made vacant recently by  
the transfer of Eugene Wilson to  
Poli's theatre.

Harry First is to be featured in a  
sketch by James Horan, under the man-  
agement of Morey, Creamer & Ward.  
First's wife (Florence Hadley) has tem-  
porarily retired to the domestic hearth-  
stone, awaiting an addition to the fam-  
ily due about June.

Steve King, who has out two com-  
panies of "Excuse Me," said the returns  
on the road were such that in all prob-  
ability a third outfit will be sent out  
next month. Charles Meyers is play-  
ing the Willis P. Sweatnam role with  
the second company while Jerry Hart  
is with the first troupe.

Morey's "Titanic" Co., a scenic al-  
legory of the disaster, with six people,  
comes into New York next week for the  
first time. It is a Pacific Coast act. C.  
C. McClintock is general manager of  
the concern producing it. Irving Coop-  
er has the agency handling of it in the  
east.

Walter McCauley, of Holyoke, Mass.,  
says: "It is true I was taken ill with  
pneumonia and have been under the  
doctor's care. But it is not true I  
wandered away from Bridgeport. I  
simply returned to my home in Holy-  
oke. Nor is it true that the principals  
of 'The Gay New Yorkers' took up a  
collection for me. I was able to care  
for myself."

Tuesday, Jan. 20, was the ANNIV-  
ERSARY of the debut of Solly Lee,  
ticket taker at Hammerstein's as a per-  
former on the Hammerstein stage. Most  
everyone but Solly had forgotten he  
tried to be an actor for one week once.  
Monday Solly Lee tried to forget it  
himself, but was about to ask "Willie"  
for one more appearance, just to let  
the gang know he was still there.

Lester Whitlock of the Family De-  
partment of the United Booking Of-  
fices, expects to be called "Daddy" for  
the first time any day now. A couple  
of days ago an intimate friend got him  
on the phone and, announcing himself  
as the physician, informed Lester his  
wife had presented him with triplets.  
Lester dropped the receiver, clasped his  
hands to his head, yelled "My God!"  
and they used three glasses of ice wa-  
ter to bring him to. Mr. Whitlock says  
he aged ten years until arriving home  
to find somebody had been kidding him.



# BRADY AND THE UNION CLINCH; WILL SETTLE BY ARBITRATION

**"Walk Out" at Two Brady Houses Monday. Men Return to Work Tuesday, With Adjustment to Come When President Shay of the Alliance Returns. Both Sides of the Issue.**

The stage hands' issue, which led to a strike on Monday night at William A. Brady's two New York theatres, the Playhouse and Forty-eighth Street, will be settled by arbitration. Meanwhile two crews are being paid at the Playhouse, and the matter will stand in this position until the arbitration can be worked out.

Under the contract between the Theatrical Producing Managers' Association and the union, a play may be produced out of town for four weeks and the local stage crew of the New York theatre into which it then goes for its run may work the scenery without making it necessary to retain the road crew. But any extension of this period acts as a compulsion upon the management to employ a road crew in addition to the house crew, even if the play merely is removed from one theatre in New York to another which belongs to the manager who also owns the attraction. In the case of "The Temperamental Journey" the road crew was insisted upon although the play was merely removed from the Belasco theatre to Mr. Belasco's Republic theatre, both in New York.

Mr. Brady, who has been confined to his house for a day or two through indisposition, returned to his office on Wednesday, and stated the present case as follows:

"The contract between the managers and the union, while providing a four weeks' exemption, does not specify that the term shall be consecutive. 'The Things That Count' was tried out for two weeks only, outside New York, and I claim in the first place that I had the right to a further leeway of equal duration covering the opening fortnight of the play at Maxine Elliott's theatre. This was my first protest, delivered on the opening night at the Elliott, without response.

"Then, when it was insisted that the road crew should go into the Playhouse, I proposed that at least I deserved the privilege of naming my own choices for the personnel of the road crew, and I nominated as carpenter Burt Tucman, a union man of many years and in good standing. The reply was a refusal on the ground that Mr. Tucman is ill and in hospital.

"I said this was all the more reason he should have the place, and suggested that the agent of the union find me also a crippled electrician and property man, since there would be no actual work to do, and the salaries would be useful to members of the union whose earning capacity had ceased through illness. This was protest number two, and it went unheeded.

"The road crew was transferred to the Playhouse, and I allowed the property man and electrician to work upon the stage, but gave strict orders that the road carpenter should not be per-

mitted to do a stroke of work in the theatre. I paid him his salary, but held the view that I had a right to give the place to Tucman and that the other man's services were superfluous. Upon this point I again protested, this time in writing. No answer.

"In the interval I went off to French Lick, where I received word that notification had been sent by the union to put the carpenter to work, or the Maxine Elliott theatre would be closed. I wired back to tell the union to go ahead and shut the theatre, but the message was not delivered as directed by me. Meanwhile, the man at the head of the house crew had not carried out my orders to stop the road carpenter from working. I suppose he also thought me incapable of managing my own business and wanted to save me from getting into trouble, but anyway, the road carpenter was allowed to putter around sufficiently to justify reports to the union that he was working, thus stringing the issue along from week to week without bringing it to a head.

"Last Friday night I discovered the true state of affairs, and requested the road carpenter to leave the theatre, which he did. On Saturday the union's representatives presented a notification that it was not a charitable organization, and unless I supplied actual work for the carpenter, both crews would be called out.

"Holding to my right to pay a man to do nothing, if I so desired, I declined to meet the terms proposed, and the strike threats continued through the matinee and evening performances of Saturday, the disputed carpenter receiving his salary for the week with the others, as usual.

"On Monday the strike took place at both theatres, though of course, Mr. Von Tilzer and his associates in 'To-Day' at the 48th Street theatre, had nothing to do with the matter. As a fact, they were inconvenienced more than I was, but both performances were given without much trouble.

"Here the International Alliance took a hand, threatening that unless I should yield, the crews of every attraction throughout the country in which I hold any interest wheresoever should be called out and the theatres closed. This, however, was not actually done, and on Tuesday night the men at the Playhouse and 48th Street returned to work for the time being.

"That evening the committee called upon me at my residence for a conference, and I suggested that the matter be submitted to arbitration. The reply was that under the contract between the managers and the union the constitution and by-laws of the latter body could not be arbitrated. To this I answered that it was the specific interpretation of the contract itself I wished to submit to arbitration, and it finally was

agreed that the men should go on the same as upon Tuesday night until the return to town of President Shay of the union, when the question will be thrashed out in all its phases. He is expected on Saturday, I believe."

The union maintains it was acting within its rights under the agreement, and that a manager should not humiliate a member through obliging him to receive salary, without giving value for it. By placing the second crew at work in the theatre, as he might direct, the union says Mr. Brady would have effected a saving, and the stand taken by his was unreasonable.

The Alliance has a line on shows opening out of town and alleges "The Things That Count" was first produced on the road under the title of "An Angel Without Wings."

President Charles C. Shay is still in Birmingham, in connection with the labor difficulties there with the movie operators.

## "HOUSE OF GLASS" DUE.

Cohan & Harris will place in rehearsal next month Max Marcin's drama, "The House of Glass." George M. Cohan has the script in hand at present injecting some comedy touches and will personally direct the rehearsals.

The cast has not yet been engaged, but a number of actors have been "pencilled in" for consideration.

## ELTINGE'S NEXT PIECE.

Rehearsals have been begun of a new melodramatic farce in three acts called "The Crinoline Girl," which will replace "The Fascinating Widow" as a starring vehicle for Julian Eltinge. The book is by Otto Hauerbach, lyrics by Eltinge, music by Percy Wenrich. It is being staged by John Emerson and opens in Atlantic City Feb. 9.

Eltinge's "Fascinating Widow" was conceded to be worth a couple of seasons more, but the star grew tired of playing the part after three consecutive years.

In the new company are Herbert Corthell, Helen Luttrell, Maudel Turner, James Spottswood, Chas. P. Morrison, Walter Horton, Herbert McKenzie, Walter Grey, Grace Studiford, Augusta Scott.

"Shep" Friedman is in charge of the publicity end of the enterprise.

## WEEK'S HOT OPPOSITION.

Chicago, Jan. 21.

The week of February 1 promises to be a lively one for Chicagoans from present indications. That week Gaby Deslys will hold forth at the Auditorium with her company and Anna Held will make her appearance at the Palace Music Hall.

It has now been decided to play the Eva Tanguay road show at the American Music Hall the same week, pitting three big variety stars against each other.

Virgil Wise, manager of the Hetrick theatre, at Chanute, Kan., is missing and between \$400 and \$500 in bills against the house remain unpaid. The house is leased by the Nathanson-Miller Amusement Company, of Topeka.

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

## "BONDAGE" STARTED NOTHING.

"The House of Bondage" opened Monday night to a packed house. When this piece was first tried out by the Cecil Spooner stock company in the Bronx the police not only stopped the show but gave Cecil Spooner a ride in the patrol wagon.

When the arrangement to produce the piece downtown was made by Charles Blaney, Lee Morrison et al. it was expected that all the publicity given the show uptown would start something on its Longacre opening.

The papers didn't give the show much space, the regular critics of some of the dailies going to the Dorothy Donnelly opening. The press gave the show a panning. There was no attempt on the part of the police to halt proceedings, although a police deputy's stenographer was there taking notes for a report to the Chief.

When the advance sale opened each ticket was accompanied by a small card which entitled the holder to associate membership in the Sociological Fund of the Medical Reviews. Each card bore the name of Frederick J. Robinson, president of the Fund.

No matter the outcome of the Broadway presentation, it's on tap for "The House of Bondage" to be presented on the road next season.

Tuesday night a couple of scenes from "The House of Bondage," now playing at the Longacre, were eliminated, notably the dialog between the stellar character and a physician, which seems to have been generally condemned by the first nighters as being in extremely bad taste.

## WORRYING OVER "OMAR."

There is worry over "Omar, the Tentmaker," at the Lyric, but it is not caused by the box office receipts, which are said to be unusually heavy.

The trouble is how long "Omar" can remain there. William Faversham holds a contract to open in the house in two or three weeks. The worry is over what shall be done about that if the business for "Omar" continues as it has kept up thus far.

When the William Faversham-Julie Opp Company reopens its proposed Shakespearian revival, Jane Wheatley will not be with it. Miss Wheatley is taking a rest at present and later on expects to accept an engagement with a New York production.

## SMALLER SPECS CHEERFUL.

The little theatre ticket brokers up and down Broadway have taken on more courage since the recent Tyson Co. court squabble over the Metropolitan opera house tickets. They say that all danger of the so-called "ticket broking" by the Tyson organization to control the entire city of New York and thereby freeze out all the smaller agencies has passed by and the independent broker is now safe to ply his trade without fear.

There are more smaller agencies along Broadway than there has been since the Tysons started to buy out whole shows. They are not coining money, but they have hopes that the tide will turn. The competition is so keen profit is pretty well divided at present.

# ALL THEATRICAL LICENSES MAY BE IN ONE DEPARTMENT

**Plan Reported of New Administration to Place All Regular Theatre and Picture Licenses, with Contracts Under Supervision of Commissioner of Licenses. Three Departments Now Handle Work. No Vaudeville Hereafter in Picture Places Except Under Proper License.**

With the advent of John Purroy Mitchel into the mayorship of New York comes many marked changes in the city departments. Among those on tapis are a few that will materially affect the theatrical business, especially the movie theatre end. Heretofore and at present there are three departments which are handling the theatrical contracts, regular theatre and movie house licenses. According to those "inside" at the City Hall a plan is working whereby all these will eventually come under one head—that of the newly appointed Commissioner of Licenses, George H. Bell, who replaced Herman Robinson.

The plan to evolve these playing contracts and playhouse and movie license applications under one department instead of keeping them scattered among three offices and causing undue confusion, loss of time, etc., will take tangible form soon.

Commissioner Bell intends to gain a thorough knowledge of the situation before he takes any active steps that will affect the show folks coming under his department. As Commissioner of Licenses his department includes the theatrical employment contract. He has no immediate power or jurisdiction over the issuing or granting of regular theatre or movie licenses. The theatres come under the Police Commissioner's inspection, while the movie licenses are granted by the Bureau of Licenses.

April 21 next the regular theatre licenses of all the New York houses will come up for renewal. The license fee for a playhouse with a seating capacity of 600 or more for one year is \$500. A theatre owner can take out a license for one month, but must pay \$250 to operate for that time. If he continues the house beyond that period he must pay another \$250.

The new department will stand no laxity on the part of the regular theatre owner on the license thing this year. He must be Johnny-on-the-spot by May 1 or his house will not be permitted to run. Incidentally, every owner must conform strictly with the fire laws or make alterations to comply with them or forfeit his license or have the new one denied. Here's the time Mayor Mitchel will get thoroughly acquainted with the regular theatre conditions as far as the license grant is concerned.

From now on the movie proprietor will not have the easy time he did before in running a small vaudeville show in conjunction with his regular picture display. It has been the custom in many photoplay houses (paying the movie house license only) to book

two or three pop house acts and run them as an "extra" box office attraction. This will be stopped hereafter by the new administration.

In taking out the new licenses the movie owner with a seating capacity of less than 600 will have to run pictures and pictures only unless he wishes to take chances of having his license revoked. The license fee is \$100. In tacking on any kind of vaudeville he classifies for the \$500 fee.

Before any license is issued the Bureau of Licenses first gets a report from the Fire Commissioner, the Department of Water Supply and a few other city departments, which must fully satisfy the License Bureau, in charge of James G. Wallace.

Mr. Bell admitted the likelihood of the three departments being confined to one head, thereby facilitating matters and making the license work come under more compact form and of easier access to the public.

## ANOTHER GRAFTER OPERATING.

Baltimore, Jan. 21.

Tunis F. Dean, manager of the Academy of Music, has been made the goat by a slick young man operating through the south and middle west.

This impersonator of "a brother of Tunis Dean" panhandles money out of managers and advance men, telling them that he is in hard luck and that "Brother Tunis" will pay it all back.

Mr. Dean has no brother.

## UNDER FALSE COLORS.

W. R. Macdonald, business manager for the Boston Opera Company, Henry Russell, director, noting a paragraph in VARIETY, anent "The Boston Opera Company" planning to produce "Martha" on its eastern travels, protests that it is not the original Boston Opera Company. Mr. Macdonald alleges there is a small troupe barnstorming through New England which endeavors to create the impression it is either the Boston Opera Company or in some manner connected with it.

## MILLER'S NEW PLAY.

Des Moines, Jan. 21.

Henry Miller and Company will run into New York in February, where Mr. Miller will soon after launch his leading woman, Ruth Chatterton, in a new play called "Daddy Longlegs," from the story by Jean Webster.

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

## SHOWS CLOSING.

"Lavender and Old Lace," which the United Play Co., of Chicago, has been playing on the road in the west, is booked to close at Alliance, O., Jan. 24. "The Cost Of High Living," sponsored by Rowland & Clifford, has been withdrawn from the road.

Kansas City, Jan. 21.

"The Awakening of Helena Ritchie," which has been playing one nighters in Oklahoma, Missouri and Kansas, closed last week. Most of the members are here seeking engagements.

## HACKETT HAS CHOICE OF TWO.

Des Moines, Jan. 21.

James K. Hackett may be seen next season in Jeffrey Farnol's dramatization of his story, "The Amateur Gentleman."

Mr. Hackett is seeking a new vehicle and of the propositions thus far submitted, the detective play looks the best to him.

## "BRUTAL HEAVIES."

In "Omar The Tentmaker," at the Lyric, a large number of desert bandits or barren land Apaches are used. Among them are two chorus men who are telling their friends that they are playing "brutal heavies."

## GEO. M. COHAN RETIRING.

After next week with "Broadway Jones" Geo. M. Cohan will retire from the stage, or at least from all stages excepting, perhaps, once in a while in a new show of his own when produced in a New York theatre.

Last Sunday the third child, a son, named George M., Jr., was born to the Cohans. The other two children are girls.

## TALK OF TOUGH JURIES!

The actor may talk about "tough juries," but L. Lawrence Weber ran into one Tuesday he won't forget to mention in the future. He was drawn as a juror in the City Court. The case he was on Tuesday was about someone who had had a finger smashed and damages were asked. The jury couldn't agree, and the jury, with Mr. Weber included, at \$2 daily for services rendered the country, was locked up to reach a conclusion.

## NOTHING IN HIP REPORTS.

Several reports have been floating about the past week or so regarding the Hippodrome and the lease held up on it by the Shuberts. One was to the effect the Shuberts would give up the big house May 1 next. Another was a new lease would be executed. These may have been revivals of the stories that a dry goods firm intended purchasing the site.

The Shuberts have a seven-year unexpired term of a lease for ten years on the Hippodrome. There is a cancellation clause in it, providing the Shuberts shall be suitably indemnified upon vacation. It is authoritatively stated the Shuberts would place their damage at \$1,000,000 if requested to leave the Hip, a contingency that is very remote as far as at present known.



LYDIA LOPOUKOWA

The wonderful ballet dancer, who accepted an engagement of four weeks on the Jardin de Danse as an experiment and for experience in modern dances. While Lopoukova has received numerous offers to continue appearing on dancing floors, she will accept none, although well satisfied with the current contract that calls for the highest price ever paid in the dance palaces.

Lopoukova has ambitions even beyond her ballet work, and she is accepted abroad by the cosmopolitan in classical work as one of the foremost in the ballet division. The young girl will attempt the dramatic stage and to this end a play has been written in which she will be starred, with her remarkable dancing as an adjunct instead of the principal feature. "I don't want to be known as an old ballerina," says Lopoukova.

Lopoukova is pictured above in her character while dancing the "Waltz Trieste," by Zibellus, Finland's famous composer.

# WITH THE PRESS AGENTS

Rudolph Aronson, for many years manager of the Bijou Theatre, the Casino Theatre and Roof Garden in New York, has taken the direction of Riviera Italian Grand Opera Company for the Carnivale season 1913-14 (which began December 25) at the Teatro Cavour—Porto Maurizio (near San Remo), Italy. Mr. Aronson is presenting with a well chosen company, orchestra and chorus under the conductorship of Maestro Léo Benvenuti, "Adriana Lecouvreur," "Cavalleria Rusticana," "Maestro di Cappella" and "Lucia di Lammermoor." The company consists of Mesdames Alma D'Alma, Amelia Ilerdi, Bianca Emonti, Louise Iuta, Lia Rollani and Messieurs Pietro Bordogni, Alfredo Del Chiaro, Gennaro Fantastico, Nardonessa Fortes, Achille Monticelli, Gigi Tedoldi.

Jesse Montgomery went ahead of William Wood's new show, "Macaria," last week.

William F. Crochucher is now ahead of Wee & Lambert's "The Speedthrift."

Harry Reavey, in advance for Chas. Brook's "Girl of the Underworld," escaped the floods of Virginia by one hour.

Charles Marshall Jelliff is the author of "Macaria," dramatized from Augusta J. Evans' new novel of that title. When the show was started on the road Jelliff took it upon himself to handle the advance.

Eddie Lester, who has been out ahead of "The Last Days of Pompeii" pictures, returned to Broadway last week.

Jack O'Brien dropped into New York last week long enough to give Broadway a flash at his new brown derby. The pugilistic-mono-logist had a Philadelphia hat which makes the Irish boy look more like a German than anything else.

The Brownell-Stork Stock Co., Orpheum, Newark, is out with an offer of a cash prize of \$250 in gold to the person who will submit an original manuscript of a play suitable for Miss Brownell, all plays to be in by March 7 next.

Handel's "Messiah," with a chorus of several hundred, under the direction of Fall Eben Morgan, will be given in the Hippodrome Sunday night under the management of the Shuberts.

Kitty Gordon will make her bow in the new Oliver Morosco show, "Pretty Mrs. Smith" (book and lyrics by Mr. Morosco and Elmer Harris, music by Harry James), at the Morosco theatre, Los Angeles, to-morrow night (Jan. 24). If the comedy goes over as Morosco anticipates it will be given a New York showing immediately.

Sydney Cowell, one of the ten oldest living actresses, who is a guest of the Edwin Forrest Home, Philadelphia, was one of the principal features of the Monday Dramatic Day of the Professional Woman's League, Jan. 19, when a splendid program was given. Miss Cowell not only played the piano entertainingly, but spoke encouragingly of the work being done by the League. Amelia Bingham, Minnie Dunbar and Ernest Glendenning were also on the program.

Looks like McBride, the United Theatre Ticket Office and the Manhattan Hotel Ticket bureau were being hurt by the guerillas in the sale of seats for the Empire and Lyceum theatres. A "Warning" card in the week's newspapers behooves the public against paying anything in excess of 50c on each ticket for those theatres, and says the three ticket companies indicated are the only authorized brokers for the playshops. But who is paying for the 30 line ads. to give the warning?

The best ads. of the week are being thrown up by Percy Heath for "Sarl." In the adaptation of which he had an important hand. The "Sarl" sticks out like a sore thumb on any page on which it is thrown.

Funny how Anthony Comstock will hotfoot after a poor innocent art mixix like "September Morn," when it is shown in a side-street window, and let the department stores get away with their near nude lingerie ads in the daily papers.

Two p. a. s. hit on the same brand new idea for their ads., last Sunday. The police maker for Fredk. V. Bowers' at Hammerstein's led off his announcement with "Black Again!" Willie Collier's hired man went the Bowers' human megaphone one better, for he not only said it in print, but put it on a cartoon in the ad. of Willie's shoulder blades and general rear: "Collier's Black Again!"

Looks like a fight in the family among the Shubert "Summum" plays. Whoever is doing the "Thousand Years Ago" in the advertisements is cert'ly out to blunder. "Omigod," the "Pomaker" luding from the big space taken by the former, and the regular allotment to the latter.

The "Little Cafe" newspaper trummet must be making big money out of these days, the way he blows his nose, for he has the big double column ads. every now and then. Arthur McHugh figured it out that some weeks he J. D. Muller ad. bill must amount to \$2,500 and over, and all the ads. carry is the combination show and shop and some jingles.

And Charley Miller used to get 'em printed for nuthin' in his days.

Other than the publicity naturally accruing to a sensational or notorious actress, the story pulled by Hammerstein's press agent last week received more front page space than anything put over in many a day. It was given out that the treasurer, in making change for a man whom he believed to come from a neighboring cafe, had been flimflammed. Every paper in town swallowed it at one gulp.

"Shep" Friedman has resigned his post as City Editor of the Morning Telegraph and accepted the position as advance man for Julian Eltinge. "Shep" did some excellent work in a similar capacity for Blanche Walsh when the latter was under A. H. Woods' direction and a "job" always awaits him on the Woods staff.

George C. Tyler, of the Liebler Co., has secured Lynn Harding for the principal role in a revival of "The Speckled Band," which is based on the Conan Doyle detective stories of that name.

Adolf Philipp will present next Wednesday evening at his East 57th street playhouse a three-act military play dealing with the recent court-martial of Colonel von Reuter and Lieut. Schad at Zabern.

The New York Herald announced exclusively this week that a repertory stock company is proposed for the Park theatre, headed by William Faversham, Julie Opp and Constance Collier, which would have the support of Otto H. Kahn and several other wealthy patrons of art. The Herald also stated that the Stage Society would be interested in the venture, but this was denied by Henry J. Whigham of its executive committee.

Cyril Maude will speak for the London theatrical managers at the annual dinner of the Theatrical Managers' Association, which will be given at the Hotel Biltmore Sunday evening.

"The Laughing Husband," with Julius Steger in the title role, will be presented by Charles Frohman at the Knickerbocker, Feb. 2.

George Hopper left Broadway this week to pilot a show over the Stair & Havlin time.

Richard Bennett, who's raking in big takings with his "Damaged Goods" show, pulled off a press stunt that cost him a \$500 fur coat. Bennett went to the West Side Y. M. C. A. and addressed a gathering of men. While he was ordering some champagne with frozen marrow plucked his Benny from the committee room.

Walter Duggan, who did some advance work for "The Deadlock" in its short road tour, is managing the show during its New York engagement at the Elliott.

Pon Shaw is around town. He has been handling the Margaret Anglin show (ahead).

## PRESS OPINIONS

"MARIA ROSA." Unfortunately for the play, there is no dramatic action for more than two acts, and the real drama is compressed into the final scene.—Herald.

Nevertheless, and in spite of the lurid development of a Catalonian romance of love, hate, jealousy and revenge is so admirably put together that it does enforce and hold the interest.—Times.

But "Maria Rosa" failed theatrically because it is deficient in drama.—Sun.

It is a turgid, gloomy and disagreeable play, with side issues that do not help it at all.—American.

Despite its gruesomeness the fascination of this bloody folk-drama proved to be almost irresistible.—American.

"THE HOUSE OF BONDAGE." There is really no excuse for "The House of Bondage" in dramatic form.—Herald.

The police will not need to stop the play. The people that pay money for tickets will attend to that.—Sun.

There were hisses at times from the audience.—American.

"THE YELLOW TICKET." Mr. Morton's interesting first act had led the audience to expect more.—Sun.

It contains, perhaps, enough of the element of suspense to create a general interest among the spectators, and is certainly so well acted in its principal roles that it deserves appreciation on that score if nothing else.—Times.

But for one act at least Mr. Morton did give an exceedingly interesting and vivid show. Next in news have been a better and more forceful first act than that of "The Yellow Ticket."—American.

"The Yellow Ticket," which for the first time was acted and very finely acted, let it at once be said, at the Eltinge last night, is a direct melodrama of the type of which we have altogether too few in these days of maudlin stage eugenics.—World.

## "CLAUDIA" FEB. 10.

"When Claudia Smiles" with Blanche Ring is dated for the Maxine Elliott theatre Feb. 10.

Anne Caldwell, author of "When Claudia Smiles," playfully but firmly took Frederick McKay to task the other day for incorporating in her script a line about "Green Seal Champagne." She said she knew Freddie had been a wine agent and while she found no fault with that, still thought the "boosting" should be omitted from play manuscripts.

McKay, always suave and polite, carefully explained that there was no such brand of wine as "Green Seal" and Miss Caldwell is now appeased.

## MACK'S SEASON OPENS.

San Francisco, Jan. 21.

Andrew Mack in his repertoire of Irish plays started off well at the Alcazar this week. The indications are for a prosperous engagement. Opening attendance was composed mostly of Mack's country people.

The star and Louise Hamilton, leading woman, were well treated in the reviews.

## JULIA MARLOWE ILL.

Los Angeles, Jan. 21.

Julia Marlowe hurriedly left here Monday for the east, suffering from appendicitis.

E. H. Sothern will continue playing the engagements routed, going to the Cort, San Francisco, next week with Miss Marlowe's understudy in her roles.

## MARIE NORDSTROM ILL.

Marie Nordstrom (Mrs. Henry E. Dixey) was taken ill while on a train en route to this city and was taken off at Ft. Wayne.

The opening of "Bought and Paid For" was delayed at the Davidson until Monday night. Helen Lackaye was rushed on to replace Miss Nordstrom.

## NEW CORT OPENED.

Boston, Jan. 21.

The new Cort theatre opened Monday night with Joseph Santley in "When Dreams Come True." A little discretion would have resulted in a postponement. The primary reason should have been the fact that the heating facilities were not in working order and several hundred women gowned décolleté came within an ace of contracting pneumonia because of the cold. They sat in most cases clad in gowns and furs. Another reason was the fact that there were three other first-class openings, including a Belasco production and the annual appearance of John Drew.

In addition Keith had a feature act of exceptional interest to Boston in Copeland, the piano virtuoso, a Boston man, and John Craig offered "Hamlet," staged by Livingston Platt.

Cort has installed his son, John E. Cort, as manager. All relations between the Cort theatre and Manager Fred Wright of the Plymouth, who was to have been advisory manager at \$4,500 a year, were ended summarily and Cort came on here personally for a week with a staff of press agents.

The new Cort is not of large capacity.

## "COWARDS" CONDEMNED.

Chicago, Jan. 21.

"Cowards," a play by R. M. Lovett, of the University of Chicago, is being played by the repertoire company at the Fine Arts theatre. It deals with the sex question in a bald and brutal manner.

No piece in many seasons has been so utterly condemned by the local scribes as this one. Ashton Stevens said it was below criticism. His review was printed on the first page as news. Percy Hammond refused to consider the piece, and the review was written by Dr. Evans, the Tribune eugenic specialist. The Drama League of America, sending out their bulletin, said that it should be seen only by adults.

This is the only play by an American playwright that has been offered by the company this season. It has been largely attended, owing to the fierce onslaughts made upon it by the critics.

## ONE ACT PANTOS.

Laurette Taylor will present a series of one-act pantomimes at the Cort theatre, beginning in March, the pieces to be produced at special Friday matinees.

## 40 WEEKS IN CANADA.

St. John, N. B., Jan. 21.

It is announced here that Carl F. Leyel, who imported and sent out Martin Harvey, the English actor, for a tour of the Canadian provinces, will lay out 40 weeks of travel in Canada, from Halifax to Vancouver and back, for English managers who have the requisite legitimate attractions.

## PAVLOVA TAKES 'FRISCO.

San Francisco, Jan. 21.

As expected, the engagement of Pavlova at the Valencia for a week is a huge financial success, and the press pronounced it "an artistic triumph."

The dancer opened Monday night to a complete sell-out, with all society present. Hardly any paper in the house. Admission scale, \$1-3, with boxes \$4.

## JUST AS BAD ABROAD.

Hans Bartsch, foreign play broker, returned last week from Europe and says:

"My two months' travel in Europe, visiting the large cities, strengthened my impression that theatrical conditions abroad are at present very much the same as in this country. The few theatres fortunate enough to house successes are doing all the business, while the majority are trying to get along as best they can. Of the 30 theatres in Berlin, for instance, only five are playing to big houses, viz.: The Theatre des Westens, Metropol Theatre, Berliner Theatre, Lessing Theatre and Max Reinhardt's Deutsches Theatre. Pictures and the prevailing dancing craze are blamed for the bad business in the legitimate houses."

## MOSS & BRILL IN GHETTO.

Moss & Brill are erecting a combination picture and vaudeville theatre at the junction of 6th street and Ave. A, New York.

# ALL FOR THE LADIES

About Women—Mostly

By PLAIN MARY  
(Vesta Powell)



"Sari" (Liberty theatre) is a two-act operetta by Julius Wilhelm and Friez Grunba, with music by Emmerich Kalman. The music is the most enjoyable feature and covers a multitude of defects. Mizzi Hajos as Sari does well enough to even up for her recent failure in "The Little Queen." The first act of "Sari" is in Lorinczfalva, Hungary, and the second in Paris. The story is of a Hungarian Gypsy violinist (Van Rensselaer Wheeler), famous in his youth but grown too old and gouty to appear in public. He has settled down in a pretty village home surrounded by a large family (married three times and a widower). His oldest son was also a violinist and bade fair to become as famous as his father before him. The father, intensely jealous of his son's success, made life miserable for him. After a quarrel the son fled to Paris to try his luck. The father followed and they entered a contest, to see who was the most accomplished violinist. The son won and the old man admitting he was beaten, threw his violin into the fire, convinced that "Youth is Ever Victorious." The father also gives up to the son a young girl whom he had planned to marry, and Sari (daughter to the old violinist) who had accompanied her father to Paris, married a French count she had met in Hungary. That is the story. The remainder of the show consists of wild Hungarian melodies mixed with violin playing and singing. There is very little dancing with the exception of one number in the first act, "The Hazazaa-eret," that made up for what was missing in the final act. This is a song (strictly Hungarian), sung by Miss Hajos and Charles Meakins. With it is the wildest dance ever seen, but it could hardly be called a dance—it is a series of wild jumps and turns, with the music as wild as the rest. It was the hit of the show. Another pretty number led by Miss Hajos is "Pick a Husband." For this she has several small children, some at her feet, others about her neck, and one tiny girl seated on her knee. The children join in the choruses with their small voices and it is altogether a pleasing picture. The second act setting, the Paris home of the Count, is gaudy and not in good taste. There are dashes of purple, green, pink and several other colors, furnishing an awful glare and the freak costumes worn by the show girls make matters worse. The girls wear ugly wigs, each one a different color. Some are bright red and one is emerald green. The effect of this, worn with a gown of orange velvet, is funny. Another girl wears a straight black-haired wig, cut short over the ears, with an odd costume of dark blue with white Roman figures painted on it. The result is grotesque. There are but three girls who look human in this scene.

These wear modern gowns of different color and design. When Miss Hajos first enters in the second act she has on a picturesque Hungarian peasant costume of several colors, under which are numerous stiff and starched underskirts that flare out like a crinolin. Miss Hajos causes laughter by turning sharply around, displaying the underwear, also by trying to sit on a small chair in such a bunched costume. She afterwards changes to a Paris model of white satin and rhinestones. Mr. Wheeler does very well as the old Gypsy violinist, as does J. Humbard Duffey, his son. Mr. Meakins is the flirtatious count. The remainder of the cast take proper care of their roles.

Cecelia Wright (Palace) is attractive in a white charmeuse evening gown with corsage and tunic of cream shadow lace. Lois Josephine has more new gowns. The prettiest is an old-fashioned one of white taffeta with several frills of tulle, finished with touches of black ribbon velvet. A small black and white bonnet worn with this gown gives to the face inside a sweet childish expression. Stella Tracey (with Sam Bernard's company) is a pretty Dutch girl in a delft blue costume with a cap of white lace half concealing the blond tresses of this dainty lady. Tina Marshall is wearing an evening gown of orange satin and chiffon, mixed with heavy coffee-colored lace. The effect is very good. Ama Rica of Gordon and Rica is "cute" in white satin pantalet suit trimmed with rhinestones. The first costume (brown silk street suit) is not so becoming to her.

There is a "Small Time" atmosphere around the Union Square theatre this week. The only two acts that seemed like "regulars" were Adele Ritchie and Diero. The rest of the bill was tiresome. Miss Ritchie could do very nicely with some new songs. She is singing four published numbers that have been heard so often the audience know every line, therefore there doesn't seem any reason for further "plugging." Miss Ritchie is dressed in good taste (as usual) in a handsome evening gown of yellow velvet with corsage of crystal and overskirt of black chiffon edged with skunk fur. Mayne Remington is badly in need of new wardrobe, for herself and the "Picks." A white satin gown with tunic of silver spangles is more attractive than the other costumes. An odd looking dress of old rose with long fringe around the skirt would appear much better if lengthened. Helene Vincent (Miller and Vincent) is an attractive girl and could help her appearance if she would choose more becoming clothes. White button street shoes never did look well with evening dress. The Grazers present a musical psychorean novelty. One of the Grazers is a female impersonator who is at the piano, while his sister plays a cornet. Then the sister plays the piano while brother

dances. They are a refined looking couple with rather good ideas of dressing. The brother makes up much better than the sister. Minerva Courtenay and Co. have a sketch entitled "A Prairie Romance," badly written, but Miss Courtenay and her company work hard to cover up the weak spots and succeed to a certain extent. Miss Courtenay is capable; so is the young man who plays the cowboy.

Hammerstein's program says "The Girl From Milwaukee" "has the largest voice in captivity" (I wonder how long voices have been running wild). She of the large voice appears neatly dressed in a white crepe de chine dress and a white chiffon cap. Ada Ripel (with Frederick Bowers Co.) does little in the act but change costume. This she does well. Each change is becoming and in good taste. One gown is yellow accordion pleated chiffon with hand painted flowers in red at the skirt hem. Over it is a drapery of purple satin. A purple hat is worn. The next is a gown of emerald satin, and the last a pantaloons suit of old rose brocade chiffon. Reta Walker (with John Cantwell) is a pretty picture in an evening gown of light blue crepe de chine and white lace. Fannie Van (Charles and Fannie Van) is surprisingly youthful in appearance to have such a big son as the one who is assisting in the turn. Mrs. Van appears to advantage in a peach-colored satin gown, over which is a tunic of black lace and corsage of crystal. Burns and Fulton have a very attractive setting for their dancing. It is a drop and two borders of red plush, also a red cloth to dance upon. The first costumes are not at all in good style, but they atone with the remainder of their clothes. The young woman wears a French soubret dress that is tres chic.

Edna Luby had a sketch at Proctor's 23d Street theatre the first part of his week that should secure her a route on the "Big Time." The act is novel and well played by Miss Luby and excellent support. The opening is on the picture screen. After that the sketch starts from where it ended on the screen. It is melodramatic and at the most thrilling moment a sand bag



FRANCES KENNEDY

FRANK TANNENHILL is writing a play for FRANCES KENNEDY, now playing in "September Morn'" at the La Salle, Chicago, which is to be exploited by Windy City Capital. Mr. Tannenhill thinks Miss Kennedy is fully as clever as May Irwin and is also the possessor of good looks and a fine singing voice.

drops from the flies. The "manager" rushes from back of the house and "calls" the flyman for his carelessness, but it develops into a rehearsal for a movie. Crawford and Montrose have an old time "sister act" that consists of one song and much buck dancing. It seems too bad the girls can't get some new ideas, as they are such good dancers. The burlesque costumes worn are quite out of date. They are white satin soubret dresses with green underwear, with shoes and stockings of same color. The last costumes are a trifle better, green velvet pantalet suits that display two pairs of shapely under-standings. The Musical Hylers are two people (man and woman) who play xylophones, also a few brass instruments. The act is no better than the average xylophone turn, but this couple appear to good advantage in Colonial costumes, and afterwards change to evening clothes. They look much better in the first (especially the girl). Betts and Betts are two young men in an act reminding of the Ward Brothers, but these boys don't dance. Both are nifty in well fitting evening dress. The Mutual Moving Picture Co. are showing a "Keystone" feature entitled "In the Clutches of a Gang." It is a farce comedy played by a clever company. The photography is first class.

"The Belles of Beauty Row" are at the Columbia this week in a burlesque entitled "Putting It Over" (but they are not). The only thing worth while is the work and appearance of Frankie Heath. Miss Heath leads several numbers, the best of them (in the first part) "The Highland Kilties," lively and attractively costumed. It is too bad some of the chorus girls had to show their "shapes" in this for some brought so many laughs the number leader was forgotten for a few moments. Many pretty costumes are worn by Miss Heath, among them a black and white striped affair, very becoming and modish. Claire Devine is a comely willow blond who looks nice in a white cloth suit and small black velvet hat. Harry Levan is principal comedian. When they have to resort to trying on corsets and other articles of feminine wearing apparel, it tells what class they are in (as comedians). That stuff has been done since show business started. I saw and heard enough in the first part to satisfy me. Don't think I could have stood it that long but for Miss Heath.

## FIRST CAFE DANSANT SOUTH.

Norfolk, Jan. 21.

A change in the policies of the Granby and Victoria theatres here will result in the abandonment of the Stair & Havlin attractions at the Granby, which is going to take on feature films.

The Victoria passes to H. C. Pepper, of Piping Rock and Goshen fame, and will be called the Palais de Danse. Change is effective Jan. 24. Jake Wells and Wilmer & Vincent have leased the house for a period of years. It will be the first cafe dansant in the south.

Oscar Loraine has been celebrating since Jan. 6, when a baby boy weighing eleven pounds arrived in his household, 610 Riverside Drive, New York.



# FILM FLASHES

His new film corporations in the U. S. last week. Soon be showing movies in street cars.

"Pastor Russell Well Received in His Photodrama of 'Creation.'" Is the way a full page ad. last Sunday announced Sabbath services at the new Russell movie house on West 63d St.

This is a press night for reviewing the Paris photoplay, "Les Misérables," which the Gordon Bros. of Boston are to enter New York at the Carnegie Lyceum, beginning next Monday matinee. Richard Henry Warren, organist, will pipe a Moller organ during the show.

The New DuMelf theatre, Brooklyn, splurged in the papers last Sunday to announce the film "novelties," "Arizona," and "Dr. Nicholson." Movie fans in Bath Beach, Brighton and Sheepshead, who saw the same subjects months ago in their own town halls, are wondering why the splurge.

Harry H. Schlacht got a real diamond stud medal from the East Side Merchants Ass'n during the week for his work in noising out and reporting moving houses in the Ghetto where unconventional things are done by persons when the lights are low. The Schlacht complaints hit a number of movie managers. The nigras didn't know what was going on in their own places.

The Universal is sparing for a Cincinnati location, ditto Pathe.

G. Hepburn Wilson, dancing master, whom the dance hall license bureau is using as a test subject to determine whether tango masters must couch up before tutoring, was filmed by the Pathe for their Weekly, which a regular newspaper editor now directs.

The "Trust" and "Independents" are looking for clinics in the recent spurt for Broadway attention. The U at the Republic will show its regular service semi-weekly to its trade mornings from now on, and the Vitaphone clear the decks for similar action when the current Tallero Sisters' engagement at the Criterion ends. The U now gives movie vaudeville, Sebastian and Allen, described in the U's press sheet as "the famous vaudeville team," are now now in U films in their New York roof tuckered, to be released Jan. 26 by the Victor brand.

C. R. Hebble, manager of the Chamber of Commerce of Cincinnati, was in town this week interviewing Charles Pathe relative to a project to build a Pathe studio on the heights behind the town now harboring the 9th Regiment. U. S. A., recently returned from the Philippines.

L. E. Franconi, former editor of Pathe's Weekly, now convalescing from an attack of typhoid, is to be given the technical dept. post for the firm.

Leuch Cross is to fill dead "Bull" Young's place for Fred Mace in the "One Round O'Brien" series of comic features Mace is continuing.

The next Thanhouser feature release scaled on the one-a-month plan will be "Joseph in the Land of Egypt," to be turned loose Feb. 1. No liberties have been taken with the Lieber. "Joseph and His Brethren" drama, it is claimed, in fact no one at the Thanhouser shop knew any such piece had ever been played.

And now it is fire in the cutting rooms of the U's Hollywood, Cal. studios that makes it necessary to record again the existence of holding annex of the N. Y. Movie Bldg's old arrangements.

The Jesse Lasky "big feature" trade paper ads. are scaled down to postage stamp size. Making it easy for the compositors, probably.

"A rose by any other name, etc." "Germinal," the five-reel Pathe feature is emblazoned titularly here and there in the movie town posters and trade paper ads. Jimmie Moran encountered it for the first time yesterday, and remarked with his wonted naïveté: "Gee! sounds like a disinfectant!"

Louis Joseph Vance's, "The Day of Days," with Cyril Scott in the leading role, is on sale by the Famous Players.

Jungle Film still has some states rights left for the Rainey African Hunt.

Of course, the film folk have made Julian Hawthorne an offer for a scenario of his N. Y. Sun Atlantic penitentiary expose. Refused. The distinguished trade paper ads. a mimm per column as the most liberal of the film magazines offered for the entire scenario.

A thousand farces are in the germ of the fragment of the Court of Appeals, just rendered that the Vitaphone must pay a man for filming him against his wishes. No one knows where the film suits may stop on a tree start, and no one can tell who may be having found trying to get into a movie picture merely to hold up the taker.

The Photo Drama Motion Picture Company announces a six-reel feature, "The House of Bondage" after the Kaufmann and Light story.

Vitaphone filmer Wm. Humphreys has a new overcoat. You can see it in group photos made of several crowds of Vi "section" hands last week.

A. Warner of Warner's Features is off on a European scouting trip for foreign material for circulation in this country.

Linmar Johnson will film Dickens' "The Cricket on the Hearth."

"The Ticket of Leave Man," taken from the old play of that title, has just been completed by the Pathe Players. The picture is in four reels.

Chas. W. Harris is thinking of camerating "After the Ball," in three reels, after a scenario, to be written perhaps by Chas. K.

Jack Noble, who is directing "The Mutual Girl" series, was formerly a lieutenant in the U. S. Army and saw service in China and the Philippines.

Margaret Fischer and Harry Pollard will shortly be seen in "Withering Roses."

The Jesse Lasky film feature, "The Squaw Man," is reported in sensational demand already in Great Britain, also in France. The Englishers, it seems, want to see it for its English scene and its real Indians and Indian sections.

The Los Angeles Times linotype room is in a new Keystone, shortly to be released.

"Lincoln the Lover," with Ralph Lee in the role of the wooling Illinois backwoodsman and subsequent statesman and President, is announced for release by the Vi Feb. 5.

A plan is under way to unite in one organization the principal feature film companies of New York and environs. The Feature Film Exchange is behind the project. About 30 companies are to get together and formulate plans of organization.

The Garden theatre, Camden, N. J., has been sold by Harris W. Watkins to a couple of Philadelphians.

The N. Y. Motion Picture Co. offered Robert Mantell \$100,000 for a series of Shakespearean film productions. Offer refused.

## THE FATAL WEDDING

The stage carpenters, scene painters and builders have the biggest kick against the movies. All they get out of 'em is a single job at a time and the camera multiplies the work. It's no wonder any loyalty for the M. A.'s or the Physicists or Lee Leashes or Homer Eminences. And here are K. & E. (not Biograph and K. & E., or K. & E. and Biograph, as you might expect according to the screen program) giving Howard Wilson a backyard for his palatial Universal Heights home with nothing less than the Impressive Hall of Fame for a back fence, and the scene painters and carpenters don't get anything out of it at all, as Howard, as you know, is Theodore Kremer's injured husband in the Kremer classic, "The Fatal Wedding," elected by K. & E. to inaugurate their feature film presentations.

Howard is at the Palace this week, and so are his wife, Mabel, their evil nemesis, Cora, who loves Howard and hates Mabel, also Robert Curtis, Cora's tool. If you've ever cared for the "Wedding" when Sullivan, Harris and Woods used it to uplift the popular drama, you'll find passing interest in its film translation. It only takes about 25 minutes to screen it, and they've preserved the essence of the acted play in the camera version, except for certain swift transitions necessary for the condensation. You get this effect of business like changing the camera angles after you've started looking at the picture. In a very few frames of screen you see Mabel wooed, engaged, married, and poked back from Europe with two children.

Of course, you know the story, whether you've met it in the play or some other. Cora, the adventuress, covets Mabel's husband, and gets Robert Curtis, her paramour to compromise Mabel, the husband winning the children in the divorce trial, Mabel abducting them, and later winning back her husband at the very altar when the paper that Cora signs agreeing to give Robert \$20,000 for his perfidious services, is discovered.

Whatever may be thought of the enterprise of "The Fatal Wedding," the initial production of a film service from which much is expected, it is to be conceded that the company interpreting it certainly invests it with engaging mellow versatility. Mrs. Lawrence Gordon in the role of Bridget, the low, low, low, seemed so genuinely affected over the husband's attempts to take from her and her mistress the little ones she had nursed from infancy that you almost believe they must be her own. The K. & E. screen program don't inform you who's who in the cast, and unless you're nimble eyed, you can't even follow the characters by name from the transient flashes the operator at the Palace gives during the scenes. The piece, of course, is the wedding interruption, with the death of Cora by her tool who, when he misses his last contract, presumes she must have stolen it. His rush down the crowded aisle, preceded by the screams of the injured wife, followed by the shot from him that lays Cora low makes very good commotion tableaux. But somehow the drummer seemed out of place in a vaudeville bill, even for a tallender.

Corb.

## "TRAFFIC" PICTURE OFF.

This will be the eighth and last week of "The Traffic in Souls" at Weber's theatre. The picture did business early in the run but has dropped off to nothing, a condition that also prevails at the Republic where the Universal is showing another "Traffic" film.

Next week Weber's will have "At the Firing Line," a foreign war scene, and new films will be put on weekly until another long time winner is hit upon.

A syndicate made up of half a dozen Greek merchants has leased Weber's for two weeks, paying a weekly rent in advance of \$1,200.

## WALTER McNAMARA, INC.

Walter McNamara, who wrote "Traffic in Souls" for the U, has left the Imp studio for the development of a film company of his own, incorporated this week at Albany at \$100,000, and labeled The McNamara Feature Film Co. Ethel Bernstein, Leopold Lyons and L. S. Levy are the other incorporators.

Mr. McNamara sails for London Feb. 8 to take certain foreign scenes for a new film play he expects to complete before Easter. Outside of his salary and a trifling Xmas present, McNamara realizes nothing on the U's red light pipe now playing to big profit.

## BEBAN GETS OFFER.

Pathe Freres have made George Beban an alluring offer to pose for them with his "Sign of the Rose" sketch.

## GOT REALISTIC PICTURE.

Here's a yarn that sounds good enough to be a great press agent stunt, but its authenticity is borne out by the fact that it has not appeared in print and several of the victims display physical marks as proof that it actually came to pass.

A picture concern hired a lot of the Paul Kelly gang to pose in a street scene wherein a taxicab containing a bejewelled woman is held up and the occupant relieved of her valuables. At the critical moment the police rush in and belabor the highwaymen.

Everything was set and after several rehearsals the carefully prepared hold-up took place. The really truly policeman on the beat hove in sight during the scene, blew his whistle and several officers responded. They rushed into the fray and made good use of their clubs to the extent that the Kelly mob were pounded up pretty badly.

Meantime the camera man, appreciating the value of the fray for exhibition purposes, continued grinding away, with the result he secured several hundred feet of film that could not possibly be excelled for realism.

## OSCAR LOSES FILM SUIT.

Daniel Frohman, Sam Harris and Charles Burnham lost O. Hammerstein his suit against David Belasco to throw movies out of the Republic, the managers denying the Hammerstein claim that a theatre's association with movies is degrading.

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

## RELEASED NEXT WEEK (Jan. 26 to Feb. 2, inc.)

MANUFACTURES INDICATED BY ABBREVIATIONS, VIZ.

GENERAL	EXCLUSIVE	UNIVERSAL	MUTUAL
Vitaphone ..... V	Gaumont ..... G	Imp ..... I	American ..... A
Biograph ..... B	G.N.E.P. .... G.N.	Gem ..... Gem	Keystone ..... Key
Edison ..... E	Same ..... Same	Blk ..... Blk	Reliance ..... Rel
Lubin ..... L	Solar ..... Sol	Chrysal ..... O	Majestic ..... Maj
Pathe ..... Pth	Eclectic ..... Ec	Nestor ..... N	Thanhouser ..... T
Selig ..... S	F.R.A. .... F	Powers ..... P	Kay-Bee ..... K.B.
Edison ..... E	Lewis Penants, L.P.	Kelair ..... Kel	Froncho ..... Fr
Keeney ..... K	K. Northern, G.N.	Reel ..... Reel	Dor ..... Dor
Kein ..... K	Dragon ..... D	Frontier ..... Frnt	Mutual ..... M
Melies ..... Mel	Italia ..... I	Victor ..... Vic	
	G.N.X.X. .... G.N.X.X.	Blache Features, B.	

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

## JAN. 26—MONDAY

MUTUAL—A Blowout at Santa Banana, 2-reel com.-dr. A; Double Crossed, com. Key; Rel; title not announced.

GENERAL F.—His Fireman's Conscience, dr. B; The Lovely Senorita, com. E; The Shadow of Guilt, 2-reel dr. K; The Windfall, dr. L; Pathe Weekly No. 8, Pth; The Adventures of Kathlyn, No. 3; The Temple of the Lion, 2-reel dr. S; The Return of Jack Bollew, dr. V.

UNIVERSAL—Dances of To-Day, Viv; A Doctor's Decree, 2-reel dr. I; The Saint and the Singer, com. P.

## JAN. 27—TUESDAY

MUTUAL—For Her Brother's Sake, dr. K.B; Majestic and Thanhouser titles not announced.

GENERAL F.—Wrecked in Mid-Air, 2-reel dr. E; The Mystery of the Talking Wire, dr. E; The Testing Fire, dr. S.A; His Excellency, Adm. L; A Two-Family Affair, com. and The Oasis of Gabes-Tunis, scenic, split-reel, Pth; The Conspirators, dr. S; Pickles, Art and Sauerkraut, 2-reel, dr. V.

UNIVERSAL—One of the Bravest, 2-reel dr. Gold Seal; Oh! You Puppy, and His Vacation, split reel com. C.

## JAN. 28—WEDNESDAY

MUTUAL—Beauty, title not announced; Romance of Sunshine Alley, dr. Br; Mutual Weekly, No. 57, Rel; title not announced.

GENERAL F.—How Bobby Called Her Bluff, and The Call of the Footlights, split reel com. E; The Masquerader, 2-reel dr. K; The Bedchamber, com. Pth; The Old vs. the New, dr. S; Scotland Forever, com. V.

UNIVERSAL—The Wheel of Life, dr. N; A Freak Temperance Wave, com. Joker; Just Kids, 2-reel dr. Edr; Universal Animated Weekly, No. 50.

## JAN. 29—THURSDAY

MUTUAL—Heart of a Woman, 3-reel dr. Rom; Little Billie's Triumphs, com. Key; Komik; title not announced.

GENERAL F.—Out of Sight-Out of Mind, and Buy Wool, split reel com. B; What Came to Bar "Q," com. S.A; Treasures on Earth, 2-reel dr. L; Batty Bill's Honeycomb, and Winby Willy and the Fisherman, split reel com. Mel; Pathe Weekly, No. 9; Pathe and The Power of Print, 2-reel dr. Pth; Serling upstart, Southern India, scenic, Pth; Brinkling Up Hubby, com. S; The Little Bugler, dr. V.

UNIVERSAL—A Hot Finish, com. I; From Fear to Son, 2-reel dr. Rx; Slim and the Dynamiters, com. Frnt.

## JAN. 30—FRIDAY

MUTUAL—Divorce, 2-reel dr. K.B; Princess and Thanhouser titles not announced.

GENERAL F.—The Sultan Death, 2-reel dr. E; The Girl at the Curtain, 2-reel com.-dr. S.A; The Medicine Show at Stone Gulch, com. and Making High Grade Paper, Ind, split reel, K; An Unintentional Hero, and A Stage Door Fling, split reel com. L; A Splendid Sacrifice, dr. S; The Lucky Elopement, com. V.

UNIVERSAL—When Billy Proposed, com. N; A Coincidental Bridgroom, dr. P; The False Bride, dr. Vic.

## JAN. 31—SATURDAY

MUTUAL—Calmity Anne in Society, com. A; Mabel's Bare Escape, com. Key; Maj; and Rel; title not announced.

GENERAL F.—The Fallen Angel, dr. B; The Perilous Truth, dr. E; Broncho Billy and the Settler's Daughters, dr. S.A; Playing for a Fortune, dr. K; The Pales of Prejudice, dr. L; The Lunatic's Child, 2-reel dr. Pth; The Love of Tokala, 2-reel dr.

UNIVERSAL—In a New Year 2014, com. and Historic Eromen, scenic, split reel, Joker; The Turning Point, dr. Frnt; The Mad Hermit, 3-reel dr. B101.

# PENNSYLVANIA CENSORS APPOINTED FOR MOVIES

**Governor Tener Brings to Life Law Passed in 1911.  
Chief Censor, a Man; Assistant, a Woman.  
\$2.50 as Fee Must be Prepaid for Each  
Film or Reel Examined. No Undue  
Hardship Anticipated.**

Philadelphia, Jan. 21.

The law providing for a state censor for moving pictures, passed way back in June, 1911, and since sleeping peacefully, came to life Tuesday, Jan. 20, when Governor Tener appointed J. Louis Breiting, of Philadelphia, chief censor, and Mrs. E. C. Niver, of Charlestown, Pa., the Governor's home town, assistant censor. Mr. Breiting, a lawyer and member of the State Legislature, is counsel for the Exhibitors' League of Pennsylvania. His new position pays a salary of \$1,500 a year. The assistant censor, who the law provides shall be a woman, receives \$1,200.

The law is far reaching in effect and sweeping in its terms and if rigidly enforced will bring about new and highly important complications in the motion picture industry in this State. Under the censor and the assistant censor are to be known as the Pennsylvania State Board of Censors and they are authorized to collect \$2.50 for each film or reel they examine, and no picture will be examined until this fee is paid. The fees are to go into the State treasury. Upon each approved reel there must be a statement in the following words: "Approved by the Pennsylvania State Board of Censors."

In addition the board is given general power and authority to supervise and regulate the display of all moving picture films and reels in all places of amusement or elsewhere within the State. This includes the authority to have all films intended for use in this State displayed for their benefit. Every person, firm or corporation selling, renting or exhibiting, must furnish the Board a description of the scenes and purposes of the moving pictures and exhibit them for examination.

The penalty provided for the display of any unapproved film or reel is \$50 fine for the first offense and \$100 fine for each subsequent offense. Exhibitions given for purely educational, charitable, fraternal or religious purposes are exempt from the law.

Picture exhibitors in this city have not yet been officially informed as to how the law will be carried out in actual practice. It is believed that no undue hardship will be placed in the way of the business.

## WEBB "TALKERS" READY.

According to the movie dope now on Broadway the Webb talking picture company has leased the Park theatre, where it expects to give New York an opportunity to see the various subjects it has been manufacturing the past few months.

The first to be offered will be a full minstrel show, in which some well known stagers will appear. The middleman is Jeff O'Hara. Two sets of endmen comprise Sam Ryan and Wil-

liam Quirk and Carroll Johnson and William McKenna. Principal soloists are Bernard Daly and Jose Earhardt. The dancers are Lew Christy and Johnny Daly. Pat Barrett also has a prominent part.

Back of the Webb "talkers" are said to be the millions which control the DuPont Powder Works.

## POLICE POOR CENSORS.

Chicago, Jan. 21.

Members of the Amusement Protective League, an organization composed of picture men, held a meeting Jan. 16, at which time they condemned the practice of allowing policemen to censor pictures.

Ora E. Chapin, secretary, said the league did not believe policemen were the proper men to judge pictures.

"Just because a man is a big, husky member of the police force is no sign he can know anything about morals or art," was the way Mr. Chapin put it.

The meeting was held at the Hotel Sherman.

## CONTROLLING KLEINE'S SPECIAL.

Negotiations are on for the sale of the entire George Kleine feature picture product to Herman Garfield and Doc Brehm, who are reported having interested some big capital in the scheme to control the selling rights of all of Kleine's specials.

If the deal is consummated, Kleine will turn over the "Quo Vadis," "Last Days of Pompeii" and "Antony and Cleopatra" features with an option on any other big movie he may place on the market.

Of late Kleine has recalled a raft of his road exhibits, and is said to have lost much money in some instances and made a lot in others.

Kleine cleaned up on "Quo Vadis" and with the profits built the new Kleine picture house on 42d and 43d streets, between Eighth and Seventh avenues, which is said to have cost \$400,000 and will seat 1,200.

With the picture concerns grabbing uptown Broadway theatres for display of their makes, Kleine will think twice before he loses sight of the new house within a stone's throw of Broadway.

## PATHE OPPOSING EASTMAN.

Pathe Freres are endeavoring to lease a good-sized store in Times Square with a large loft on the floor above.

It is understood they intend to establish an uptown branch for the sale of cameras and moving picture auxiliaries of all kinds, including the sale of raw film imported from Europe, in direct competition with the Eastman people, who have practically a monopoly of the film business of America.

## SECRET SERVICE FOR SNIPERS.

The film snipping exhibitors arraigned by the G. F., Universal and Mutual film companies in an order recounted in last week's VARIETY making imperative the return of complete instead of mutilated reels to exchanges are this week heatedly discussing another innovation of the big syndicates designed to apprehend the exhibitors or film dealers who have been aiding in the wholesale thefts from the three big companies of commercial reels.

The bulk of local exhibitors are manifestly honest, and deplore as much as the losing manufacturers the dishonesty of any of their fellows, and are individually and through their associations doing all in their power to help the syndicates ferret out and punish perpetrators of the newly discovered kind.

The new turn of the big manufacturers that has the exhibitors by the ears is a secret service staff, said to be maintained equally by the three big companies to arrest the loss of reels through theft.

Martin Hilbert, a reel boy of the G. F., is now under \$5,000 bail for appropriation of an unknown number of G. F. commercial reels. William Brown, a truckman, said to be implicated in the loss by the G. F. of reels charged against young Hilbert, is also named in the case.

The G. F. claims it has lost 250 reels since November, and believes the thefts have been going on for a year or longer, which would place the aggregate losses through this source at hundreds of thousands of dollars.

The secret service instituted by the trio of syndicates will aim, it is said, to keep an eye on all possible future leaks in the services of the companies.

## RIGHTS TO KIN.

Des Moines, Jan. 21.

The Black Cat, the \$50,000 movie house, is to open here Jan. 31. Manager J. S. Woodhouse announces that he has secured exclusive rights to Kinecolor films, running two or three a week besides black and white.

## GUS HILL HAS FEVER.

Gus Hill now has the fever. He is seriously talking over with several people a plan for the formation of a \$50,000 company for producing in picture form his old musical comedies, such as "The Yellow Kids," "McFadden's Flats," etc.

Matters have progressed to the extent of his going a short distance out of town to look over a prospective studio.

## "SLAVE" MAKER INDICTED.

Samuel London, writer and producer of the feature film, "The Inside of the White Slave Traffic," which caused quite some commotion in judicial circles in New York when shown at two theatres here, and a couple of men also interested in the exhibition of the picture were indicted last week by the Grand Jury.

The indictment was found under Section 1140a of the Penal Code, which covers exhibitions tending to corrupt the morals. It is a misdemeanor. Bail was set and found in \$1,000.

## MAYBE NEW YORK KINEMA.

One of the prime movers in the new Anglo-American Film Corporation just incorporated in Albany, is Edward Laurillard, an extensive promoter of the motion picture industry in Europe, and London particularly, where he owns and runs 17 theatres exclusively devoted to pictures. This includes the New Gallery Kinema, famous for its beautiful interior.

The associate of Laurillard in the new corporation is George W. Lederer, who has committed himself wholly to the production and exploitation of pictures, beginning with this new undertaking.

The wider field the Anglo-American corporation is to enter relates to the determination to operate the corporate enterprise as an international clearing house for pictures. The intent claimed is that the apparently indiscriminate manner in which productions are classified and distributed will be better systematized.

The first releases of the new corporation are the French version with star players, of Dumas' heroic romance, "The Three Musketeers," and a huge London-made film entitled "Sixty Years a Queen," referring to her late majesty's long reign over Britain.

It is stated their joint production cost over half a million dollars and consumed nearly an entire year. Both the "Musketeers" and "Queen" pictures were shown for weeks at the Gallery Kinema and are now to be introduced on this side of the Atlantic for the first time.

Rumors are connecting the name of the Anglo-American with more than one of the Broadway theatres as a prospective lessee. Since Mr. Lederer neither denies nor admits the reports, it may be safe to conclude New York will soon have a duplicate of Laurillard's famous Gallery Kinema of London, the two to be operated as "sister" theatres with an interchange of European and American productions, including Lederer's individual creations, which will be first shown at the New York establishment before exportation.

## "FATAL WEDDING" SHOWING.

The first of the Klaw & Erlanger-Biograph picture combination output to be shown in public is "The Fatal Wedding," at the Palace, New York, this week. It is said the picture is being exhibited there for the purpose of securing a line on its value as an attraction, and if successful, will be routed into all picture and vaudeville houses that make application for it.

Through the Palace booking a report had circulated the K. & E.-Bio concern had arranged to book its feature films through the new picture department the United Booking Offices is organizing. This story is set down as a canard by the picture people.

## NEW M. P. E. A.

Ten members of Samuel Trigger's M. P. E. A. of G. N. Y. and ten of the Bronx Cinema E. A. met Jan. 16 and formulated plans for an amalgamation of both bodies under the common head of the United M. P. A., with a new election among plans of the prospective united body.

# STOCK

## PHILLY STOCK ORGANIZED.

Philadelphia, Jan. 21.

Arrangements for the reorganization of the Orpheum Players, a Keith stock organization playing at popular prices, and their establishment in the newly rebuilt and renovated Chestnut Street opera house, have progressed to the point where announcement can be made of the opening performance.

It will take place Feb. 2 and the first play will be "The Case of Becky."

Berton Churchill and Adelaide Keim will play the leads. Helen Reimer, a member of the original company, will play character parts.

Harry Andrews will be the stage director, succeeding Percy Winter. Andrews took charge just before the old company disbanded and did not have a chance to show fully what he was capable of doing. Since the Opera House has been taken over by the Keith people, who assumed the lease which was the cause of so much trouble among the Nixon-Zimmerman-Loew interests, the house has been almost completely redecorated.

## WOOD-PICKETT ENGAGEMENT.

Boston, Jan. 21.

The engagement of Franklyn Wood, leading lady of the Kincaide stock company of Quincy, who has just returned from 17 weeks in the middle West with Kincaide's Kilties to Benjamin E. Pickett, manager of Keith's theatre, Lowell, was announced this week.

The date of the wedding has not been set.

## STOCK IN MOHAWK.

Schenectady, N. Y., Jan. 21.

After Selma Maynard had plans fully completed for the installation of a new stock company in the Mohawk theatre, Jan. 26, and had started to organize her players, the project was abandoned for a few weeks.

## JUSTINA WAYNE ENGAGED.

Portland, Me., Jan. 21.

Justina Wayne was engaged last week to play leads with Julius Cahn's Jefferson Theatre stock, replacing Maud Gilbert, who returns to New York.

## RECALLED AS DIRECTOR.

Des Moines, Jan. 21.

Priestly Morrison has been recalled to Des Moines as director of the Princess Stock company for next season. Mary Horne (Mrs. Morrison) is the first cast engagement made.

## CLIFFORD STARTS ONE.

Franklyn Clifford opened a stock proposition at the Whitney theatre, Glendale, Brooklyn. He got into the running Monday night with the advance interest rather encouraging.

## MANCHESTER CO. FORMING.

William O'Neil and F. Shea (of Worcester, Mass.) are planning to place a stock company in Manchester, N. H.

Players are being engaged in New York.

## "WE ARE SEVEN."

"We Are Seven," the Eleanor Gates play which Arthur Hopkins recently took off the stage at the Maxine Elliott theatre, is slated for immediate stock release.

The "We Are Seven" players fully believe the show never got a good whack at Broadway and agreed to play a full week for nothing if the piece could be produced at another house where an orchestra and the full house lights were turned on. They say that the Elliott is not a "comedy house," and that the theatre itself militated against the show's chances.

The offer of the "Seven" Company is up to Hopkins, who will very likely let the piece stay in the storehouse.

## TANGO TEAS DOING IT.

Birmingham, Jan. 21.

The Beulah Poynter stock company, which opened a permanent season at the Bijou Jan. 5, is going after the business in more ways than one. Stanley F. Dawson, manager, is giving Beulah Poynter tango teas every Thursday afternoon, and they are turning the trick.

Dawson's company, in addition to Miss Poynter, includes Bernard J. MacOwen, leading man; Edwin Burke, stage director; Cyphers Weaver, stage manager; Charles De Flesh, scenic artist; Edward Longman, Arthur La Rue, Reonzi Brese, Egbert Monroe, Anna Reader, Edith Chase, Frances Younge and Emilie Lessing.

## DORNER PLAYERS STARTED.

Elmira, N. Y., Jan. 21.

The Dorner Players, under the joint management of C. A. Dorner and A. von Beaulieu, got a good start in stock here last week in "Our Wives." The company comprises Charles Foster, stage manager; Frank Fielder, William Cullington, Darward Primrose, David Vondersmith, Lillian Bayer, Marise Naughton, Grace Freis and Anna Denslow.

## "YELLOW JACKET" NEXT WEEK.

Pittsburgh, Jan. 21.

"The Yellow Jacket," which met with varied success throughout the country last season will have its first stock presentation at the Duquesne next week. The Harry Davis Players will do it.

## THEATRE CO. CHANGES NAME.

The Jesse Shipman Players (colored) are occupying the Lafayette theatre on upper Seventh avenue. The Lafayette Theatre Co., which formerly operated the house, is said to have been succeeded by the Seamore Co., with Henry Oestreich, the theatre's manager, while the other interests remain the same.

## ACADEMY POLICY DIFFERENT.

The play policy of the Academy of Music, New York, is being changed.

Instead of comedies and the like, hereafter the stock company will offer a series of melodramas. The first of the thrillers started this week.

## HOLDEN ISN'T DIRECTING.

Detroit, Jan. 21.

The Holden stock company at the Avenue is going along with its usual stock policy minus the direction of Harry Holden.

Holden, with George B. Edwards, organized this stock, but Holden received a terrible shock when Edwards suddenly died in October.

## AUTHOR-STAR DEBUT.

Frank Craven, who created the role of the brother-in-law in "Bought and Paid For," will make his debut as author and star Monday night at Wilmington, when he appears in a play from his own pen, entitled "Too Many Cooks," under the direction of William A. Brady.

## LEADS RESIGN.

Erie, Pa., Jan. 21.

Robert LeSeuer and Lorna Elliott have resigned as leads of the Feiber & Shea Majestic stock company. They will be replaced by Richard Allen and Carolyn Gates, sent here by Olly Logdson in New York.

## MAY TAKE LEE AVE.

The Lee Avenue, Brooklyn, may shortly adopt a new policy, as William A. Mortimer, a former ally of Corse Payton and who has been with the Payton companies since Corse first took possession of the house, is negotiating for a leasehold preparatory to installing the Mortimer Players in a series of melodramatic plays.

The Lee Avenue has been a dead one since the golden days, when the Corse Payton Co., headed by Etta Reed Payton, used to turn 'em away.

Mortimer had the stock in the Patterson Opera House at the time it burned and he lost a small fortune in the flames.

## SELECTING COMPANY.

Howard F. Salisbury and Thomas D. Soriero have been in New York this week selecting a company of players for a permanent stock stay in the Auditorium, Fitchburg, Mass.

The following have been engaged: Augustin Glassmire, stage director; Marion Hutchins and Arthur Jarrett, leads; Florence Pendleton, Minnie Williams, Florence Forrest, Margaret Morton, Irving Lancaster, Bernard Riggs, Paul Atheron, James Brennan, George Gow and Thomas Wilson.

## INTERNAL DISSENSION.

Chelsea, Mass., Jan. 21.

With the company doing a big business, Lindsay Morrison's stock at Gordon's theatre closed suddenly last week, internal dissension among the heads causing the closing.

The house (W. F. Spragg, manager) goes back into pictures.

## LEADING AT BIJOU.

Fall River, Jan. 21.

J. C. Matthews, formerly with James K. Hackett, has replaced Victor Brown as leading man of the Baylies-Hick stock company, now at the Bijou.

## PASSAIC THEATRE CHANGES.

Passaic, N. J., Jan. 21.

Theodore Lorch is giving up the stock tenancy of the Passaic theatre Jan. 24, the house having been leased by Howard Chase, who installs his own company the following Monday. In the Chase Company will be Virginia Zollman, leading woman; Paul Webster, Gordon Ruffin and William McCrystal.

Lorch's new theatre here is expected to be ready for occupancy in six weeks. His last week at the Passaic will be marked by the first stock presentation of "The Call of the Heart," John Nicholson's play, which has been produced on the road for the past two seasons.

Hoboken, N. J., Jan. 21.

The Gaity has been taken over by Theodore Lorch, who is expected to operate a stock company here under his management.

## COMPANIES SHIFTING.

Yonkers, N. Y., Jan. 21.

The Clara Turner Stock, which has been playing the opera house, Portchester, N. Y., has been transferred to the Warburton here for an indefinite engagement.

Portchester, N. Y., Jan. 21.

Tim Levens' newly organized stock company, with Gladys Malverne as leading woman, opened at the Portchester opera house Monday, offering two bills a week.

## DON'T WANT IT.

New Orleans, Jan. 21.

The Louis Dean Players closed suddenly at the Dauphine Saturday evening. "The Easiest Way" had been announced for the current week but attendance dropped to such an alarming extent that a continuance was deemed futile.

The Dean company was very good. Its productions were much above those of the average stock company. Orleansians do not want dramatic stock.

## THE GIRLS ARE HAPPY.

Cincinnati, Jan. 21.

Matinee girls are so happy they just don't know what to do! The reason: Walter Dickinson is back in stock at the Orpheum. Dickinson is the most popular matinee god who ever played in Cincinnati, not even excepting Herschel Mayall and Robert Adams. He has begun rehearsals for "The Wolf," which will be the attraction next week. The announcement was made during acts and the girls ripped their kid gloves, so strenuous was their applause.

## PATCH RESIGNS.

Detroit, Jan. 21.

William Moore Patch, for the past six weeks managing director of the Washington theatre, has resigned, owing to a disagreement between himself and several of the board of directors. Frank Whitbeck will continue as manager of the theatre, while the cast of the stock company will remain unchanged for the present at least.

# "GRAFT" IN VAUDEVILLE IS MENACE TO BUSINESS

**Dangerous Spread of "Easy Money" Mania to All Kinds of "Time." Working More Against Managers Than "High Salaries." Circuit Managers Should Move as Unit to Oust It.**

"All the circuit managers in vaudeville should get together and wipe out this 'graft' in bookings," said a vaudeville man the other day to a VARIETY representative. "Tell it to them if they don't know it. As sure as I am standing here, 'graft' will kill vaudeville, if some means is not taken to check it. It has done enough harm, and the 'graft thing' is growing worse every day."

The particular vaudevillian who has means of securing inside information on "graft" and how the men who go after it operate, did not refer to any special "time" or circuit. He included all vaudeville.

"Graft" is more of a menace to vaudeville managers at the present moment than "high salaries." All booking men are not grafters, but those who are work very "raw." The dangerous spread of the "easy money" mania is affecting programs, and the show's the thing in vaudeville. Showmen say a vaudeville program is 75 per cent. of the whole, with the management of the theatre the other 25 per cent. Some booking men take the acts to lay out programs from the agents they "stand in" with, or the ones who will "split the commission" with them. This leads to vaudeville shows that are not framed as they should be. It limits the area from which acts may be crafted. The continued presentation of badly framed bills in one theatre finally weans the audience away from that house.

Vaudeville is peculiar in its hold on the public, or has been in the past. Once a person is attracted by a variety performance, vaudeville has made a "regular," until "the shows" drive the "regulars" away.

Business so far this season in vaudeville has not been encouraging. If there is not a change immediately, the vaudeville people are wondering what is going to happen. That there is too much vaudeville is a standing argument, but there is not too much good vaudeville. The managers complain the high salaries of the acts are keeping down their profit and in some instances allege this is the cause of their losses. No one reason so fully covers the decline of the vaudeville patronage as "graft."

The big time, the small time and the independent time fairly reek with it. Graft is going on openly, and is growing daily. It is operated in several ways, mostly by cash directly paid, "presents" freely given or asked for, or "loans," which are never repaid, and not expected to be.

Certain booking men will not do business with agents unless the agents "give up." It isn't the salary of the job any more, it is the opportunity for "side money." New York at least ap-

pears to accept that "graft" goes with bookings, as between the booking man and the agent. The situation as between the agent and the act is accordingly governed.

When the vaudeville man told VARIETY's representative all circuit managers should get together on the matter of "graft" to protect themselves and their business, he only expressed what has been in the minds of every one who has a line on vaudeville "graft," which has grown to the extent that some people in vaudeville now think nothing of informing men of VARIETY's staff what they are paying or getting in "easy money" for vaudeville bookings. It is even the subject of talk that one agent must sometimes "stake" another agent to have an act booked on time the first agent does not handle.

The biggest of the vaudeville managers, without regard to their position (whether "opposition" or no) should confer on the "graft" situation. It can be located. There are those concerned who will not refuse to divulge information on the subject when properly approached by the right people, if the "right people" want the information and are not aware of what is going on under their noses, and at a high cost to them in every way.

The informed vaudevillians believe that if the managers will eliminate the "graft" from their offices, the matter of "high salaries" can then be sanely gotten at, and the "inside" of vaudeville placed on a clean, decent basis that would insure the manager a good show at a reasonable valuation, besides satisfying the actor and making the "grafters" be content with a legitimate income, either from the salaries they draw or the commissions they make.

## 10c. WIGGLER SHUT.

Chicago, Jan. 21.

Mayor Harrison took a peep at conditions on State street last week and decided to revoke some licenses. The Royal and Omar houses came under his official glance and were ordered closed.

Both were ten-cent shops, featuring the festive "cooch" dancers who wiggle ten cents' worth about 80 times a day for the benefit of transient sightseers.

## SCRANTON'S STAR REOPENING.

Scranton, Jan. 21.

The much closed Star theatre will reopen the coming week, after many lengthy legal battles with the authorities.

The Phil J. Fisher stock burlesque company is still here awaiting developments. They were playing at the house when the last closing occurred.

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

## MAY HOWARD LEAVES.

Detroit, Jan. 21.

E. J. Carpenter's former May Howard Show (Progressive Burlesque Circuit), renamed "The Jolly Girls," opened here this week with a new book, some new girls and new costumes, and with Mull Clark as principal comedian. Clark joined this week, and Miss Howard left Saturday night.

Chicago, Jan. 21.

May Howard, who lately headed a burlesque show over the Progressive Circuit, is here resting up at her home. Miss Howard plans to produce a tabloid musical piece in which she may play the principal role.

## GOING INTO MONTREAL?

Montreal, Jan. 21.

James D. Barton, of the Progressive Burlesque Wheel, was in town last week, and it is said the Progressive may shortly have a theatre here.

## JOE KANE ENGAGED.

The I. H. Herk Eastern Burlesque Wheel show is going through rehearsals under the direction of George Gorman, for a new version of "The Girls From Starland."

Joe Kane and Ethel Hall will join the company as principals.

## ALL WOMEN SHOW.

An "all women" vaudeville road show is being framed for a tour of the south, managed by B. S. Muckenfuss.

The bill will be comprised solely of women acts and a movie feature of the women will be taken en route and used for advertising purposes. The show is expected to open Feb. 2 at Allentown, Pa.

## PRINCESS REHEARSING NINE.

The Princess theatre, on Thirty-ninth street, is "dark" this week, while rehearsals of many sketches are under way, directed by Holbrook Blinn, the principal lead of the Princess Players. The house expects to reopen next week with a repertoire of sketches selected from those now under inspection.

May Buckley has been added to the company. Nine playlets are rehearsing, four or five of which will make up the next repertoire.

## ATWELL-PAVLOWA CASE UP.

The injunction proceedings brought against Ben Atwell, et al., by the Pavlowa management, to restrain the Atwell contingent from further harassing the Pavlowa tour by attachments and so on, comes up in the U. S. District Court in New York today (Jan. 23).

The action brought by Mr. Atwell against Max Rabinoff for an accounting of all the Pavlowa tours on this side, through the allegation of an equal partnership with Rabinoff in them, is set down in the New York Supreme Court of this county for Feb. 3.

## "MIDNIGHT GIRL" TRYING OUT.

Albany, Jan. 21.

The Shubert production of "The Midnight Girl," starring George MacFarlane, will try out at the Hall, Jan. 26-28.

The Pastime, Union Hill, N. J., is using three acts now furnished by Ben Piermont in the William Morris office.

## GETTING BETTER TITLES.

Cincinnati, Jan. 21.

In an effort to get more snap in its productions, the Progressive Burlesque Wheel has changed the names of a number of shows.

In future, Blanche Baird's will be known as "The Flirting Widows"; Eva Mull's as "The Girls from Maxim's"; May Howard Show, "The Jolly Girls"; "Fay Foster," "Broadway Belles"; "Mirth Makers, as "Militant Maids," and "Dolly Dimple Girls," as "Queens of the Cabaret."

The turning of the shows to repeat on the Wheel may have had something to do with the new titles selected.

## DECIDING OVER FOLLY.

Chicago, Jan. 21.

Conferences are on over the fate of the Folly as an Eastern Burlesque Wheel theatre, which it now is. There is strong talk of taking it off the route. The house formerly played Western Wheel shows.

## CASTLES QUIT STAGE.

The vaudeville stage lost Mr. and Mrs. Vernon Castle Sunday, when the dancing couple concluded a double engagement for the week, having appeared at the Palace and Hammerstein's, both in Times Square.

Wednesday of last week Mr. Castle informed the theatre management his wife could not stand the strain. Thursday he wrote letters to each, asking to be released from his engagements, the contracts calling for six weeks at both houses, at a salary of \$1,000 weekly in each place.

William Hammerstein sent for Castle and pointed out to him if he retired after the first week, it might be said the dancers had committed what is vernacularly known as "a flop." Mr. Castle replied he was indifferent to opinion, his wife could not continue.

While possibly the dancers might have been induced to hold over for this week in one of the theatres, it could not be settled upon which house of the two should have them. Much the same condition managerially arose at the finish as had been brought up when the dual engagement was first booked.

Hammerstein's is said to have done a very good business last week, with the Castles topping the show there, while the Palace did not fare so well, also with the pair at the head of the program.

Hammerstein's billed the couple for this week and Monday switched the bill around to "19 Acts," with the Castles programmed as in their moving picture.

## CHICAGO CHANGES.

Chicago, Jan. 21.

Many changes took place this week in "The Loop" district. "The Lure" arrived at the Princess Sunday night, supplanting William Hodge in "The Road to Happiness." Julia Dean came to the Studebaker in "Her Own Money," following Richard Carle and Hattie Williams in "The Doll Girl."

Julia Sanderson arrived at the Illinois in "The Sunshine Girl," following "Follies," and "Ready Money" came to the Olympic following "A Modern Girl."



# WINTER

GEORGE  
MOON

EUGENE  
HOWARD  
AND  
HOWARD  
WILLIE

EARL  
TALBOT

LAWRENCE  
WARD  
BROS.  
ROBERT

MAY  
BOLEY

LEWIS J.  
CODY

THE WINTER GARDEN'S  
BIGGEST SUCCESS

# GARDEN

**WALTER C.  
KELLY**

**DANIEL  
MORRIS**

**GEORGE  
HANLON**

**TRIXIE  
RAYMOND**

**FELIX  
PATTY  
AND  
LEPRINCE  
JEAN**

**JULIETTE  
LIPPE**

**DIRECTION  
MESSRS SHUBERT**

# IF YOU DON'T ADVERTISE IN BILLS NEXT WEEK (January 26)

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-Conditine 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)—"B. C." Sullivan-Conditine Circuit—"P." Pantages Circuit—"Cox." Marcus Low Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"M." James C. Matthews (Chicago)—"Pr." Proctor's Circuit (New York)—"J.-S." Jones, Linick & Schaeffer (Chicago)—"B." Bert Levey (San Francisco)—"Sv." Western States Vaudeville Association (San Francisco)—"Web." Webster Vaudeville Circuit (Chicago)—"Cox." E. J. Cox (Chicago)—"Theatre Booking Corporation (Walter F. Keefe) (Chicago)—"a." J. H. Alsos (Montreal)—"Sun." Gus Sun Circuit (Springfield, O.).

**New York**  
**HAMMERSTEIN'S** (ubo)  
Bert Williams  
Sallie Fisher  
Willard Simms Co  
Winsor McKay  
Howard & Hatcliff  
3 Keatons  
"14 Girls in Blue"  
Gertie Carlisle Co  
Marie & Billy Hart  
2 French Girls  
4 Avolos  
Estrella Andalgia  
Elaine Drew  
Leroy & Appleton  
Tango Trio  
**FIFTH AVE** (ubo)  
Robt T Haines Co  
Ray Cox  
Toront & D'Aliza  
Heath & Millship  
"School Playgroup"  
Burley & Burley  
Genevieve Warner Co  
O'Brien-Havel Co  
Harrah & Co  
Olio Trio  
Belle Oarl  
**COLONIAL** (ubo)  
Trizie Friganza  
Sam & Kitty Morton  
Barry Wolford  
Viollank  
Mercedes  
Victor Moore Co  
"Darling of Paris"  
Flying Martins  
**ALHAMBRA** (ubo)  
Louis Mann Co  
Will Rogers  
Ashley & Canfield  
3 Mori Bros  
Connelly & Wenrich  
Bird Millman  
Mayme Remington  
Wheeler & Wilson  
Prelies  
**BRONX** (ubo)  
Clark & Hamilton  
Maggie Cline  
Keno & Green  
Andrew Kelly  
Australian Scouts  
Jack Wilson 3  
Minnie Dupree Co  
6 Kirkmilly Sis  
Cutter & Boulton  
**UNION SQ** (ubo)  
Bison City 4  
3 Mori Bros  
Roach & McCurdy  
Mason & Murray  
Chas & Ad Wilson  
(Others to fill)  
**PROCTOR'S 125th**  
Prune Runtion Co  
Powers & West  
Salt Bush Bill Co  
Uetle De Witt  
Ed Powell Co  
Musical Heune  
Kennedy & Farley  
"Dickland"  
Sam Glider  
Helen Pingree Co  
Varro Bros  
2d half  
Frank Combs  
Jeanne Fletcher  
Himberg & Dey  
Kelly & Catlin  
Minerva Courtney Co  
Jordan & Francis  
Junkins & Covert  
Rivers Bros  
The Albers  
3 Xylos  
The Frolicers  
**PROCTOR'S 23d**  
The Frolicers  
Rivers Bros  
Janice & Harrison  
Deltorelli & Gils'nd  
Jeanne Fletcher  
Altus Brik  
Manley Hart & L  
Steve Jennings  
(2d half)  
"Dickland"  
Verriek & Pease  
Miller & Williams  
Reeve Sisters  
Eli Parlo

**Salt Bush Bill Co**  
"1040 West"  
**PROCTOR'S 58th**  
Powers Bros  
Porta Rica Girls  
3 Xylos  
Mettie Choate Co  
Miller & Williams  
Norman  
2d half  
"Mother Goose"  
Musical Piques  
Kennedy & Farley  
Bert Lennon  
Mr & Mrs B Bennett  
The Roaders  
**AMERICAN** (loew)  
Irving Goslar  
"Who Was He"  
Marzello's Birds  
Jones & Johnson  
"Mayor & Manicure"  
Clarence Wilbur  
(3 to fill)  
2d half  
Orton Troupe  
Kathryn Kay  
Roy Lefton  
Eddie Herron Co  
Ingils & Redding  
Dixon & Dixon  
(3 to fill)  
**LINCOLN** (loew)  
Housey & Nichols  
Mme Zenda  
"As It May Be"  
Pisano & Bingham  
Orton Troupe  
(1 to fill)  
2d half  
Cll rd & Douglas  
"Gray of Dawn"  
Ray Snow  
Espe & Paul  
(2 to fill)  
**NATIONAL** (loew)  
Kenny  
Eddie Herron Co  
Kenny & Hollis  
Oliver Anderson Tr  
(3 to fill)  
2d half  
"I Died"  
"Cavaliers"  
R. Kelly Forrest  
Aerial LaValls  
(3 to fill)  
**GRAND** (loew)  
Castelane  
Electric City 4  
Roy & Arthur  
Kathryn Kay  
Mario & Trevette  
The Kemps  
La Titcombs  
2d half  
Robin  
Velmore & Collins  
Housey & Nichols  
Arthurs & Mae  
Boelwick &  
Les Arados  
Ethel Golden  
ORPHEUM (loew)  
Roy Lefton  
Cretation Sis  
Maurice Samuels Co  
Ingils & Redding  
Darling Daris  
(2 to fill)  
2d half  
Castelane  
Henry Frey  
White Models  
Jones & Johnson  
Harry Holman Co  
Darleno  
(One to fill)  
**7TH AVE** (loew)  
Belle Dixon  
Ray Snow  
(2 to fill)  
2d half  
Ash & Shaw  
Robin  
(One to fill)  
2d half  
Jarvis & Harrison  
Deltorelli & Gils'nd  
"Standard Bearer"  
Burke & Harris  
Franz Troupe  
(One to fill)  
**DELANCY** (loew)  
Crouch & Richards  
Hoyt's Minstrels  
Koster & Winsome  
(3 to fill)

**Irving Goslar**  
Mr Allen  
Bennett & Kooper  
Marzello's Birds  
Oliver Orando Tr  
(2 to fill)  
**GREENEY** (loew)  
Eugene Emmett  
The Magleys  
Anderson & Goines  
"Standard Bearer"  
Boothback & Farley  
3 Martinette  
(One to fill)  
2d half  
Karl  
Irving Goslar  
"Who Was He"  
Harry Johnson  
Hill & Adams  
(3 to fill)  
**BOULEVARD** (loew)  
De Lesalo  
"Gray of Dawn"  
Jamie Kelly  
Elsie LaBergere  
(2 to fill)  
2d half  
Roy & Arthur  
The Kemps  
"Who Was He"  
Frank Whitman  
3 Martinette  
(One to fill)

**Brooklyn**  
**BUSHWICK** (ubo)  
Myrtle Clayton Co  
Reine Davis  
Carl Eugene Troupe  
Cress & Josephine  
Edwin Stevens Co  
Lynise Galloway Co  
Miller & Lewis  
Leach & Wallin  
Cabaret 8  
**ORPHEUM** (ubo)  
Anna Held's Daughter  
Eva Davenport Co  
Fred V Bowers Co  
"Three Types"  
2 Tom Boys  
Lydia Barry  
Ricketts Bros  
Harry Green  
Hussey & Lee  
**FULON** (loew)  
Frank Whitman  
"Oh Emme"  
Roy Corbett  
Les Arados  
(2 to fill)  
2d half  
Relle Dixon  
Crouch & Richards  
"Peep At Future"  
Jas J Corbett  
Darling Daris  
(One to fill)  
**COLUMBIA** (loew)  
Monroe Doctrine  
Art Adair  
Mr Allen  
Flynn & McLaughlin  
Hill & Adams  
(3 to fill)  
2d half  
Fred Morton  
Leonard & Whitney  
Aah & Shaw  
Koster & Winsome  
(One to fill)  
**SHUBERT** (loew)  
Burke & Harris  
White Models  
Darleno & Harrison  
Sidney Shields Co  
Sadie Ott  
Caron & Herbert  
(One to fill)  
2d half  
Mario & Trevette  
Wormwood's Animals  
"Mayor & Manicure"  
Rush & Shapiro  
Harry Tuda  
(2 to fill)  
**LIBERTY** (loew)  
Fred Morton  
"Peep At Future"  
D.ning Kennedys  
Koster & Winsome  
Rouclere Co  
2d half  
Jamie Kelly  
Monroe Doctrine

**Gothard 3**  
(2 to fill)  
**BIJOU** (ubo)  
Deltorelli & Gils'nd  
P J White Co  
Bush & Shapiro  
(4 to fill)  
2d half  
Dancing Kennedys  
Hoyt's Minstrels  
Clarence Wilbur  
La Veen Cross Co  
(3 to fill)  
**Albany, N. Y.**  
**PROCTOR'S**  
Musical Hylands  
George Mack  
Billy Waish Co  
Nellie Burt  
Jordan & Francis  
2d half  
Chas Wah Sue  
Barney Onell  
Francis Nustrom Co  
Lillian Pierce 3  
"Romance of Venice"  
**Ann Arbor, Mich.**  
**MAJESTIC** (ubo)  
"Spirit Paintings"  
Skipper Ken & Reeves  
Florence Modena Co  
Jarnes & Robinson  
La Veen Cross Co  
Ed Gilmans Co  
Bogart & Nelson  
R F Carroll Co  
Knowles & White  
Clemens Bros

**Atlanta, Ga.**  
**FORSYTH** (ubo)  
Belle Abbot  
Milton Pollock Co  
Laddie Child  
Sld Baxter  
Joe & Lew Cooper  
Apdus Circus  
(Others to fill)  
**Baltimore**  
**MARYLAND** (ubo)  
C H O'Donnell Co  
Melville & Higgins  
Rosen Comed 4  
Maria & Co  
Elida Morris  
Morris Golden  
The Hennings  
The Rosettes  
(Others to fill)  
**Battle Creek, Mich.**  
**BIJOU** (ubo)  
Patricia & Meyers  
Ada Carleton  
Dorothy Rogers Co  
Armento Bros  
2d half  
"Mayor of Tokio"  
**Bay City, Mich.**  
**BIJOU** (ubo)  
"Three Twins"  
Selbil & Grovlin  
Marshall & Tribble  
Glendower & Manion  
Victoria 4  
Mermuda

**Billings, Mont.**  
**BAUCOCK** (sc)  
Dennis Bros  
Edward & Clark  
"Stick Up Man"  
Murray Bennett  
Roscoe Midgets

**Boston**  
**KEITH'S** (ubo)  
Harry Decoe  
Imu H Conn & Cor  
Big City  
Kelly & Harrison  
Albert Perry Co  
Jack Gardner  
Doris Wilson Co  
Leonard Stephens  
ORPHEUM (loew)  
Kitty Flynn  
Zelaya  
Quinlan & Richards  
(3 to fill)  
2d half  
The Frankfords  
Juggling Nelson

**Buffalo**  
**SHEA'S** (ubo)  
Claude Gillingwater  
Ben Deely Co  
Fred Duprez  
Linton & Lawrence  
McRae  
(Others to fill)  
**ACADEMY** (loew)  
Mabel Lee  
Gibbs Earle Co  
Lavelle & Grant  
Green McHen & Dean  
Kashima  
Geo Leonard Co  
Coste & Marguerite  
Musical Brindlins

**Batte**  
**EMPRESS** (sc)  
Patric Franc & W  
Berke & Koral  
Kiernan Walters & K  
Warren & Conchard  
Maxwell's Girls  
**Calgary, Can.**  
**EMPIRE** (m)  
Priestess of Kama"  
Edwin Kough Co  
E J Moore Co  
W. & Leon  
Spanish Goldlines  
**Chicago**  
**EMPRESS** (sc)  
Halsted St  
(Open Sun Mat)  
Will Morris  
Thornton & Corlew  
Dick Bernard Co  
Quint Q"  
Orville Stamm  
**MAJESTIC** (ubo)  
Anna Held  
"The Naked Man"  
Harry Gillof  
Heritage Dinehart Co  
Rube Dickinson  
Tilly Abbot  
Swor & Mack  
Fred Kernan  
Herbert Germain 3  
**PALACE** (sc)  
Ed Roy & Emily  
Natalie  
James J Morton  
Daniels & Conrad  
H B Martin  
Robbie Gordone  
The Langtons  
Kluting's Animals  
McVICKER'S (Jls)  
Markee Bros  
"Cage of Myster"  
Lettie Mayer & Girls  
Leclair & Sampson  
Basy Troupe  
Laurie Orway  
Marian Munson Co  
Kunry Boesch & Rob  
Bob Flaxey & Girls  
"Waltz Dream"  
**WILSON** (Jls)  
The Marshes  
Loos Bros  
Fields & Lewis  
Warren & Francis  
Wilson Franklin Co  
2d half  
Gilbert Lossee  
Augustus Neville Co  
Telegraph 4  
Fields & Lewis  
Lawson & Namon  
**CROWN** (Jls)  
Mona Gray  
Charles J O'Neill  
Chas J Carter Co  
Provel  
"Lion's Bride"  
Lightning Weston  
2d half  
Dracula  
Warren & Francis  
Chas J Carter Co  
Elsie Macon  
"Big City Bridge"  
(One to come)  
**COLONIAL** (Jls)  
Dracula  
Henderson & Sheldon  
Giant Svangali  
Gilbert Lossee  
"Concealed Bed"  
Zelaya  
Burton's Dogs  
M- & Mrs Stillman  
Powers & Francis  
Musical Coates  
Geo Mack  
Powers & West  
Fields & Cora  
Gertrude De Milt

**The Marshes**  
Marie King Scott  
Baker & O'Neill  
Tannen & Claxton

**Texico**  
Daisy Svangali  
"Concealed Bed"  
(One to come)  
**Cincinnati**  
**KEITH'S** (ubo)  
Valaska Surrat Co  
Madden & Fitzprick  
Watson & Santos  
Robert E Keene Co  
Heron & Gaylord  
The Massmans  
4 Entertainers  
Mills & Tait  
**EMPRESS** (sc)  
(Open Sun Mat)  
Ryan Bros  
Williams & Segal  
Al Herman  
"Mein Liebschen"  
Morrell's Girls  
**Cleveland**  
**MILES** (tbc)  
Ramona Ortis  
Neal Abel  
Walter Foxwell Co  
Jan Brockman  
Rockwell & Wood  
Albers Bears  
**KEITH'S** (ubo)  
Salvatore  
Girl from Milwaukee  
Morton & Glass  
3 Bartos  
Gordon & Rica  
(Others to fill)  
**Columbus**  
**KEITH'S** (ubo)  
Robt L Dalley Co  
Hanlon & Clifton  
Lilly Long  
Great Howard  
Nick's Girls  
(Others to fill)  
**Dallas**  
**MAJESTIC** (inter)  
(Open Sun Mat)  
Cycling Brunettes  
Will H Cox  
Fair Coeds  
Halligan & Sykes  
Williams Thompson Co  
Brice & Gonne  
Tillie Zick  
**Davenport**  
**AMERICAN** (wva)  
Johnny Wise  
2d half  
"Calomy Jane"  
**COLUMBIA** (wva)  
Matthews Shayne Co  
Day & Walker  
(Three to fill)  
2d half  
"Night Hawks"  
Gardner & Lowe  
(Three to fill)  
**Deaver**  
**EMPRESS** (sc)  
(Open Sun Mat)  
Martini & Maximilian  
Ballo Bros  
3 (Others to fill)  
Louise Mayo  
Sam Harris  
"Bower of Melody"  
**Detroit**  
**TEMPLE** (ubo)  
Jos Jefferson Co  
Kramer & Morton  
Arthur Deacon  
Holmes & Buchanan  
Reisner & Gores  
Edwin George  
Edwin Horsey  
"Lion's Bride"  
**MILES** (tbc)  
Bowen & Bowen  
El Maro  
Norwood & Hall  
Constance Van Co  
Edith Helena  
Boris Fridkin Tr  
**Edmonton, Can.**  
**PANTAGES** (m)  
Riding Duttons  
Rhoda & Crampton  
Patsy Doyle  
Duncan & Holt  
Clara Stevens Co  
**Ellenabeth, N. J.**  
**PROCTOR'S**  
Minerva Courtney Co  
Hixline Philip Co  
"On Boulevard"  
Musical Stewarts  
Frank Combs  
Pierce & Knolls  
Geo Martin  
Thomas & Saparo  
Allen King  
2d half  
"Mischievous Makers"  
Burton's Dogs  
M- & Mrs Stillman  
Powers & Francis  
Musical Coates  
Geo Mack  
Powers & West  
Fields & Cora  
Gertrude De Milt

**Eric, Pa.**  
**COLONIAL** (ubo)  
The Gallandos  
Musical Bentleys

**Harvey De Vore &**  
Dalmors & Lee  
Jack Kennedy Co  
Fall River, Mass.  
**ACADEMY** (loew)  
DeAlma Perry & Ray  
Ruth Curtis  
Bobbe & Dale  
(One to fill)  
2d half  
Amoros & Mulvey  
Jolly Willu Co  
Geo Hall  
Nilio's Birds  
**Flint, Mich.**  
**BIJOU** (ubo)  
Etelka & Irene  
Dudley & Parsons  
3 Rosemary Girls  
Allen Stanley  
Robem's Girls  
2d half  
"Man of Hour"  
**Ft. Wayne, Ind.**  
**EMPRESS** (sc)  
(Open Sun Mat)  
Berry & Berry  
Whittier's Boy  
"Salvation Sue"  
Morrissey & Hackett  
Pichler's Troupe  
**Ft. Worth**  
**MAJESTIC** (inter)  
Winslow & Duffy  
Wheeler & Wilson  
Silvers  
C Nugent Co  
Kearns Platt  
Bell Family  
**Hamilton, Can.**  
**TEMPLE** (ubo)  
Mr & Mrs J Barry  
Diamond & Brennan  
Miles Wheeler Co  
Ed Morton  
Ramsdell 3  
(Others to fill)  
**LYRIC** (loew)  
Woodward's Animals  
O'Neill & Dixon  
Dean & Sibley  
Tom & Stasia Moore  
Nana & Alexis  
Jack Symonds  
Lohse & Sterling  
**Harrisburg, Pa.**  
**ORPHEUM**  
Will Oakland Co  
Thos P Jackson Co  
Mckay & Erdine  
The Drapers  
(Three to fill)  
**Hartford, Conn.**  
**POLIS** (ubo)  
"House Warmers"  
Cartmell & Harris  
Fisher & Green  
Rae Eleanor Ball  
Stan Stanley 3  
Swain Delman 3  
(Others to fill)  
**Hoboken, N. J.**  
**LYRIC** (loew)  
Henry Urey  
Ryan Richfield Co  
Gladys Vance  
Gothard 3  
(One to fill)  
2d half  
Ryan Richfield Co  
Rouclere Co  
(Three to fill)  
**Hot Springs, Ark.**  
**PRINCESS** (inter)  
Jonathan  
"B'way Love"  
Byal & Early  
Caron & Farnom  
2d half  
George Dawn  
Cowles & Dustin  
Augustus & Jax  
Mack & Scheffel  
Cornelia & Wilbur  
**Houston**  
**MAJESTIC** (inter)  
(Open Sun Mat)  
Roberts's Dogs  
Doll & Mack  
"Bachelor's Dream"  
Nevins & Gordon  
Al Lewis Co  
Palace 4  
Clara Ballerini  
**Indianapolis**  
**KEITH'S** (ubo)  
Jaxson Spatz & Jax  
Josephine Dunfee  
Hale & Paterson  
Clark & Verdi  
Middleton & Spellm'y  
Alexander Bros  
(Others to fill)  
**LYRIC** (ac)  
Zeraldas  
Louis Granat  
"The Punch"  
Bob Hall  
"Mermald & Man"  
**Jackson, Mich.**  
**BIJOU** (ubo)  
Ed Glingrass Co

**Bogart & Nelson**  
R F Carroll Co  
Knowles & White  
Clemens Bros  
2d half  
"Spirit Paintings"  
Skipper Ken & Reeves  
Florence Modena Co  
Barnes & Robinson  
La Veen Cross Co  
**Jackonville**  
**ORPHEUM** (inter)  
(Open Sun Mat)  
Laphins  
Axtell Co  
4 Bards  
Theoson's Dogs  
Walter Van Brunt  
Wolfe & Gray  
Kalamassoo, Mich.  
**MAJESTIC** (ubo)  
"Mayor of Tokio"  
2d half  
Patricia & Meyers  
Ada Carleton  
Dorothy Rogers Co  
Wilson Bros  
Armento Bros  
**Kansas City, Mo.**  
**EMPRESS** (sc)  
(Open Sun Mat)  
Adeline Lowe Co  
Leo Hertz  
Edna Aug  
Houghton Morris & H  
"Louis Xmas"  
Dancing Mars  
**Liaoning, Mich.**  
**BIJOU** (ubo)  
"Man of Hour"  
2d half  
Etelka & Irene  
Dudley & Parsons  
3 Rosemary Girls  
Allen Stanley  
Robem's Girls  
**Little Rock, Ark.**  
**MAJESTIC** (inter)  
"Girl from Nurem-  
burg"  
2d half  
Jonathan  
Pietro  
"B'way Love"  
Byal & Early  
Caron & Farnom  
**Los Angeles**  
**EMPIRE** (sc)  
(Open Sun Mat)  
Aldro & Mitchell  
Ernest Dupille  
"Canoe Girls"  
Mckay & Erdine  
Bernard & Lloyd  
Marshall's Dogs  
**PANTAGES** (m)  
Taylor's Lions  
Roland Carter Co  
Hely Urm  
Tony Cornetta 3  
Great Arnesses  
**Low Louisville**  
**KEITH'S** (ubo)  
Chas Grapevine Co  
McConnell & Simpson  
Tony Cornetta  
Wanda Winter  
Deimors & Light  
Le Van 3  
5 Gormans  
(Others to fill)  
**Memphis**  
**ORPHEUM**  
Kathryn Kidder Co  
Hoey & Lee  
Feliz & Harry Sis  
Eugene Daumond  
Hoy & Hillard  
Rosa & Marcella  
Rice Sully & Scott  
**Milwaukee**  
**EMPRESS** (sc)  
(Open Sun Mat)  
Eddie Marshall  
May & Newman  
Cannell & Carlton  
Frank Mullane  
Pekinese Troupe  
**MAJESTIC** (orpb)  
Roshara  
Theo Roberts Co  
Laubert & Ball  
Nellie Nichols  
Kitaro 4  
Milton & De Long Sis  
Brown & Newman  
Boxing Kangaroo  
**CRYSTAL** (tbc)  
Tiebor's Seals  
Huntington & Gates  
Leop Waldebe  
Billy Vaud  
Morocco Arabs  
**ORPHEUM** (tbc)  
Merritt Sisters  
Harry Davis  
Lucy & Joe  
Mendel & Nagel  
"Dynamite"  
**Minneapolis**  
**UNIQUE** (ac)  
(Open Sun Mat)  
Moff & Cline 3  
Hong Fong  
Jas F Sullivan  
Olivetti Troupe  
"Top World Dancers"

**MILES (two)**  
Smilette Sisters  
Stanley & Conover  
Greene & Parker  
Chas Mow Co  
Connelly & Nauty  
The Bromans

**Montreal, Can.**  
**ORPHEUM**  
Sam Mann Co  
Ed F. Hayward  
Trovato  
Grant & Hoag  
7 Bracks  
Carsons & Brown  
Carsons (Two to fill)

**FRANCAIS (loew)**  
Brown & Williams  
Burke & Homer  
U C Falls Co  
4 Musical Misses  
Scott & Wilson  
Mint & Werts

**St. Vernon, N. Y.**  
**PROCTOR'S**  
3 Wheelans  
Mr & Mrs Sullivan  
Saulsberry & Van Auken  
Cavalierie Rusticana  
Marcus & Garteille  
Dorothy Mackeye

**"Arcadia"**  
Norman  
Forrest & Lloyd  
Morgan Chester Co  
Beymour Felix  
(One to fill)

**Newark, N. J.**  
**LYRIC (P)**  
"Mother Jooses"  
J J Morrison Co  
Burton's Circus  
Duke Darling  
Mr & Mrs S. Bennett  
Keever Sisters & Sisters  
Maiana

**Fuller Rose Co**  
4 Casters  
Higgins Phelps Co  
Foster Bros  
Sam Golden  
Monte Cavallo Duo  
Honey & Jase Faber  
PROCTOR'S (ubo)  
Heien Page Co  
Ethel Mae Barker  
Beaumont & Arnold  
Raymond & Caverly  
W. White Hussars  
Ned Norton  
Gliding U Meeras  
Murrell Bros  
(Others to fill)

**Newburgh, N. Y.**  
**COLUMBIA (loew)**  
Harry Cutler  
"I Died"  
Bennett & Kooper  
Sue Franz Tr  
(One to fill)  
2d half  
Flynn & McLaughlin  
"As It May Be"  
Eugene Emmett  
Caron & Harbert  
(One to fill)

**New Haven, Conn.**  
**POLIS (ubo)**  
"The Beauties"  
Ethel Green  
Dorothy De Schell Co  
O'Neil & Wainley  
Hayun Burton & H'n  
Lowell & Drew  
Vanderhoff & Louie

**New Orleans**  
**ORPHEUM**  
Eis & French  
Francis McGinn Co  
Minnie Allen  
Carl McCuough  
Redford & Winchster  
Small & Small Sis  
Claude Rans

**New Rochelle, N. Y.**  
**LUX**  
Aerial Lavalls  
(Two to fill)  
2d half  
Buch Bros (to fill)

**Norfolk, Va.**  
**COLUMBIA (ubo)**  
Julius Tannen  
Marquard & Seely  
Claude Golden  
Laughlin's Dogs  
Blanche Sioux  
(Others to fill)

**Oakland, Cal.**  
**PANTAGES (m)**  
(Open Sun Mat)  
8 Berlin Madcaps  
Alpha 8  
La France & McNabb  
Rena Arnold  
Aerial LaFayettes

**Paterson, N. J.**  
**EMPIRE (loew)**  
Espe & Paul  
The Cleveland  
Jones & Brown  
B Kelly Forrest  
Harry Holman Co  
2d half

**The Mayles**  
Harry Cutler  
Maurice Samuels Co  
Anderson & Goleas  
Elsie LaBerges  
**Perth Amboy, N. J.**  
**PROCTOR'S**  
Boyer & Marx  
2 Jiggrups  
Sam Golden

**3 Newmans**  
2d half  
Larano Troupe  
The Marshall  
Fabin O'Brien 3  
Duke Darling  
Salanta

**Philadelphia**  
**KEITH'S (ubo)**  
Olga Petrova  
"Rat & Ritz"  
Rice & Cohen  
John & Mae Burke  
Chris Richards  
Lorraine & Dudley  
The Ferrers  
Dare Bros  
Howard's Ponies  
Marconi Bros  
Pittsburgh  
GRAND (ubo)

**Sutton Mc & Sutton**  
Hines & Fox  
Lal Mon Kim  
Libonati  
Farber Bros  
Mocart & Bradford  
(Others to fill)  
**ROWLAND (sun)**  
"Semiary Girls"  
Melba McDowell Co  
Fred Norman  
Margaret Calvert

**Plainfield, N. J.**  
**PROCTOR'S**  
The Marshalls  
Dunn & Dean  
The Albers  
Fabin O'Brien 3  
Zell Hunt  
Fields & Coca  
2d half  
"On Boulevard"  
Musical Hussars  
Cally Forge 4  
2 Jiggrups  
Betts & Betts  
Geo Martin

**Portchester, N. Y.**  
**PROCTOR'S**  
"Kitty Mine"  
Betts & Betts  
Morgan Chester Co  
The Shelys  
Mianio

**2d half**  
Marcus & Garteille  
3 Wheelans  
Allyn King  
Laura Bus Co  
Gladys Alexander Co  
**Portland, Ore.**  
**ORPHEUM**  
Murphy Nichols Co  
Gertrude Barnes  
Leo Carrillo  
Demarest & Chabot  
Conly & Webb  
Maxine Bro & Bob  
Valmont & Dwyren  
**EMPIRE (sc)**  
Luigi Dell'oro  
Burke & Harrison  
Walsh Lynch Co  
Leonard & Louie  
Banjophandes  
**PANTAGES (m)**  
"Golden Dream"  
Julia Redmond Co  
Dunbar & Turner  
Bob Albright  
Reed's Dogs

**Providence, R. I.**  
**KEITH'S (ubo)**  
Stone & Kalls  
Howard & McCane  
Gaby Heien  
Milt Collins  
Conway & Leland  
Guerro & Carmen  
(Others to fill)

**Rochester, N. Y.**  
**TEMPLE (ubo)**  
Orford's Elephants  
Nina Morris Co  
Lanston Lucier Co  
Bronson & Baldwin  
Lynch & Zeller  
Harry B. Lester  
Du For Boys  
(One to fill)  
Fox Foxies Circus  
Billie Covire  
Gee Jays  
Warren & Faust  
Harry Victor  
Canaris & Cleo  
Sagamaw, Mich.  
JEFFERS (ubo)  
Selbini & Gwovini  
Marshall & Tribble  
Glendover & Manion  
Victoria 4  
Mormaida  
2d half  
"Three Twins"

**Salem, Mass.**  
**SALEM (loew)**  
Geo Hall  
Jolly Wild Co  
Amoros & Mulvey  
2d half  
DeAlma Perry & Ray  
Hobbs & Dale  
Busse's Dogs  
**Salt Lake**  
**EMPIRE (sc)**  
(Open Sun Mat)  
Willisch

**Mond & Salle**  
D'Arcy & Williams  
"Night at Baths"  
Lester W. Smith  
Katie Sandvine  
**San Antonio**  
**MAJESTIC (inter)**  
(Open Sun Mat)  
Southwick & Darr  
Reith Bro & Murray  
Mitt & Dolly Nobles  
Donovan & Arnold  
Byron & Langdon  
Santley & Norton  
Ergotti's Lilliputians

**San Diego**  
**EMPIRE (sc)**  
(Open Sun Mat)  
Morandini  
Arthur Geary  
Prince Florio  
Mary Dorr  
"Night in Station"  
Wilson & Rich  
**SAVOY (m)**  
Both Browne's Revue  
Musical Spillors  
Cole Russell & Davis  
Webster & Yarns  
The La Belles

**San Francisco**  
**ORPHEUM**  
(Open Sun Mat)  
Lawrence & Cameron  
4 Peres  
"Double Cross"  
Paul Concha  
Smith Cook & Bran  
Cummings & Gladys  
Edna Showalter  
Frank Keenan Co  
**EMPIRE (sc)**  
Price & Price  
3 Musketeers  
Mr & Mrs Fisher  
Dave Ferguson  
Archie Goodall  
**PANTAGES (m)**  
(Open Sun Mat)  
Riding Castillas  
Newboy 6  
Walter Terry & Girls  
Allegro  
Lyons & Cullum

**St. Louis**  
**PRINCESS (sc)**  
(Open Sun Mat)  
Dorsch & Russell  
Harry Rose  
"In Old N. Y."  
Usher 3  
Cecile Eldrid & C

**St. Paul**  
**EMPIRE (sc)**  
(Open Sun Mat)  
Fred St Onge Tr  
Ed & Jack Smith  
Belmont & Brovins  
"I've Got It"  
**Schenectady, N. Y.**  
**PROCTOR'S**  
Shenectady's Cyclones  
Yerrick & Pease  
Losano Troupe  
Rose Marston Co  
Bimbers & Day  
2d half  
The Longworths  
Florence Mascotte  
Harry Dare  
Harrison Co  
"Telephone Tangle"

**Scranton, Pa.**  
**POLIS (ubo)**  
Fredrika Siemons Co  
Cantwell & Walker  
Meredith & Shooter  
G. Mowatt  
Cantwell & McNees  
Joe Cook  
(Others to fill)

**Seattle**  
**ORPHEUM**  
George Damerel  
Chick Sales  
Louis Hard  
Nestor Lehr Co  
Phillips & White  
Marie Bishop  
Panster Duo  
2d half  
**EMPIRE (sc)**  
Jessa Troupe  
Brown & Byler  
Bert Leslie Co  
Jennings & Dorman  
Sebastian Merrill Co  
**EMPIRE (m)**  
Rhoda's Horses  
Hal Davis Co  
Brighton 4  
Murray K Hill  
La Nole Troupe

**Spokane**  
**ORPHEUM**  
(Open Sun Mat)  
Beasle Clayton  
Hans Robert Co  
Francis Dooley  
Sylvia Loyd  
Martinet & Sylvester  
Helen Gannon  
Cheratto Bros  
**EMPIRE (sc)**  
(Open Sun Mat)  
Spissell Mack  
Gladys Wilbur  
Rone Tiffany Co  
McMahon & Chapelle  
Bouding Gordons  
**PANTAGES (m)**  
(Open Sun Mat)  
Zena Kiefe Co  
Schrode & Mulvey  
Manne & Belle  
Clark & Lewis  
Hughes 3

**Springfield, Mass.**  
**POLIS (ubo)**  
"Beauty Skin Deep"  
Daisy W. Smith  
Smith & Madison  
Ward & Cullen  
Burns & Kiseen  
Samaroff & Soma  
(One to fill)

**Syracuse, N. Y.**  
**GRAND (ubo)**  
Geo B Reno Co  
Jack Wilson 3  
Chas & Fannie Van  
Eva Shirley  
Capt Ames  
Chief Capaulcan  
(Others to fill)

**Tacoma**  
**EMPIRE (sc)**  
Sylvester  
Barton & Lovers  
Katherine Kiere  
Richard Milloy Co  
Joe Whitehead  
"Day at Circus"  
**PANTAGES (m)**  
Hip & Napoli  
Le Roy & Lytton  
The Syphilons  
Rice & Franklyn  
3 Johns

**Toledo**  
**KEITH'S (ubo)**  
Arthur Sullivan Co  
Bankoff & Gille  
William Weston  
Juggling De Lisle  
Jack & Nettie  
(Others to fill)

**Toronto**  
**SHEA'S (ubo)**  
Doolin & McCool  
Bernard Reinold Co  
"Green Beetle"  
Bern Barrol  
Jed & Ethel Dooley  
Grace Wilson  
Seymour Family  
The Hyvians  
L'UNION ST (loew)  
Great Johnson  
Wm Morrow Co  
Oakley Mc & Milo  
"Circus Day"

**Troy, N. Y.**  
**PROCTOR'S**  
Florence Mascotte  
Francis McCorm Co  
The Longworths  
The Redders  
"Telephone Tangle"  
2d half  
Thamson's Cyclones  
Dick Fitzgerald  
Nellie Burt  
Musical Hylands  
Mattie Choate Co

**Union, N. Y.**  
**SHUBERTS (ubo)**  
John & Emma Ray  
Van Schenck  
Martin & Fabrin  
Williams & Wolfus  
Mile Martin  
(Others to fill)

**Vancouver, B. C.**  
**ORPHEUM (sc)**  
Girdler's Dogs  
Rich & Lenore  
C Lawlor & Daughters  
Burke & McDonald  
Adas Troupe  
**PANTAGES (m)**  
"Night in Chinatown"  
Uyena Japs  
Mildred Lee & Chris  
Lillian Watson  
Dreyer & Dreyer  
Monahan

**Victoria, B. C.**  
**EMPIRE (sc)**  
Ladella Comiques  
"Fest & Pal"  
John R Gordon Co  
American Comedy 4

**Washington**  
**KEITH'S (ubo)**  
Adelaide & Hughes  
Lewis & Dwyer  
Norton & Nicholson  
Harris Boland & H  
Ryan & Lee  
2 Jonies  
Montambo & Wells  
(Others to fill)

**Winnipeg, Can.**  
**EMPIRE (sc)**  
Staine's Circus  
Mack & Atkinson  
"Ebody's Doing It"  
Edith Clifford  
Kara

**Worcester, Mass.**  
**POLIS (ubo)**  
Hubert Dyer Co  
Red Ardatha Co  
Ismed  
Moore & Young  
Raymond & Bain  
3 Thurns  
(Others to fill)

**Paris**  
**ALHAMBRA**  
(Jan 16-31)  
Thurber & Thurber  
The Avolos  
Bros  
T. Elder Hearn  
Belle Mora  
Takines  
Ansonia Trio  
Vase

**Mason Wilbur & Jor**  
Piccolo Troupe  
**EMPIRE**  
Dancy's Troupe  
Maningos Bros  
Belling  
3 Schafers

**Wolfe**  
Ginette Mycia  
Almeida Saurice  
Sini & Pitt  
Lee Langdars  
Sketch with I Bor  
doni R. Varner

## SHOWS NEXT WEEK

**New York.**  
"A LITTLE WATER ON THE SIDE" (Wm. Collier)—Hudson (4th week).  
"A THOUSAND YEARS AGO"—Shubert (4th week).  
"ADELPHI"—Marris (23d week).  
"CHANGE"—Booth (Jan. 20).  
"GRAND OPERA"—Century (19th week).  
"GRAND" (Cyril Maude)—Wallack's (7th week).

"HIGH JINKS"—Casino (7th week).  
"HIPPODROME"—America (21st week).  
"KITTY MCKAY"—Comedy (3d week).  
"LAND OF PROLES"—Lyceum (Billie Burke) (6th week).  
"LEGEND OF LENORA" (Maude Adams)—Empire (4th week).  
"MARIA ROSA"—30th Street (2d week).  
"NEW MENRIETIA"—Knickerbocker (6th week).  
"OMAR THE TENTMAKER"—Lyric (3d week).  
"PEG O' MY HEART"—Cort (58th week).  
"POTASH & PERLMUTTER"—Cohan (24th week).

REPERTOIRE OF SKETCHES—Princess.  
"SARI"—Liberty (3d week).  
"SEVEN KEYS TO BALDPATE"—Astor (18th week).  
"THINGS THAT COUNT"—Playhouse (7th week).  
"THE DEADLOCK"—Elliott (2d week).  
"THE DEAR FOOL"—Garrick (Jan. 20).  
"THE GIRL ON THE FILM"—44th St. Music Hall (5th week).  
"THE HOUSE OF BONDAGE"—Longacre (2d week).  
"THE LITTLE CAFE"—New Amsterdam (11th week).  
"THE MISLEADING LADY"—Fulton (9th week).

"THE PHILANDERER"—Little (5th week).  
"THE QUEEN OF THE MOVIES"—Globe (3d week).  
"THE SECRET"—Belasco (5th week).  
"THE STRANGE WOMAN"—Gaiety (11th week).  
"THE WHIRL OF THE WORLD"—Winter Garden (3d week).  
"THE YELLOW TICKET"—Eltinge (2d week).  
"TO-DAY"—48th Street (16th week).  
"WITHIN THE LAW"—Manhattan.  
"YOUNG WISDOM"—Mabel & Edith Taillor—Criterion (4th week).

**Chicago.**  
"FANNY'S FIRST PLAY"—Blackstone (5th week).  
"HELP WANTED"—Cort (6th week).  
"THE HONEYMOON EXPRESS"—Garrick (3d week).  
"NEARLY MARRIED"—Cohan's (3d week).  
"THE TRAFFIC"—Howard (10th week).  
"THE SUNSHINE GIRL"—Illinois (2d week).  
"SEPTEMBER MORNING"—La Salle (6th week).  
"READY MONEY"—Olympic (2d week).  
"THE LURE"—Princess (2d week).  
"THE AUCTIONEER"—Powers (4th week).  
"HER OWN MONEY"—Studebaker (2d week).  
REPERTOIRE—Fine Arts (11th week).

**Paris.**  
"MADAME"—Porte Saint Martin.  
"MESSEURS DE FRANKFORT"—Gymnase.  
"DANSE DEVANT LE MIROIR"—Ambigu.  
"PELERINE ECOSSAISE"—Bouffes.  
"BABY MINE"—Rejane.  
"LA GRINE"—Palaio.  
"L'ENFANT SUPPOSE"—Antoine.  
"DANSEUSE TANAGRA"—Gaites.  
"MARCHANDE D'ALLUMETTES"—Opera Comique.  
"ENVOLEE"—Comedie Francaise.  
"FEST & PAL"—Odeon.  
"LE CADUCEE"—Odeon.  
"LES MERVEILLEUSES"—Varieties.  
"LE TANGO"—Athenes.  
"JEUNE HOMME QUI SE TUE"—Femina.  
"BELLE ADVENTURE"—Vaudeville.  
"DEUX CARNAUS"—Palais Royal.  
"VEAU D'OR"—Comedie Champs-Elysees.  
"PILS D'AMERIQUE"—Renaissance.  
"JEANNE D'OR"—Sarah Bernhardt.  
"MADAME PAVARTE"—Apollo.  
"INSAISSABLE STANLEY COLLINS"—Chatelet.  
"PETITS CREVES"—Capucines.  
"GRACE DE DIEU"—Moliere.  
"LES DEBOURDIS"—Dejazet.

**Chicago, Jan. 21.**  
Glancing ahead shows the following attractions headed for this city, opening Feb. 1: Anna Held, Palace; Eva Tanguay, American; Gaby Deslys, Auditorium; Fanny Ward in "Mme. President," Powers; George Arliss in "Disraeli," Blackstone, and Fiske O'Hara in "In Old Dublin," at the Olympic.

Feb. 8, Christie MacDonal and Thomas McNaughton will arrive at the Illinois in "Sweethearts." Feb. 15 Charlotte Walker will come to the Olympic in "The Trail of the Lonesome Pine," and Feb. 16 the Irish Players from Dublin will begin a four weeks' stay at the Fine Arts. "Seven Keys to Baldpate" is promised at Cohan's Feb. 15.

**16 CALLS FOR "LURE."**  
Chicago, Jan. 21.  
After laying off for one week here, Julia Dean and her company opened Sunday night at the Studebaker in Mark Swan's comedy, "Her Own Money." The piece was greeted by a small but very enthusiastic audience, and there was long applause after each act. The play will have a limited engagement.

Julia Sanderson was greeted by a large house at the Illinois where she made her stellar appearance in "The Sunshine Girl," and "The Lure" opened well at the Princess, with 16 curtain calls after the second act.

"Ready Money" got along nicely at the Olympic, where it came in for a short stay, opening Sunday night.

**SOME SHOWS DOING WELL.**  
"The Master Mind" (the Willis Granger show) played Marietta, O., Jan. 16 to \$427. This company is making money, notwithstanding that the Howard Kyle and Edmund Beece shows closed their road tours recently.

"The Red Widow" continues to turn in profit to Phil Neven. The show played Clarkburg, W. Va., two shows last Saturday and registered \$1,136.

**EMPIRE CIRCUIT MEETING.**  
An Empire Circuit meeting was scheduled for some time this week. Herman Fehl came on from Chicago to attend it.

The Circuit, which formerly operated the Western Burlesque Wheel, has several theatrical properties remaining from the Circuit, in which there is a large equity. The Circuit also derives an income from the profits of its houses now playing the Eastern Wheel attractions, as arranged for in the merger of the West and the East.

## ALICE GENTLE IN "MOSELLE."

The "Moselle" production Harry Everall is preparing will have Alice Gentle in the cast, placed through Percy Elkeles.

Jefferson De Angelis has been engaged to create the leading comedy role.

"Moselle" will probably go to the Olympic, Chicago, for a run, negotiations to that end being now in progress.

## "HIGH JINKS" WILL STAY.

A denial is entered by Arthur Hammerstein that "High Jinks" at the Casino will leave there in a week or two. Mr. Hammerstein says the Casino run is indefinite.

Monday Audrey Maple replaces Marion Garson in the company. Percy Elkeles booked Miss Maple for the engagement.

## SAVAGE SHOW REHEARSING.

"The King of the Mountains," a show Henry W. Savage is putting on, went into rehearsal Tuesday.

## COMING ATTRACTIONS IN CHI.

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**NEW ACTS NEXT WEEK**

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

Torcat and D'Aliza (Reappearance), Fifth Ave.

Genevieve Warner and Co., Fifth Ave. Harrah and Co., Fifth Ave.

Prelles, Alhambra.

Leach and Wallin, Bushwick.

"14 Girls in Blue," Hammerstein's.

Gertie Carlisle and Sweethearts, Hammerstein's.

Estrella Andalucia, Hammerstein's.

Elaine Drew, Hammerstein's.

Sam Bernard and Co. (4).

Comedy Sketch.

30 Mins. (Special Set).

Palace.

Sam Bernard is presenting a comedy sketch at the Palace this week entitled "Nonsensical Nonsense," assisted by a company of four. The plot is lost and forgotten before the sketch is half over, through the clowning of Mr. Bernard, who had the audience convulsed with laughter for thirty minutes without giving them time to straighten out their faces for a moment. Mr. Bernard was assigned a late position, but it didn't hurt the act, once it had started. A special set is used for the opening. It is a wig maker's shop in Germany. Mr. Bernard as Herman Schmalz was once a stage manager of a small German theatre, but had taken to wigmaking. Not very prosperous, his wife, Lena (Stella Tracey), decided to rent a spare room to add to the family income. She displayed a sign that brought a stage-struck girl who had run away upon a Frenchman promising to make an actress of her. The girl (Lora Lieb) had met Schmalz. He promised to protect her from the Frenchman and secure her a position on the stage. The next scene is the stage of a theatre. Schmalz is producing a play, also teaching the stage-struck girl to act. The plot is lost there, and the entire company finish singing opera. During the production of the play Schmalz has a duel with the Frenchman that gave Mr. Bernard plenty of chance for comedy. This duel is the funniest portion. Mr. Bernard in a funny check suit and blue striped socks, had the audience with him from the moment he entered until the curtain dropped (and it was 5.15 when the act finished). He has surrounded himself with a capable company. Miss Tracey as the Dutch wife does some of her best work, and in a Tango burlesque with Mr. Bernard, helped with the comedy considerably. Lora Lieb, as the stage-struck girl, easily passes, and Arthur Lipson makes a fine Frenchman. The sketch is a cure for the blues, and will hold up any vaudeville bill with the name of Sam Bernard on top of the billing.

May.

Blanche Bates and Co. (8).

"Half an Hour" (Dramatic).

40 Mins.; Full Stage (3 scenes).

Majestic, Chicago.

Chicago, Jan. 21.

And now Blanche Bates has gone vaudevilling, presented by Charles Frohman, introduced by Maria Beck, in Sir J. M. Barrie's "Half an Hour," and assisted by H. E. Herbert. Six other principals participated in the action of the familiar curtain raiser, but in comparison they lacked several essentials, principally confidence and ability. "Half an Hour" is given in three scenes, two alike (the first and last). The moral is apparently "Cheat the old man if you can get away with it." So much for the theme, which in this instance is of secondary consideration. Miss Bates' work, likewise, needs little comment, the principal query being the possibility of the vehicle for vaudeville. It's rather a new undertaking to bring a curtain raiser in three scenes with its inevitable waits between to the two-a-days, but the initial performance before a packed house was crowned with success, the expected impatience failing to materialize before the interest aroused by the star and her first aide. True, there was no marked demonstration at either end of the debut, but the vehicle as played is a decided departure from the beaten path and adds novelty to class. And it's much better than the same author's "Twelve Pound Look," at least for vaudeville. The producer evidently aimed at "types," his marksmanship running a bit high for American audiences except in the character of the husband, admirably taken by Mr. Herbert. Mr. Linton in his character looked like a poor reason for one leaving one's home, even such a home as Mrs. Garson's, and back of this he displayed a nervousness which detracted from the work of the others. Robert Entwistle as the doctor was decidedly English, too much so, showing little or no emotion in his big moment near the close. His portion could be better served than it was. Mr. Entwistle can probably do much better himself, but then it was a debut (alibi stuff) and he might have had an off-day. John Rafferty, Mary Sydney, Alfred Dight and Lenore Caulfield handled inconspicuous roles, the two latter doing well, considering. But going beyond the faults, "Half an Hour" with Blanche Bates or vice versa, is a strong card for vaudeville. It shows something better than the average intruder from the other end of the art and somehow or other dars a comparison with Nethersole's vaudeville "Sapho." The difference from a point of vaudeville value lies in the respective reputations (for vaudeville, of course) of the two stars. Both honor vaudeville by their presence and vaudeville can do naught but honor them.

Wynn.

Cooper and Eshell.

Singing.

14 Mins.; One.

Fifth Avenue.

Male and female, singing ballads as duets and solos, man a couple of comedy numbers during costume changes. Warbling has the merit of listening to unfamiliar melodies, excepting the final ditty. Crude for big time.

Jolo.

Resua Sisters and Comic Groom (4).

Tight Wire.

12 Mins.; Full Stage.

Majestic, Chicago.

Chicago, Jan. 21.

The Resua Sisters and Groom, a quartet of German wireists (despite the comic's billing suggests an equestrian turn) made their American debut at the tail-end of the Majestic program Monday afternoon after being tossed about the Atlantic on a rudderless ocean liner for 18 days and nights, an experience said to be exceptionally unhealthy for one addicted to seasickness. (It might be added here that the entire cast of the above act paid frequent visits to the ship's physician.) The natural resulting nervousness and the fact the girls had not been on the wire for over a month up to their opening day proved too severe a handicap to overcome at the initial performance. The exhibition was rather ragged because of this, the comedian was decidedly unfunny and the act as a whole disappointing to the audience, who as a rule seldom allow for circumstances. Nevertheless to one familiar with their predicament, the girls made a favorable impression. Their appearance in slate colored tights looks like the most formidable asset to the turn, the routine, even when properly presented, showing nothing beyond the stereotyped tricks of domestic acts of this kind. They feature a bit wherein all three girls balance themselves on the wire mounted on chairs; nothing thrilling nor mildly sensational. The comedian started off well, but several accidents coming close together, fortunately with no serious results, seemed to iron out his funny bone and he closed working practically "straight." The opening show was no test for the quartet. Their nervousness was too apparent and coming with their most important American date was doubly disastrous. But gazing at their routine and figuring it on its merits, the Resua girls look just about strong enough to open a show, hardly strong enough to close it.

Wynn.

Langdon and LeDale.

Songs.

13 Mins.; One.

125th Street.

Two women. One puts over cleverly a bucolic ditty, well characterized. They conclude with a medley of songs of the last generation, such as "Comrades," "Sweet Rosie O'Grady," "Daisy," "Pals," etc., which is sure fire. But pair do not match up well. Might do better separately. Small time act.

Jolo.

Bert Granville.

Impersonations.

11 Mins.; One.

125th Street.

Tall, awkward man, making up for "wop," "Tad" and Hebrew at a table filled with make-up, wigs, etc. Takes coats and hats from a standing rack. Sings or talks while making up for the three "characterizations." A most incompetent dialectician, and in addition this performer has the temerity to adopt for a stage cognomen a name undoubtedly in imitation of Bernard Granville. Still it is some consolation to know he won't get very far with it.

Jolo.

**NEW SHOWS NEXT WEEK**

Initial Presentation of Legitimate Attractions in New York

"The Dear Fool," Garrick (Jan. 26).

Repertoire of Sketches (new bill), Princess (Jan. 29).

"Change," Booth (Jan. 26).

Al. Wohlman and Maurice Abrahams.

Songs.

13 Mins.; One.

Hammerstein's.

An easy way to land in vaudeville is to write a topical song hit or two. In the past season or so the boys who have been grinding out our fantastic ballads and raggedy songs have passed in vaudeville review. And still they come. The latest arrivals via the "two-a-day" are Al. Wohlman and Maurice Abrahams. They acquired song writing popularity through "Wonderful Girl," "Million-Dollar Doll," "Pullman Porters' Parade" and "Get Out and Get Under," working the last-named up as the principal number. What song product of theirs that Wohlman didn't sing Abrahams played, so they "plugged" their numbers up well without any "plant" help in the audience. Wohlman sang "This Is the Life for Mine," "20th Century Rag" and "On the Great White Capitol Steps," in addition to those more familiarly known. That "20th Century" number has lots of go, while the "Capitol Step" song has a new refrain which isn't a bit bad. Abrahams is the most modest piano accompanist who has hit Hammerstein's in many a day.

Mark.

Pons and Pons.

Roman Rings.

7 Mins.; Four (Exterior).

Hammerstein's.

A physical giant of the male species and a slender but well proportioned member of the feminine sex hold attention with the prodigious strength displayed by the woman. That man looks as though he weighed nearly 200 pounds, and the woman, looking like a midget in comparison, handles him with comparative ease. She has some splendidly developed arm and shoulder muscles and makes lifts of the man that seem almost impossible. The man is powerfully built and swings her with a teeth hold as though she were a feather. Said swing is done with the man standing upright with his feet in the loose rings. A good closer or opener for any bill.

Mark.

"Wireless Telephone."

Farical Skit. (4).

21 Mins.; Full Stage.

Grand O. H. (Jan. 18).

Three men and woman in a slapstick farical skit based on burlesque comedy—people using a fake wireless phone and calling up places in Europe, with Dutchman inside booth giving comedy replies coached by the straight. The girl first uses the "phone" and later a very conventional Frenchman, poorly characterized. Altogether too long drawn out. The act was finished before the "Frenchman" came upon the scene. Straight and "Dutchman" pretty good performers, barring a tendency to dwell upon a point whenever it scored. In its present shape a small time act.

Jolo.

Judge and Gallo.

Rings and Trapeze.

7 Mins.; Full Stage.

Fifth Avenue.

A mixed couple in full fleshings, upper half black with red tights underneath—both dressed alike. Usual routine of such turns, mostly seen in small time bills. Opening an eleven-act bill at 7.45, they were probably recruited from the Fam. Dept.

Jolo.

**Cecelia Wright.**

**Songs.**  
12 Mins.; One.  
**Palace.**

Cecelia Wright is a young English soprano who made her first appearance in American vaudeville at the Palace Monday. She is billed as "the adopted daughter of the navy." Miss Wright is beautiful of face and form and made a favorable impression. She works in front of a rose plush drop, and sings five songs, one in French, another in Italian and the rest in English. "Comin' Through the Rye" among the latter. Miss Wright has appearance and a charming personality that does as much to make her a success as the voice. The latter is by no means the most wonderful in the world, but it is sweet and clear. She does an enjoyable twelve minutes. *Mary.*

**Hunter and Davenport.**  
**Talk, Singing, Dancing.**  
13 Mins.; One.

**Grand O. H. (Jan. 18).**  
Man blackface, woman straight feed-er and a bit of a vocalizer—a small bit. Man a very funny comedian. In appearance not unlike Irving Jones. He has a comedy entrance, singing off in Italian creating impression the act is a team of "wop" operatic vocalists. When he makes his appearance as a "sloppy coon" it's good for a big laugh. It was done before by Joe Jackson. He also shines as an acrobatic dancer, but should not when he uses Buster Keaton's "Let Go" struggle with himself. With a classier partner and the routine carefully edited would stand a good chance on the big time. *John.*

**Suzanne Morgan and Co. (3).**  
**Farcical.**  
16 Mins.; Interior.  
125th Street.

Two men and two women, with the basic idea of "The Temperamental Journey" treated farcically and "written down" for small time appreciation. Rather carefully and intelligently rehearsed for that time. *John.*

**Ruby Montiore.**  
**Songs.**  
10 Mins.; One.  
125th Street.

Slender maid, with some top notes and a clear enunciation. Minus reputation, her only chance would seem to be in musical comedy, or else be content with three-a-day. *John.*

**Power Bros.**  
**Talk, Singing, Dancing, Roller Skating.**  
11 Mins.; Full Stage.  
125th Street.

After a prolonged amount of "comedy" of the singing, dancing, crossfire and slapstick calibre, some clever "stepping" on skates. Three-a-day turn. *John.*

**Thomas and Wright.**  
**Singing, Dancing.**  
9 Mins.; One.  
125th Street.

Man and woman. Man strives for individuality in intricacy of stepping and qualifies as a good small timer, with woman trailing behind. *John.*

**Elsie La Bergere.**

**Posing Turn.**  
9 Mins.; Full Stage (Special Set).  
**American Roof.**

Elsie La Bergere is said to be from France, appearing for the first time over here on the Loew Circuit. She has two dogs, fine-looking animals. They pose with her, and she also displays her face and figure alone. The turn works fast, with little delay between pictures, rather unusual in an act of this sort carrying but one human without a revolving stand. Its speed, prettiness and Miss La Bergere herself all combine to make it a nice, quiet, clean, artistic number. *Sime.*

**Three Arthurs.**  
**Bicyclists.**  
7 Mins.; Full Stage.  
Fifth Avenue.

Man and two young women, all clad in Brown, with very fast routine in bicycles. Women do a two high on unicycle, man a double twist or spin on handle bars. Women have petite figures and all work "easily." Good closing turn for any bill. *John.*

**Morris and Beasley.**  
**"The Manicure Shop."**

17 Mins.; Full Stage (13); one (4).  
Fifth Avenue.

Crossfire, song, more cross-kidding, song, more conversation, song, stepping (while kidding), song. Built on regulation "bench act" lines for man and woman. Would pass in a No. 2 spot on a two-a-day bill. *John.*

**Stuart and Hall.**  
**Singing, Talking, Dancing.**  
15 Mins.; One.  
Grand O. H. (Jan. 18).

Mixed couple, open with straight vocalizing; good, trained voices. He changes to English chappie and she does straight for him. Finish with a little stepping. Classy couple, fit for two-a-day. *John.*

**Crouch and Richards.**  
**Banjoists.**  
9 Mins.; One (7) Full Stage (2).  
Grand O. H. (Jan. 18).

Man and woman, Colonial garb. Heavy overture, old Southern melodies, etc. For finish drop is raised disclosing special drop in rear, showing battle between Merrimac and Monitor, while they are thrumming violently "The Star Spangled Banner"—sure fire on any bill. *John.*

**Reddy and Murray.**  
**Songs and Piano.**  
9 Mins.; One.

Judging from reception applause these two boys must be doing cabaret service in the 14th Street neighborhood. The act savors of the rathskeller, with one boy doing the songs and the other the piano work. The singer works hard with topical numbers. He appeared to have all his personality bottled up, but sings well. If the boys cared to eschew cabaret duty they might find bookings on the "pop" time. *Mark.*

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# OBITUARY

**George C. Catlett** died suddenly at his residence, 1924 Eighth avenue, Oakland, Jan. 9. He is survived by a widow and two sons, one, Walter Catlett, with "The Girl at the Gate," in San Francisco.

**Charles Sandgran** died Jan. 12 at the Isolation Hospital, San Francisco, of facial erysipelas. He was known in musical comedy circles and was playing at the Gaiety, there, when taken ill three weeks ago.

**George Bastow**, a prominent English comedian, died in London Jan. 8, after a lengthy illness. He leaves a wife, known as Ruth Lytton, a Scotch comedienne.

**Fred Booty**, who played the Loew Circuit and Family Department time of the United Booking Offices as Grapho, cartoonist, died Jan. 13, at the Peter Burt Brigham Hospital, Boston, following a few days' illness of pneumonia. His assistant, Jimmy Holt, also succumbed to pneumonia Jan. 11. Booty's widow and a five-year-old son were located in London, destitute and unable to care for the remains. She sent word that she was helpless and for the body to be cremated. The British Charitable Society and Actors' Fund of America were notified. F. H. Putnam, proprietor of Putnam's Hotel, and a number of artists quartered there last week, sent two cables to the widow. The Bootys lived in Sidney, Australia. Mrs. Booty's London address is 12 River street.

**Mrs. Elizabeth Creech**, mother of Gene Earnest (Gene and Arthur), died at Albany, Jan. 12, aged 59, of heart failure.

**Maurice Minart**, a French actor, died in Paris Dec. 30. Mme. Alfred Capus, wife of the French playwright, died at Vernou-sur-Brenne, France, Dec. 31. Mark Melford, the elderly English playwright, died at his desk at home, Jan. 3. Raoul Pugno, a leading musician of Paris, died Jan. 3, at Moscow, Russia. Peter Bijou, an English hall artist, died at his London home Jan. 3.

**The mother of the Three Hickey Bros.** died Jan. 17 in Chicago. They were notified just as they were about to make up for the matinee at the Colonial, but left for home immediately.

**Mrs. Albert Henriques**, a prominent actress of the past generation, died Jan. 16, of cancer. Her stage name was Imogene Van Dyke, and she was a daughter of Gen. Rowe of Ohio. She appeared with John McCullough and Lester Wallack.

**Mrs. Alice Fisher Gerson**, wife of Ellis R. Gerson, connected with the theatrical advertising business in Denver, died Jan. 11. Deceased was 38 years old, and had been ill for six months, following a paralytic stroke.

**The mother of Emma Siegel** died Jan. 19.

**Donald Francis**, the 2-months' old son of Mr. and Mrs. Mark M. Vance ("Mark"), died Jan. 10. The baby was buried in Greenwood cemetery, Brooklyn.

**Mrs. A. G. Darners** (Georgiana Pelletier), sister of Pierre Pelletier, died suddenly Jan. 12 at her home in Holyoke, Mass. Three children survive.

**John A. Supples**, of Burns and Supples, aged 29, was found dead in bed at 62 Bergen street, Providence, R. I., Jan. 18. Death was due to suffocation through improperly turning off the gas jet.

**Rupert B. Coyne**, connected with the Harry Williams Music Publishing Co., died Jan. 18 at St. Luke's Hospital from typhoid pneumonia.

**Judge James E. Purnell** died Jan. 17 at Kankakee, Ill. He was known as a theatrical lawyer. His daughter is the wife of Bob Jenette, manager of the Globe, Boston, and he was the stepfather of Robert R. Clarke, well known along the Chicago Rialto.

**Norman Syfers**, aged 21, of this city, who was director of the orchestra in the Princess theatre at Hopkinsville, Ky., died Jan. 18 of peritonitis.

**Thomas Flynn**, aged 65, an artist appearing at the Broadway theatre last week, dropped dead in the house Jan. 16.

## THEATRE CENSORING BOARD.

Pittsburgh at last is to have a theatre censorship. After long discussions and predictions from time to time, the matter was suddenly resurrected by the new mayor, Joseph G. Armstrong, and it will not be long before a board is appointed to decide what is moral enough for Pittsburgh to see and what needs changing.

Up to now the matter was up to managers. If what they decided on did not suit the policemen who happened to be around, the superintendent of police would send out an order to have things changed. Dances have been stopped and plays toned down. The censors have not yet been named, but the board will be cosmopolitan in character and powerful.

At the same time Mayor Armstrong's recommendation to council that it look into the picture industry will be taken up and an investigation made. The mayor declared films derogatory to the moral welfare of the community were being exhibited, and advised that council pass an enabling ordinance giving power to regulate the kind of films to be shown. The mayor, himself, likes a good motion picture show, and the large houses are offering splendid bills. What he objected to is the off-color kind shown in several out-of-the-way places that have gained some notoriety.

## THE YELLOW TICKET

A buzz of incredulity ran through the house at the opening performance Tuesday evening at the Eltinge of "The Yellow Ticket," when, during the first act, the reasons why and because of a yellow ticket in Russia were poured forth. After the second act Michael Morton, the author of the piece, in a curtain speech declared it was so, and those in the audience who knew their Russia confirmed his statements.

Mr. Morton's play will anger Russia, and that is well, while it will also bring resentment to all decent Hebrews of all countries. Mr. Morton remarked he trusted his play would be presented all over the world, censors permitting, not meaning censoring on the morality or theme of the piece, but Russian influence. In Russia a yellow ticket is issued to prostitutes as a badge of freedom throughout the country. A young Jewess at Kiev who had just lost her mother received word her father was ill in a St. Petersburg hospital. She could not leave the confines of the town through her religion. To escape the city, also the surveillance of the police, she subscribed herself as a bad girl and received her ticket of freedom. She was immediately prey to any man, however, and the police insisted she pursue the vocation she had admitted to. This the girl evaded by securing a position as governess, and upon the death of a Gentile companion she assumed her name and credentials.

The secret police discovered her in the first act in the home of an English family. She was about to reside permanently with them, and had attracted the admiration of an American newspaper correspondent temporarily residing there. An agent of the secret service disclosed her in the home as a Jewess and the holder of a yellow ticket. She explained the circumstances. The chief of the secret service staff was present. He arranged to inveigle her to his home that night. She came through his machinations, and during an attempted assault upon her in a locked room, the girl killed him with a hatpin.

Before taken into custody she wrote the journalist, giving him the details. He called at police headquarters and was placed under arrest himself, to be deported with the girl without trial for either, to avoid the scandal connected with the death of the bureau's chief. Before calling the journalist had informed the American Embassy, which phoned to inquire for him. He was released through fear of international complications, and demanded the girl go along to prevent the scandal being revealed through him. This was also agreed to, and a phase of the Russian persecution of the Hebrew, as sharply and mayhap just a trifle extravagantly dramatically drawn by Mr. Morton, came to an end.

The first act is the strongest of the three. The second lost its holding power through the familiar situation of a girl defending her honor, a la "La Tosca." The third was mere melodrama, but still appealed to the Hebrew through sentiment. The first act closely interested everyone.

John Mason, Florence Reed, John Barrymore, Emmett Corrigan, Julian L'Estrange and Macey Harlan stood

out. It is an exceptional cast, with others in it. Miss Reed played the Jewess with a restraint in a role that would have permitted her to tear up the scenery several times. Mr. Barrymore as the journalist gave it a touch of light heartedness, independence and seriousness, getting the character well over. Mr. Mason appears in the first two acts as the chief, Mr. Corrigan in the final scene as his successor.

An "Oh" ran through the audience in the third act when Mr. Corrigan, as the parent head of the bureau, with added hate for the death of his compatriot through a Jewess, ordered a staff detective to take 20 men the next day in plain clothes and kill every Jew they struck. That's Russia easily enough and more or less, and it is one of many incidents of the play Russia will not like. It is too enlightening.

Without discussion as to the merits of this play, pro or con, it is the first "Jew show" put on the American stage that means something to all the Jews, and should be supported by them. Several prominent Hebrews saw the first performance, some greatly interested in the welfare and the future of their race, at home and abroad.

If "The Yellow Ticket" fails as a drawing attraction for A. H. Woods, who produced it, the philanthropic, well meaning and wealthy Hebrews of America should send it through the country as an educational lesson to interest the race, those who may never have known or might have forgotten.

Time.

## THE DEADLOCK

"The Deadlock" slipped into the Maxine Elliott Tuesday night on gumshoes and made a strong impression. The new play is backed by the Drama Producing Co., directed by G. W. McGregor. On its maiden attempt to make good the company has spent a pretty piece of money, giving the piece a picturesque and adequate stage setting. It has engaged Edith Wynne Matthison for the principal feminine role, and a ten-strike it was, too. Around Miss Matthison flits a capable and competent supporting company.

Much could be written about "The Deadlock." Miss Turnbull takes up religion and handles it in a delicate, masterful manner. She has gone all the playwrights one better on religion by putting into stage lips speeches that every day spin to and fro among those ever ready to discuss the subject.

The deadlock comes when the wife of a young priest (who has for six years mourned her as dead, an impression caused by the cunning work of his father), who, outside the pale of the Catholic Church, calls upon the Servant of the Church to choose between her and their little son on one side and his father and the church on the other. (The priest loves his wife and goes wild over his little son, whom he had not seen from birth.) Just when it looks as though the play would have the most unhappy of endings the old man concedes enough on his part to cause his son's wife to say she will await until after the church has acted.

It's strong all the way. Miss Matthison as the wife and mother, who after years of untold suffering abroad—

informed by her husband's father that he is dead—and finally suspects that he

lives after all and plans a sweet revenge on Kildeen, Sr., by coming to America, where the action of the play takes place, and tugging at his heart-strings with the manly little grandson, is superb. On looks, gestures and acting Miss Matthison fills the role admirably. In the big scene where she retains her composure and pent-up emotions and tells Old Man Kildeen what she thinks of him, Miss Matthison does a clever bit of stage work.

Frank Losee as the elder Kildeen, rich and lordly within his own domain, a devout Catholic, whose only thought is the church, made the role stand out at all times. Losee is a bully actor and has a part that fits him like a glove. Thomas J. Carrigan is a handsome young priest and his acting held up the role fairly well. Ethel Wright in a minor role of a maid made the characterization such a valuable asset to the play her future is now assured as an actress. Another natural bit of acting was done by T. Morse Koupal as the strong-hearted, big-chested, loving German chauffeur, who thinks love is stronger than any church "idea."

Florence Huntington had little to do as Kildeen's daughter, yet imparted dignity and finesse to the role, which helped. Mastor Norris Millington as Jimmy endeared himself to the hearts of all and acted like an old stager. He's a stage kid with a future.

Mark.

## "HOUSE OF BONDAGE"

Slightly toned down since its uptown presentation, Joseph Byron Totten's dramatization of Reginald Wright Kauffman's novel, "The House of Bondage," received its Times Square premiere at the Longacre Monday evening. If permitted to continue, it will undoubtedly attract a curious mixture of "thinkers" and morbid-minded folk.

Whatever else may be said of the play, it indicates clearly and unmistakably that Mr. Totten is a past-master in the building of melodramatic situations. His most egregious error seems to have been that he was obsessed with an overweening desire to incorporate too much of the novel itself, especially in dialog, which did not lend themselves readily to dramatic progression. The result was a lot of unnecessary characterizing and the introduction of roles that contributed little toward the development of the dramatic story.

Then, again, it is a question whether certain phases of the "seamy side" of life might not have been omitted and suggested rather than so boldly visualized. For example, in depicting a hospital scene on the stage, wouldn't it be just as effective to exhibit a bandaged individual rather than festering wounds?

With the exception of the selection of Cecil Spooner for the stellar role, the management provided an unusually competent cast, which included Suzanne Rocamora, Lucille La Verne, Tully Marshall, Elita Proctor Otis, Blanche Yurka, John Sainpolis, John Maurice Sullivan. The scenic details were also carefully thought out.

If not molested by the police, "The House of Bondage" will undoubtedly attract large crowds for an indefinite period.

Jofo.

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## PALACE

The Palace show is much too lengthy this week. There are several long acts on the bill, also a Klaw & Erlanger three-reel picture, "The Fatal Wedding." This film is given the choice spot on the bill (fifth).

The question is what is vaudeville coming to when a movie is featured in a theatre like the Palace, and an artist like Sam Bernard is made to do the best he can in an undesirable position?

The program was very much mixed Monday afternoon. Several changes may have been made after the first show (or they should have been). Cecelia Wright (New Acts), a quiet single in "one," came right after intermission. At least three acts should have changed places with her.

Sam Bernard (New Acts) was the laughing hit, Cross and Josephine the applause hit. Cross and Josephine have steadily improved, until it is hard for any other turn of this kind to touch them. Duke Cross is singing a new song since last seen and Lois Josephine has all new wardrobe. One of the prettiest numbers is "You're a Little Bit Old Fashioned." For it the couple wear old-fashioned costumes and under a rosy hued spot light make a charming picture.

Edwin Stevens and Tina Marshall have a travesty on "Romeo and Juliet." It won laughs and applause. Mr. Stevens does some good work as a gouty old man (father to a modern Juliet) and Miss Marshall is a likable daughter. The travesty is bright and clever. Miss Marshall is no longer singing the song about "Hats" and the turn seems better without it; Miss Marshall has not a voice. Her acting is much better than the singing.

Dave Schooler and Louise Dickinson were next to closing with their "Miniature Musicale," an important position for such a quiet act, but they did fairly well. Mr. Schooler's piano playing is the best. Miss Dickinson is pretty, but appears to take her singing too seriously. They are a nice looking couple and will add class to any bill.

Henriette De Serris, with her living art reproductions, closed and held the audience to the last pose, quite an unusual occurrence, considering there was no picture to follow. Miss De Serris has some beautiful poses. A few of the pictures are in colors and the rest in white, all shown inside a heavy gold picture frame.

Doris Wilson and Co. in "Through the Looking Glass" did well in second position. The glass illusion is clever, but that is all there is to it.

Paul Gordo and Ama Rica have a routine of trick bicycle riding away from everything else. They (like several other trick bicyclists) have realized that they must do something different to pass. "Straight" riding is of the past. The only objection to this act is Miss Rica sings too much.

Mary.

## MANY DRUGGISTS HERE.

New York theatres have been doing business this week, accelerated by the convention of the druggists. Many thousands of them are in the city, accompanied by their families.

# HAMMERSTEIN'S

The bill starts with dancing and never stops, with the Vernon Castles giving them an overdose in the pictures after 11 o'clock.

Considering the dancing from all angles, the show this week gives pretty good entertainment, although a better balance could be maintained. Burns and Fulton, programmed for "No. 15," following Cross and Josephine, were shifted to the tenth position. It was a long show, and the business was good, although there were some empty seats.

Moran and Moran opened with a trot and tango exhibition. This is a youthful pair with a modern routine of waxed-floor stepping that is being done to death on the small time and in the big time houses. There wasn't much of a house to play to around 8 o'clock, but Moran and Moran worked hard just the same. The act is best suited for the pop houses where the pace isn't so fast.

Max and Mabel Ford put the dancing bee buzzing again. Class and skill give the Fords high standing. They should attempt no singing. They were carded for the "sixth position," but changed places with George B. Reno and Co. The Reno outfit, despite repeated visits to the Corner, caused genuine laughter.

Harry Kelly and Lee Harrison were "No. 4," and held favor. Will Rogers talked, chewed gum, whirled his lassos and danced with the usual laughing results. After Reno's "Misfits" came Al. Wohlman and Maurice Abrahams (New Acts). Foster Ball and Ford West stayed on too long, but scored nevertheless.

The Girl from Milwaukee hasn't made any changes from the time she first opened in New York. She sings well. Charles and Fannie Van and the stage carpenter skit went breezily over, while John Cantwell and Reta Walker gave the dancing thing another swing.

Stepp, Goodrich and King pulled a new finale with King (pianist) as the Salvation Army girl. He does some funny "cissy" work in the Sal number. The Chas. Ahearn cyclists were a comedy wallop, while Cross and Josephine made it mighty rough sailing for the Fred V. Bowers act which followed. There were few left when Pons and Pons (New Acts) closed the show after the Castle pictures. *Mark.*

# FIFTH AVENUE

Eleven turns and a picture to close with comprises the bill at the Fifth Avenue the current week. This necessitates commencing the show at 7.45, as the patrons of that house will not remain late. Nor do they seem to be wildly hilarious about coming early. It was well on toward 9 before they were seated and when they were it was a good sized crowd, the house being apparently three-fourths full.

The first three turns and the closer (New Acts) were probably recruited from the ranks of the three-a-dayers, so that the regular entertainment began with Maria Lo and Co., in fourth position, and concluded with Trixie Friganza, on tenth. Miss Lo presents some excellent tableaux with Delft and other backgrounds, most of which are

enormous set pieces that must cost a small fortune to transport each week.

Miss Friganza, who would seem to be the legitimate successor to Marie Dressler on the New York stage, though working along more refined lines, starts off with some clever wall-ops at the imitation bunk and with the aid of two dancing assistants and a leader scores a riot with her burlesque tango, Apache and other dances.

Barry and Wolford are a couple of "reliables," with their topical chatter and parodies, and which, Heaven be praised, are exclusive. Dunbar's Nine White Hussars form an effective and dignified instrumental and vocal turn. The men are all clean looking and well groomed.

Fred Duprez has made wonderful strides as a monologist. He works along mostly original lines. He now belongs in the front rank of the male singles. Jesse Lasky's "Clownland," from the standpoint of quantity and noise, is a big act. Victor Stone, one of the company, has succeeded well in copying Al Jolson's voice tonation for the rendition of a song. Lewis and Dody, character comedians, fared well.

Eliminating the first three turns, the show could have commenced at 8.25 and been just as satisfactory. *Jolo.*

# AMERICAN

If it will only last, the American Roof will likely have "Country Store Night" every evening. Last Monday, the second in the series of free gifts, the Roof had a turnaway, people even buying box seats at 75 cents to see the show.

For the second Monday night Charlie Potsdam, the house manager, went to the thing very seriously. Jack Kenny (Hollis and Kenny) was called upon to take charge of the proceedings at the conclusion of the regular show. Mr. Kenny had been attending to these duties for the Loew Circuit in its other theatres where "Country Store" is a feature, and has done it so well (for inoffensive comedy) Mr. Kenny will probably receive the appointment of official "Country Store" manager for the Circuit.

Another good show the first half of the week found plenty of appreciation before the packed audience. Some were upstairs who could not find seats, and Mr. Potsdam had suspended the free list. The feature of the program was "The Cavaliers," a production number that makes a big small time act. It was in the second part of the show, this part again being rearranged to permit of the "Country Store" finale without delay. The Two Franks opened the second half, and Ray Snow was also there, besides Anderson and Goines, the colored comedians.

Holmes and Hollister closed the first part, with their comedy rube sketch. In this the man plays quite well and is ably assisted by the girl. It's all right of its kind for the time now on, but both get away from the sketch and walk out of their characters when, as the piece legitimately ends, the young woman announces her partner will impersonate James A. Hearne in "Shore Acres." This he does, about as well as any of the others who have tried it, but the impersonation is not properly blended in and doesn't belong, though

it brings the applause. Holmes and Hollister should try for something more dignified in the line of a bucolic sketch, one that would permit the young woman to assume a character instead of playing straight. She seems to have comedy inclinations which are restrained in her present straight role. The couple should easily land the big time with another more legitimate and better written playlet.

Bush and Shapiro, comedians, got many a laugh just before the sketch. Elsie La Bergere (New Acts) was the artistic number on the bill with poses, while Grace Leonard and Co., "No. 2," evoked some real noise with her male impersonations. Miss Leonard calls herself "The American Boy," first entering in full evening dress to top coat, and immediately after as a messenger boy, an impersonation no other female has tried over here. Miss Leonard does very well with it, also her "souse" number that follows. She has an orchestra leader who fills in the short waits for changes with bits of easy songs that get over, besides holding a comedy conversation with her in the intoxication scene. Miss Leonard could have stood a better position. She was unmistakably liked. Robin, the juggler, did something in the opening spot. *Stime.*

# WINTER GARDEN

Advertising the Sunday vaudeville show at the Winter Garden now "as it used to be" carries significance for the patrons and the management. The former are back again and the management is pleased at seeing capacity once more.

With the incoming "Whirl of the World" at the Winter Garden, Jule Delmar is once more enabled to bring together a Sunday bill with plenty of "names." No matter how the performance last Sunday evening appealed to the regulars through familiarity, the program must have looked very big to the stranger within the doors. It started slowly with Marcel's Models, a hard position for an artistic turn of this sort. Oscar Lorraine, with his kidding violin, came next. Oscar got them with the Rigo imitation. In his first selection Mr. Lorraine did the dreaming eye-closing business. One couldn't tell whether he was seeing next week behind the closed lids or the new baby and mother at home. Herschel Hendler was next, with piano playing, and it was unusually hard for him, though he did quite well, considering.

Right about here Mr. Delmar commenced placing speed in the bill. The applause had to be very boisterous for an encore. There were three decided hits, Walter C. Kelly, Howard and Howard and Bernard Granville, not necessarily in that order, which is the order of their appearance, for Granville came on all alone at around 11, doing his full vaudeville act including two speeches. Granville was at home on the Winter Garden stage, but he protracts and should have ended with his dance. Mr. Granville is rounding into a versatile performer. It won't be long before he can balance his dancing with the remainder.

Mr. Kelly just told stories, fun tales, with the Kelly humor and they all got over. The table was there for the "Vir-

ginia Judge," but the Judge never lifted the gavel. He didn't need it. The audience wanted more but didn't get it. Howard and Howard were a clean-up before they started. When Willie Howard followed his wonderful Jack Norworth imitation with one equally excellent of Al Jolson, the applause became a nuisance.

Lydia Kysat, the ballet dancer from the show, did two numbers in different parts of the bill. She's a pretty woman, graceful, well handled and makes a pleasing sight picture. Ralph Herz did a couple of songs and so did Lillian Lorraine. Rose Dolly and Lester Sheehan danced, Dorothy Toye, who was on too late, let out her double voice with the aid of a fan, and the Skatelles closed the show. Held 'em, too, rather remarkable for a roller skating act. Mr. Skatelle and Miss Skatelle are in evening clothes now, with the latter stripping to tights for the final dance. These two roller skaters are now away from the usual skating turn. Another dancing act was The Kennedys, who whirled around the stage and made real good. The Ward Brothers came along "No. 4," with their usual act, in which the "House Number," song sounds very similar to one sung by George Lashwood over here. Moon and Morris also danced. There were no ensembles or "girl acts" on the bill. *Stime.*

# HAMILTON

Old Jupiter Pluvius did his worst toward keeping the uptown folks away from the Hamilton last Friday night. He managed to keep 'em from getting in on time, and that was all, as the house was comfortably filled by the time the big feature film, "An American Citizen," with Jack Barrymore as the principal player, the Famous Players' Co. is about as finished a picture product as has been seen in many a day. Every minute detail has been so carefully and studiously worked out that all the boys who make pictures overnight can learn a lesson by looking at this Barrymore film. It's as good as a show and gives bully satisfaction. At the Hamilton it was one-half the show, as the bill ran a little off form in spots.

The show ran until 11 o'clock, which is unusual. A dramatic act took up considerable time and on top of this Alice Hanson held the stage overtime. Knapp and Cornelia opened and gave the show a spring with their acrobatics. Pierce and Knell were second with talk and songs. The biggest laugh came when Pierce did his Simian imitation. William Schilling and Co. offered "Destiny." The smashing of stage articles and deluge of bananas made a bit with the audience. If the reporter would stop raving and hissing big words like a dyed-in-the-wool stage villain he would make a better impression. It's an act that lacks the big time finish.

La Mair, Burnie and Turner comprise a rathskeller trio which makes a different entrance from the other fellows. The piano player dressed as a stage funny pushes the instrument in while the other boys were biting up a lively opening number. After some conversation the music man plays their accompaniments and proves a busy acquisition. It's an act best framed for pop house results. The boys do well on a character number. Popular songs of the raggedy sort help them along.

Miss Hanson and her "nut" comedy knocked them awlster. She has some new bits, one an eccentric number with the boxing gloves that has the punch. Miss Hanson can hit any of the pop houses and work as long as she wants to. The Aerial Fauna look like the Aerial Schorrs or some act of that kind previously seen downtown. They work a neat little routine in the double trapeze bar. *Mark.*

# NEW SONGS IN "MOVIES."

The first act of "The Queen of the Movies" has been strengthened up since the opening of the show last week, by the introduction of a couple of new songs by Irving Berlin; also some slight revision of the act.

The Globe, where the piece is located, commenced to do business after the cold spell.

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## 125TH STREET

Eleven acts and black and white pictures with stories comprised the program at Proctor's 125th street the second half of last week. There was nothing particularly startling or even effective, offered, it being merely a bill of regulation big small time turns.

Under New Acts are Powers Bros., Thomas and Wright, Suzanne Morgan and Co., Ruby Montrose, Longdon and Le Dale, Bert Granville.

The Roders, a man and woman ring act, have altered their style of dressing, the woman appearing in black tights and knickers and humming "Chim Chim Cheree." It gives the impression she is enjoying her work, thereby improving the turn. Cliff Berzac's Circus, with its unruly mule and revolving table, creates just as much uproarious laughter as ever.

Hicknell and Gibeay are a comedy skit—she an actress and he a "rube" applying for a position as leading man and being put through a burlesque rehearsal. Conroy and Campbell, Celtic sidekick conversationalists, show the style of variety turn of the past generation. Egarlo and Earl, piano, cello and singing, man and woman, are hardly "broad" enough for small time vaudeville, the turn favoring more of the lyceum platform. *Vol.*

## NEW YORK.

Hedges Brothers and Jacobson were the headliners at the New York Theatre last week. Another feature was Moffat La Reine and Co. in an electrical wizard act, interesting and funny. Moffat first demonstrates how much electricity (Miss) La Reine can stand by attaching a wire to her body, lighting a handkerchief from her elbow and several other apparently marvelous tricks (but it is not supposed to be tricky). Two "plants" are used in the audience, one a colored boy, who spoils everything by overdoing it, and another fellow, who is made up as a "rube" in a night suit, who is never allowed to be responsible for the laughs. Mr. Moffat is of nice appearance and makes the audience believe him. La Reine is an attractive girl, who says nothing, but appears to writhe in agony each time the electric current passes through her body. The act is a good small time feature.

The Monte Carlo Trio are grand opera singers (two men and a woman). They dress in fancy costume and sing in Italian. The woman sings "Beautiful Lady," the verse in Italian and the chorus in English. It didn't make much difference either way. The duo and Evans are too male hard shoe dancers, wearing evening dress, the boys have nice appearance, but the routine has often been seen before. If buck dancing is to continue some one will have to invent some new steps. Nothing new in this line has been shown lately, and the familiar old "it-a-pat" is getting rather tiresome. Jennings Jewel and Harlow have a sketch. A "dope fiend" is done very well, but the rest of the sketch is easily forgotten. The best is the finish, a burlesque drama. The woman is a good worker and helps considerably with her partner's antics.

A two-reel, also a single reel, were shown between acts. That was much too much, and those who did remain for the act that followed were too irritable to care whether it was good or bad, consequently it is very hard for the performers to get attention. *Mary.*

## CABARET NEWS

The Folies Marigny sent out season passes last week, and the Jardin de Danse immediately followed it up by sending out a new flock of passes for its own roof.

Max Fertig will next week celebrate his first anniversary at the Harlem Casino, where he has become a local fav. The report was circulated last week Max had left the Casino. This was started through his enforced absence for ten days through the death of his father.

Blanche Russell, from the west, is the latest acquisition at Churchill's. Miss Russell is a lively auburn-haired, good-looking singer of rags and will probably remain at Churchill's for a long run.

Charles Grohs and Sonia Baraban, dancers, at the Kaiserhof, Columbus, have returned to New York. They were at Churchill's last week. The ordinance pending in council regulating

dance halls and restaurants where dancing is done and drinks sold, will result in the abolishing of the Winter Garden at the Southern and the Kaiserhof, except as restaurants. The measure is being fought by the breweries.

A "Tango Club" started at the Palais de Danse (Winter Garden) Sunday night. \$2.50 per plate paid for an elaborate table d'hôte dinner, during which and after dancing was continuous. Gus Edwards is in charge of the dancing at the Palais de Danse now. An announcement said he would retire from vaudeville to fill the position.

The deferred opening of the Folies Marigny on top of the 44th Street theatre occurred Monday evening. The orchestra seats have been removed and a dancing floor laid, around which are placed tables. The balcony also holds

tables and chairs. Between vaudeville turns on the stage the public is permitted to dance on the ballroom floor to the accompaniment of an orchestra led by Maurice Levi. The bill included Dorothy Toye, Oscar Lorraine, Hirschel Hender, Oy-Ra and Dorma Leigh, Hedges Bros. and Jacobson, The Skatells, Marcel's Living Art Studios, Joan Sawyer and Lew Quinn. Henry Morton is managing the Roof and the rathskeller in the same building.

The dancing floor at the Folies Marigny closely adjoins the stage, the floor having been reconstructed to an even level. The footlights and borders throw a strong light on the dancers. Unlike other dancing cabarets, where the girls may lightly under dress, if they do it at the Folies Marigny one is apt to see an imitation of a burlesque Amazon march.

## CORRESPONDENCE

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

JOHN J. O'CONNOR  
(WYNN)  
In Charge

VARIETY'S CHICAGO OFFICE:  
MAJESTIC THEATRE BUILDING

PALACE (Harry Singer, mgr.; agent, Orpheum).—Expert exponents of dancing as well as of boxing graced the bill, and these exponents were as widely divergent in style as the poles. For example, a kangaroo from the wilds of Australia was pitted against Abe Attell in the matter of the exposition of boxing, and Pat Rooney was opposed to Roshanara in dancing. Roshanara, billed as the only authentic exponent of dances of the Far East, looks very much like an Italian and dances very much like a snake. She had stellar position and offered three dances, one with much license, one with a skirt and another where she imitated two or three snakes. Roshanara has long arms and legs. She is graceful and has technique. Her dances are short and this gives them added merit. There was much curiosity manifested concerning her but the audience Monday night did not go mad over her work. As a novelty she fits in well, and is a humdinger in the way of an advertising card. Pat Rooney, who with Marion Bent followed the headline attraction in their ancient act called "At the News Stand," gave an exhibition of nimble footed work that brought down the house. Pat hopped and bobbed and jigged until he had every one on their feet, and he even offered a little travesty on Roshanara that got him a loud guffaw from gallery to pit. Mr. Rooney further added to the gaiety of the evening by wandering into the closing act, where he gave an imitation of a "phlegmatic gymnast," that was so true to life it even convinced the Two Carltons, who were on in closing. "Bob," the boxing kangaroo, opened the bill with a rush. He appeared with the two Gordon Brothers, who are expert at bag punching. The act is the roughest dumb act in history and it started things going well. Carl Henry and Nellie Francis were on next with their nonsense. They had hard work to enforce attention until they were about half way through, but they made a whirlwind finish and a good clean-up. Charles Kellogg, a naturalist who imitates birds, a tall yarns of the wilds, was in third place where he offered his act with success. Horace Wright and Rene Dietrich were next for a singing act that has the merit of novelty and class. They begin with grand opera selections on the popular order which they put over well. They then let their act down to the popular melody pitch and sing it so well they are considered to take many bows and even come out for an encore number. One of the very best things of the bill was a sketch called "Sergeant Bazby." It is by Irvin Cobb, human and full of the punch and go of actual life and is admirably acted by a company headed by George Neville who has the title role. The act was received with great applause. Abe Attell preceded Roshanara with his stories and closed with a pathetic little revelation all about himself. He was greeted with applause upon his entrance and got quite some applause after he had pulled off his stunt. The Two Carltons, who close the show, have a gymnastic act that is new and is also timed with humor. They work slowly and nonchalantly and do some surprising feats. They were so good that they kept every one in the house Monday night, and

that is saying something for a dumb act at the Palace. Every seat was taken, and the advance sale is big. All the boxing fans say this is due to Abe Attell, but the dancer from East India has been widely touted. *Reed.*

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—Looking beyond the headline of this week's bill, there is mighty little to the aggregation of supporting turns that manages to create a lasting impression. Collectively, aside from Blanche Bates (New Acts) the show looks like the result of an economic endeavor on the part of the book man, although it plays well. The Anker Brothers opened with a routine of balancing that entails far too much stalling, particularly in their feature trick. The Ankers have a novel act, both in routine and apparatus, a pretty good opener for any big timer. Jack Kennedy in "A Business Proposal" provided laughs aplenty with U. B. Carter's original theme, a comedy skit that carries a nifty punch. The work of Ralph Tamney did much to bring the Kennedy vehicle over the line, finishing to an applauding house. Frozin's two final numbers, one a picture drama in music and the other a medley of popular airs, outclassed his heavier efforts, which might be replaced by something not quite so familiar. He landed. Buckley's Animals closed the first section (Intermission now at the Majestic), and while somewhat different from the usual turn of the kind, it doesn't speak any too well for Buckley's showmanship. The act is unfinished, lacks the class that surely belongs and seems to run itself. With the material on hand, Buckley could develop his property into something of value with a little careful attention to the details. The Gray Trio opened the intermission period in "one" with two good voices and a piano. The dressing is a feature and helps considerably. The younger of the women has a splendid vocal range. Replacing Nellie Nichols who reported ill, Henry and Francis, who are also on the Palace bill, in next to closing position and following Miss Bates, took away the laughing honors of the afternoon with a group of comely bush-ws and talk. The comedians seemed to be in a receptive mood for Henry's comies to hit the desired mark without exception. His routine reminds one of at least a dozen other comedians, the bits (possibly during the first half) seem to be at home, looking unusually familiar. Henry's delivery is excellent, but cleverness and originality should come together, and in Henry's case they don't. The Resus's (New Acts) closed the show, while Hal and Francis held second spot. *Wynn.*

GREAT NORTHERN III. (Fred Eberts, mgr.; agent, E. J. Cox).—On the day shift, at least, this week, the program has inter-attracted a fine kind of material. The bill offers an unusual variety and there are some very good turns on view. Even at the first show on Monday morning, the clammiest audience in the world, the show started off well and kept the good stuff until the close. The show had but a meager handful of people on hand when Billy Kinkaid, the Scotch juggler, bound-

ed onto the stage and began racing about in a warming up stunt. Kinkaid works hard, has some novelties, and he knows how to put his act over. He works in full stage and opens with a Scottish costume, does some steps of the Highland fling and works to Scottish music all the time. Later on he makes a change in dark from his plaid attire to that of the unusual stage athlete and he just cannot hold on with considerable ease. His act made a very good opener on Monday and served to melt the frigidity of the atmosphere. Following were Silber & North, a man and woman act, the man working as a clown, and the girl as a smart young Miss. They got a number of hearty laughs with their gay badinage and their nimble steps, for they closed with a song and dance. The Four Valdares, a bike act, fitted in nicely in next spot and served to amuse for a short while. Two young women neatly dressed and two men in comic attire formed the act. There was nothing sensational pulled off, although the riders did elicit spontaneous applause on one or two occasions. The first half merit even if it is not the best of its kind in the world. Tracey, Goets & Tracy, two men and a woman (the woman at the piano) offered numerous songs. The men come on in white dress suits and they make a very neat appearance. They have some good songs which they put over rather well and they are not so nauseating as are many rathskellar acts. They make a change back to black for the close, where the trio offer a sprightly dance. The young woman of the trio plays the piano rather well, especially along the ragtime lines, and the act is well dressed and neat. Holding the big spot was Pellaria's Band, a Chicago organization which went over big. Pellaria, the leader, is little and vigorous and a shock of black hair which he waves in the atmosphere when he is trying to drive his musicians to a climax. He is of the Creator school, although not so violent. His men play well. His program is a good one, the usual things played by Italian bands. After two rather big selections a quartet of opera singers was introduced. They gave one Italian number familiar to every one, and after being vociferously received, they sang a set from "Lucia" with so much fervor that the audience was compelled to respond to a whole flock of bows. The band got away with a lively popular number in closing with so much spirit that the leader had to bob his black hair at the audience a half dozen times. Following the big number the Dohertys were compelled to step on. It took Mr. Doherty a few seconds before he had his audience going, but when he did get things under way, everything went with vim and vigor. This team has some clever stuff and they know how to make it hit the spot. Their talk is smart and has tang and they are good enough to grace any bill. Several of their wheezes were a riot and caused the audience to laugh with abandon. Out from under a brass band they would have had a much easier time of it, but as it was they got on very well. The closing was left to the Barcelona Troupe of acrobats. They have a good bush-ws act, but it is not so good as sunny Spain's protection, and they offered a routine that was replete with good things. One of the youngest women in the lot did a double somersault from a springboard and landed on her feet with a high, with all the agility of a fly. This was the feature stunt. The bill was not marred by many serious hitches, barring the loud conversation of some of the stage hands. From the standpoint of price it was O. K. *Reed.*

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; agent, Orpheum and Cleopatra) in pictures with orchestral accompaniment. "BLACKSTONE" (Augustus Piton, Jr., mgr.) "Fanny's First Play," fourth week of a moderately successful engagement. "THE BARK" (Glen Rolings, mgr.). Bruce McRae in an agile farce called "Nearly Married." Doing good business. "CORT" (C. J. Hermann, mgr.). "Help Wanted," excellent business. "FINE ART" (Albert Perry, bus. mgr.). Top company in short plays. "GARRICK" (John J. Garrity, mgr.). "The Honeycomb Express," with Al Johnson, record-breaking attendance. "HOWARD'S" (Frank O. Peers, mgr.). "The Traffic," "white slave" play, keeping good gait. "ILLINOIS" (Will J. Davis, mgr.). Julia Sanderson in "The Sunshine Girl" opened Sunday night. "LA SALLE" (Joseph Bransky, mgr.). "September Morn," packing them in at all times. "OLYMPIC" (George C. Warren, mgr.). "Ready Money" opened Sunday, return engagement. "THE RESUS" (Harry J. Powers, mgr.). David Warfield in "The Auctioneer" playing to capacity at every performance. "PRINCESS" (Frank Phelps, mgr.). "The Lure" opened Sunday night. "STUDBAKER" (Sam Lederer, mgr.). Julia Benson in "Her Own Money" opened Sunday night. "NATIONAL" (John Barret, mgr.). Harry Hersford in "The Conspiracy." "IMPERIAL" (Klimt & Gazzoio, mgrs.). Eugene Rice in "Madame X." "VICTORIA" (Howard Broslack, mgr.). "The White Slave." "ZIEGFELD" (Herman Fuchs, mgr.). Pictures.

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Eva Tanguay and her road show has had a week there.

J. B. McPeck is in the box office at Howards.

Claude Erby is now in the booking department of the Kleins Optical Co.

Frank Bruner is in town doing the advance work for Julia Sanderson in "The Sunshine Girl."

"The Honeymoon Express," after it has been at the Garrick five weeks, will go to San Francisco.

C. P. Grenaker is in the city in advance of Gaby Deslys. He has been to the Pacific coast.

The Majestic has introduced an intermission of ten minutes midway in the programs in that house.

Aubrey Stauffer, composer of the music for "September Morn," now at the La Salle, is directing the orchestra in that house.

Tom Carter, of "The Mischief Makers," and Miss Lillian Coates, of "The Watermelon Trust," were married last week.

Claire Miller (Mrs. James B. McKown) is now traveling in Europe. She will return to Chicago in March and retire from the stage.

"The Follies" closed at the Illinois Saturday night and will play east as far as Baltimore, then jumping through to the Pacific Coast.

Harry Lauder will play his Chicago engagement at the Garrick this season, following in after the close of "The Honeymoon Express."

Ruby La Balle, after a ten-months' sickness, has returned to Bedini's "The Mischief Makers," and is once more doing her song specialties.

The "Antony and Cleopatra" pictures now showing at the American Music Hall will move to the Globe after the run is over in the former place.

Pauline Parker and Oswald Buhre of the Remick music company were married last Saturday and have gone to Jacksonville on their honeymoon.

Joe Bransky is now in full charge of the La Salle Opera House for J. L. & S. He will not make many changes in the staff, according to his statement.

F. R. Morgan, a show cartoonist, who has made many caricatures of players in Chicago, is now part owner of a picture syndicate called "The Nut Club."

Harry Askin has been on a tour of Canadian cities for Messrs. Rowland and Clifford. He will go to New York, where Frederick Donaghey will join him.

Pearl and Schaar have dissolved partnership and the business will be continued by Nellie Pearl with H. M. Gardner as manager. Mr. Schaar has retired.

Ernest Murray has replaced Harry Leone in "September Morn" at the La Salle and Arthur Millar is dancing with Minerva Coverdale in the same show in place of Jack Haskell.

Tony Burchell, one of the most popular agents in the W. M. V. A., is sporting a handsome Elks' emblem in the shape of a watch fob given him on his birthday, Jan. 18.

Word has been received in Chicago that Henry A. Guthrie, formerly press agent for the Garrick and other enterprises, is about to promote a picture house in Lexington, Ky.

The green plush curtain used by Viole Daly (Mrs. Jack Kohl) in Paris has been hung at the Academy, where it is in use for certain acts. Jack Kohl presented the curtain to the house.

Maurice Browne, director of the Little theatre, has received from William Archer the rights to "Hedda Gabler," and this play will be offered in the tiny playhouse in the near future.

Frank Cruickshank, formerly press agent for San Souci Park, and also well known as a publicity promoter of big shows, is one of the owners of "The Natural Law," recently produced in Minneapolis.

Emery Iliffe, who has been in the box office at the Palace Music Hall for some time, has been succeeded by Milton Green, his former assistant. Walter Clark, formerly at the Cort at intervals, is the new assistant.

Max Stone, a local music booster and formerly Chicago representative for Leo Feist, has signed up to handle the George Meyer harmony in this city. A trip to New York on the Twentieth Century fixed it for Stone.

The W. M. V. A. has secured the bookings of the Orient, Oskaloosa, Ia., Orpheum, Marshalltown, Ia., Academy, Sterling, Ill., Opera House, Dixon, Ill., Majestic, Hannibal, Mo., and Fourth Street theatre, Moberley, Mo.

"Sport" Herrmann, manager of the Cort, and Chicago representative of the Cort-Frazee interests, took a flyer to Boston early this week to attend the opening of John Cort's new house in that city. He returns late this week.

The Masquers, the women's dramatic organization of the University of Chicago, will present "Pepita," a two-act play by Mrs. Otis Skinner and Miss Elizabeth Wallace, in the theatre of the Reynolds club, Friday, Jan. 23.

The Amusement Protective League members, composed of picture men, are protesting against the local form of censorship. A local police officer is the final court of appeals on a film and these be days of much muck-raking and reform. They propose to see if the present condition cannot be bettered.

For the benefit of the optimistic members of the W. M. V. A. it can now be officially announced that the time clock will remain a permanent fixture. Messrs. Singer and Kohl

have found it practical and Vic Hugo, the sage from Cedar Rapids, has withdrawn his offer. (Don't forget your numbers.)

Joseph Winkler, formerly president of the Chicago Federation of Musicians, was fined \$1 and costs in the municipal court Saturday on a charge of assault and battery brought by Ferdinand Steindel, pianist and orchestra leader. The trouble stuff, there's only one big timer on Clark street, and were lamed by a stage hand while rehearsing an osculation scene on the stage balcony. Pass those old programs over, Carl, and see if we can guess who it is.

Extensive plans are being made for the I. A. T. S. E. ball at the Coliseum, Feb. 19. A large number of tickets have been sold. The proceeds will be used as a fund for the entertainment of delegates to the national convention to be held in 1915. Ben Hottinger, of the Majestic stage crew, is in charge of the refreshment end of the function.

If one cared to aggravate the scandal items, one might get an ear-full about the two devilish males who recently worked a big time "vode" (feminine for vaudeville) theatre on Clark street (corner stuff, there's only one big timer on Clark street) and were lamed by a stage hand while rehearsing an osculation scene on the stage balcony. Pass those old programs over, Carl, and see if we can guess who it is.

With the announcement that Jones, Link & Schaeffer had decided to have pictures succeed "pop" vaudeville in the Willard, came several anxious offers for the house, the most sensible from the F. & H. Amusement Co. (Finn. Hymma & Kahri), who thought \$35,000 a business-like price for the lease. It was rejected. Mich. Liczalski and the J. L. & S. firm own the lease, which still has 21 years to run at an annual rental of \$8,000. The house rents 1,200.

"The Funny Moon" (tabloid), propelled by the Interstate Producing Co. bumped into a score of possible damage suits last week en route to Chicago for a half week engagement. An argument between some of the principals and the Pullman porter brought the conductor on the scene and probably figuring the situation from the "peace at any cost" angle, he forthwith dumped the entire aggregation out at the 43d street station. Claim agents, propositions and the usual settlement which follow such affairs will probably stave off any legal entanglements.

E. P. Churchill finally answered the "Lost and Found" call, coming to the surface in the suburbs of Kansas City the scene of his most recent triumph. Churchill is resolute; not the "At Liberty" species of rest, but the result of a physician's prescription. Meanwhile, he's preparing a flock of neighborhood theatres for the Missouri city, one to open shortly with 1,300 seating capacity, another to swing back on its hinges early next spring, with 1,800 seats, while the third is still in the architect's office. Allah be praised!

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(Jan. 19)

## SAN FRANCISCO

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**EMPRESS.**—Six Diving Nymphs successfully closed bill. Whyte, Peizer & Whyte, satisfactory; The Yocarrys, liked; James MacDonaid, scored; Orville Reeder, fair; Hermand & Shirley, good opening number; Fred Swift, all-around musician and liked. Good bill.

**ORPHEUM.**—Frank Keenan and Co., artistic hit; Fred Lindsay, held house closing show; Edna; Showalter, better adapted to concert stage; Albert Von Tilzer, liked; Sharp & Turk, scored with dancing, starting show off; Bert Fitzgibbon, held over; Johnson's Travels, interesting; Maurice & Walton, eastern society dancers, drawing big business.

**PANTAGES.**—Brahm Van Den Berg, liked; "Merry Madcaps," pleased; Alpha Sextett, got over; Chas. Reilly and Co., fair; Rena Arnold, ordinary; Aerial Lafayette, did well, opening show.

**CORT** (Momer F. Curran, mgr.).—Margaret Hillington in "Within the Law" (second and last week). Business healthy.

**GAITY** (J. J. Rosenthal, gen. mgr.).—"The Girl at the Gate," business fair.

**COLUMBIA** (Gottlob Marx & Co., mgrs.).—Otis Skinner in "Kismet" (second and last week), doing nice business.

**ALCAZAR** (Belasco & Mayer, mgrs.).—Andrew Mack, dramatic stock (first week).

Tom McGuire, the singing comedian, is back from a long tour in the Antipodes, and will play the Bert Levey circuit.

Nat Holt, business manager for Monte Carter's Musical Comedy Co., recently married Miss Del Estes, the soubrette of the Carter productions.

"A Song Publishers' Contest" every Tuesday night is the latest thing MacArthur and the Majestic is offering the Missionites as an extra inducement.

James McGrath, the veteran comedian, who was badly beaten up by unknown thugs some time ago while going home from the theatre, is up and around.

According to reports from San Jose, the authorities of that city and Santa Clara county are going to take drastic steps to close up the all-night cabarets and roadhouses.

The Spaulding Musical Comedy Co., organized to play a season in Honolulu, is polishing up at Bert Levey's house in Vallejo. From all reports the opening was satisfactory.

H. F. Heard (non-professional) secured a divorce from his wife, Mabel C., on the grounds of desertion. His wife is well known on the small time in the bay cities under a different name.

The San Francisco opera house project is admitted by the subscribers to be dead. Since the city refused to support the scheme, the promoters cannot see any way clear to carry out their pet plan.

George W. Stewart, who will have charge of the Musical Department of the Panama Pacific International Exposition, has located here and is outlining his plans for the musical portion of the big show.

Most of the acts on Pantages, S. C. and the Orpheum circuits make the jump from Portland to Frisco by steamer, but on account of the storms which prevailed this week many players on next week's bill came by rail.

General Manager Rosenthal, of the Anderson Gaiety Company, made a flying trip to Los Angeles to overlook "The Candy Show" before it went on the road. This production is in its 12th week, with a big route of one night stands before it.

Manager Will Grienbaum completed all ar-

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rangements for the opening of Pavlova and her company at the Valencia on Jan. 19th. The advance sale was very encouraging, and the noted dancer's previous engagement in this city were always a success from the box office standpoint.

According to the dailies, Kitty Gordon is the first in Los Angeles to introduce the fad most popular in the smart set of St. Petersburg. The famous Kitty back was promptly forgotten when she strolled along with a bird of paradise painted in ultramarine upon her left cheek. Terese S. Rasselie is credited with having done the painting.

Jan. 18 the German Opera Co., appearing at the German House, began a series of Sunday night performances at the National. Since this house closed a year ago several attractions ranging from movies to pop. musical comedy have failed to make it pay, because of the Republic's strong opposition.

## PHILADELPHIA

By J. J. BURNES

**KEITH'S** (Marry T. Jordan, mgr.; agent, U. B. O.).—B. A. Rolfe's "The Porch Party" is an original novelty which goes with vigor and dash and met with ready response. "Neptune's Garden of Living Statues," known also as "The Enchanted Pool," played a return visit and was well received. Among the best on the bill was "Crookology," a comedy playlet full of wit and cleverness. Dorothy De Shalle appeared in the leading part and brought forth applause. Edward Archer and Victor Harvey give excellent support. Edward George, billed as "Comedian and Almost Juggler," had the audience amused with his bright talk. The Avon Comedy Four returned and pleased. Belle Blanche won rounds of applause. De Renzo and La Duo, aerial trapeze comedians, clever. DeWitt Mott and Mary Maxfield, passed in a little repertee sketch, and Harrison, Newbold and Gribben do a fair turn in songs and impersonations. The house was well filled.

**WILLIAM PENN** (William Miller, mgr.; agent, U. B. O.).—Excellent bill pleased a large audience Monday night. Headliner was "A Night in the Park," a musical comedy in capsule form featured by speed and gaiety. Harry Van, Ruth Lockwood and the Mecca Four appeared in this playlet. Two actresses who were formerly stock favorites as members of the old Girard Avenue Theatre Company, received a hearty welcome in "Half a Million," an interesting sketch. Lind and Murray pleased in "The Girl in the Moon" singing; Hilda Mason and George Murray were good in their neat sketch, "Just Vaudeville," and the Bowman Brothers and the Gordon and Highlanders made distinct hits. Capacity house.

**KEITH'S ALLEGHENY** (Thomas Dougherty,

mgr.; agent, U. B. O.).—The Kincaid Players, a Scotch Highlander act, captivated the audience from the beginning. "One Flight Up," a comedy-drama, was excellently presented by William Lampe and Co., and made a powerful heart appeal. The Wilton Brothers, comedy gymnasts, were pleasing in both departments of their work. W. E. Browning, in monolog and songs, were clever. Tom O'Brien and Madeline Lear, Philadelphians, appeared in new songs and funny remarks. Davis and Scott have much singing and dancing to display and were good.

**BROADWAY** (Joseph Cohn, mgr.; agent, U. B. O.).—With the Karno Comedy Company as a headliner one of the best balanced bills of the season was presented this week. The act ranks among the most popular seen here this season and scored a hit. "What Happened in Room 14" is a clever skit and is produced by a company of clever artists. Baby Ann, the child entertainer, was clever and seemed quite at home before the footlights. Kip and Kippy were good with their comedy juggling. More and Jenkins, comedians, were fair, and Barto and Clark repeated former successes.

**FOREST**.—"The Beauty Shop," with Raymond Hitchcock, opened Monday night to a big house.

**LYRIC**.—"Oh, I Say," opened Monday night. WALNUT.—"Shepherd of the Hills," by a traveling company at popular prices opened Monday night. Capacity.

**ORPHEUM**.—"Where the Trail Divides" opened Monday night. Traveling company at popular prices. Business fair.

**LITTLE THEATRE**.—"The Dragon's Claws" is a new one-act thriller. Other plays which hold over are "The Man in the Street," "Tiger" and "Fortunati and I."

**AMERICAN**.—"May Jane's Pa," stock. **ADELPHI**.—"Within the Law" began its second month Monday night. Business has been exceptionally good throughout the engagement.

**GARRICK**.—"The Trail of the Lonesome Pine," with Charlotte Walker, began its second month Monday night.

**BROAD**.—"Madame President" is meeting with much success in its second week here. **LIBERTY**.—"Motion picture play," "Anthony and Cleopatra." Big business at 50 cents top.

**CABINO**.—"Forresters" "American Beauties," burlesque; drawing well.

**TROADERO**.—"Billy Spencer, a Philadelphia boy in 'Stars of Burlesque,' got a great reception.

**GAYETY**.—"At Reeves Big Show, second engagement here this season. Capacity business.

Helen Ware, who is playing the part of Mary Turner in "Within the Law" with great success at the Adelphi theatre, was hostess to Helen Ware, the violinist, who was soloist at the Philadelphia Orchestra concert at the Academy of Music last week. Although the artists have the same name they had never met and when Miss Ware, the actress, learned that Miss Ware, the violinist, was to appear in this city a dinner party was arranged. The dinner was attended by many theatrical and musical folk.

Many stars volunteered their services for a benefit in aid of the Babies' Hospital which was held at the Forrest theatre, Thursday afternoon. The committee in charge of the entertainment consisted of Samuel F. Nixon, Harry T. Jordan, Fred G. Nixon-Nirdlinger, Thomas H. Love, C. C. Wanzmaker and Marshall W. Taylor.

Amy Lee, a member of the "Madame President" cast playing at the New Broad Street theatre, was some years ago a member of the old Girard Avenue Stock Co.

A charter has been applied for by the Apollo Amusement Co. for the purpose of conducting theatre in this city. The incorporators are George W. Roy, Jacob Malen and Theodore M. Johnson. The Peoples' Recreation Company, a similar concern, is also seeking a charter.

A half dozen amateur boxing bouts were staged Friday night at the Gayety theatre and brought out a capacity house.

Charles Throop, who is in charge of the Nixon-Nirdlinger moving picture houses in this city, was nominated for president of the Sixtieth and Market Streets Business Men's Association but withdrew because of his business interests.

The only theatre in Philadelphia having a newspaper all its own is the Trocadero, where Manager Bobby Morrow is issuing a weekly devoted to the interests of his house. Issue No. 2 has just appeared and is bright and breezy and has many interesting items concerning the world of burlesque.

The Clover Club held a banquet Thursday night with several prominent authors as their guests. Among these were Victor Herbert, John Luther Long, of "Madame Butterfly" fame, and Reginald Wright Kaufman, author of the "Mouse of Bondage." William Courtleigh of the Lambs' Club, was one of the speakers.

The dressing rooms of the Stanley theatre, a vaudeville picture house, being built on Market street, west of Sixteenth, collapsed Jan. 15. One man was killed and three were injured.

## BOSTON

By J. GOOLTE

**LOEWS ORPHEUM** (V. J. Morris, res. mgr.; agent, Loew).—Vaudeville.

**LOEWS ST. JAMES** (William Lovey, res. mgr.; agent, Loew).—Vaudeville.

**NATIONAL** (George Haley, res. mgr.; U. B. O.).—Vaudeville.

**MOLLIS** (Charles J. Rich, res. mgr.).—John Drew opened for two weeks with a fair house.

**COLONIAL** (Charles J. Rich, res. mgr.).—"Oh! Oh! Delphine" on third week to excellent business.

**PARK** (Charles J. Rich, res. mgr.).—"The Argyle Case," with Robert Hilliard. Indefinite engagement. Opened to excellent business. Reduced price scale.

**CORT** (John E. Cort, res. mgr.).—"When Dreams Come True," with Joseph Santley. Opened this new house Monday night to capacity with liberal paper despite small seating capacity.

**TRENTON** (John B. Schofel, res. mgr.).—"Years of Discretion" opened for an indefinite run. Fair house.

**PLYMOUTH** (Fred Wright, res. mgr.).—"Under Cover." Excellent business. Corking show.

**SHUBERT** (E. D. Smith, mgr.).—"All Aboard," with Lew Fields. Business not up to expectations. Last week, with heavy advance sale for Forbes Robertson next.

**MAJESTIC** (E. D. Smith, res. mgr.).—"Little Woman." Most consistent business in town with capacity matinees and week ends.

**BOSTON** (A. L. Levering, res. mgr.).—"The Whip." Business poor. Show being held to prevent expense of new attraction for last two weeks before lease expires and house reverts from "Syndicate" control to B. F. Keith.

**STOCK**.—"Hamlet." Full cast, including John Craig and Mary Young. Capacity.

**HOWARD** (George E. Lothrop, res. mgr.).—"Parlan Beauties."

**GRAND OPERA** (George E. Lothrop, mgr.).—"Eva Mull's 'Beauty Show," with White Slaves reel as added attraction.

**CABINO** (Charles Waldron, res. mgr.).—"Big Frolic Show." Excellent business. Unusually large production for burlesque.

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GAITY (George T. Batcheller, res. mgr.).  
—Ben Welch's Burlesquers. Good business.

The complete tie-up of Boston and Maine trains because of the burning of the switching tower tied up all the split week vaudeville acts making their way north for several hours to every city in Massachusetts. Many of the houses were compelled to repeat until four o'clock in the afternoon with what talent managed to get through.

"Hawthorne of the U. S. A." will be used next week in stock by John Craig at the Castle Square with Doris Olson and William P. Carleton in the leads. Miss Olson was given a two weeks' vacation with pay because of her arduous stretch since last August during the absence of Mary Young (Mrs. Craig) in "Believe Me, Xantippe."

Charles Phillips, publicity man for "Oh! Oh! Delphine," has been called back to New York to engineer "The Strange Lady," with Elsie Ferguson, when it goes onto the road again.

George Copeland, the pianist, and DeBussy, interpreter, drew well at Keith's this week because he is a local artist.

Low Fields being a Shriner brought him a capacity house Thursday night of this week at the Shubert, Aleppo Temple buying the house.

Carroll McComas and Moya Mannering of "The Marriage Market" company, were guests of the Massachusetts Woman Suffrage Association Sunday, delivering a generalized address on the stage conditions of to-day.

Livingston Platt's striking stage effects in the stock production of Mamlet at the Castle Square this week has caused John Craig to make arrangements for the use of "A Midsummer Night's Dream" within two months. Craig considers Platt the best authority on staging Shakespeare in the country to-day and the local press has been wildly enthusiastic over his realism.

George N. Brown, the champion walker, has decided to enter vaudeville and has been added this week to the house bill at the Howard for a week. His mechanical appliances, including a tread mill with an indicator, makes the act rather unique.

Annie Russell comes into the Hollis Feb 2 with "The School for Scandal" and "She Stoops to Conquer." The engagement will be for two weeks.

Following the organization of the Motion Pictures Exhibitors' League of Massachusetts, plans have been completed for a ball Feb. 17, in Symphony Hall. Ernest H. Horstmann has charge of arrangements.

Corinne Francis of the team of Hunting and Francis, playing "G" on the Keith bill, was thought to have turned her ankle Monday night in her dancing finale as she fell and then did not reappear for an encore. It was found that she had torn an outer and an inner garment and could not come out for obvious reasons.

## ATLANTIC CITY

By I. B. PULASKI.  
SAVOY (Jake B. Isaac, mgr.; agent, U. B. O.).—White Slave picture.  
APOLLO (Fred E. Moore, mgr.).—"The Laughing Husband." 10-21; "Marrying Money," 22-24 (premieres).

It is said William Fox will take the theatre that Alfred Burke plans to build at Virginia avenue and the Boardwalk. Three acts and pictures is the supposed policy.

Sunday last both the Reading and Pennsylvania roads began running dollar excursions from Philadelphia to this city. These will be continued every Sunday during the winter. A business organization here is responsible for the plan.

Frank Craven, who made so much of Jimmy Gilley in "Bought and Paid For," has broken into the actor-playwright class with a new comedy entitled "Too Many Cooks," in which he has the stellar role. William A. Brady will present the play for one performance Tuesday night next at the Apollo. Mr. Craven's play is founded on the adage "too many cooks spoil the broth." The leading feminine role will be played by Inez Plummer, known in vaudeville and the legitimate stage. Others in a cast of twenty are Eva Condon, Edward McWade, John Cromwell, Jennie Weatherbee and Lizzie McCall.

Business interests have started a movement towards bringing about the building of a recreation pier seaward of the Boardwalk at Texas avenue (several blocks below the Million Dollar Pier).

Work has been started on the extension of the Steeplechase Pier which will reach 400 feet further into the sea than the present structure.

## NEW ORLEANS

By O. M. SAMUEL.  
ORPHEUM (Arthur White, mgr.).—Entertaining show. Davis & Matthews, agile dancers; Virginia Rankin, sings well but lacks animation; McDevitt, Kelly & Lucy, scored old material; Flanagan & Edwards, well received; Elsie Ruesger, excellent; "Little Parisienne," well staged and groomed.  
TULANE (T. Campbell, mgr.).—"Blue Bird," second week; business slumped.

LYRIC (Ben Abrams, mgr.).—Sunday afternoon as the writer entered the Lyric theatre, where the "New York Star" opened an indefinite engagement, the manager said: "If you can't say something good about our little show, please say nothing at all." Being obliging, etc.

FRENCH O. H. (M. Affre, mgr.).—French Opera Co. in repertoire.  
CRESCENT (T. C. Campbell, mgr.).—"The Rosary."

LAFAYETTE (H. C. Fourton, mgr.).—Cowles and Dustin, Mack and Scheffel, George Dawn, Jack, Spats and Jackson, Cornell and Wilburn.

MIPPODROME (Low Rose, mgr.).—Summers and Gonzales, Charles Mahen, Corinne and Walsh, De Groffs, Rubia and Pao, Keefe, Love and Thorne.

ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

Superintendent of Police Reynolds has notified officers that in public places too much tang must not be placed in the tango.

Paul Roere and Augustine Healers, members of the French opera company, were married in this city.

Nina May Alciatore, of N. O., now Mme. de Potter, of Paris, is singing leading roles at the municipal theatre, Lyrique de la Galette, in the French capital.

The Vanias have split.

Al During is presenting Martin's Honey Boy Minstrels at his Gayety theatre. During is the new local rep. of the Electric Film Co.

Small time managers hereabouts book acts by photo. Looking around in Brennan's office Saturday, one said: "I'd like to have that fat

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fellow," pointing to a likeness on the wall. It was a picture of Low Rose.

Wade Morton, who has been decorating southern pastures for "The Girl of the Underworld," will boom Creator's Band in advance.

Charles Lowe has opened a booking office here. He was formerly of Lowe & Sterling.

George Washington Dukelan celebrated the anniversary of his 50th year in minstrelsy in New Orleans.

Charles S. Goetz, formerly with the Warner features, has been appointed special representative of the World's Specialty Film Co.

## CINCINNATI

By HARRY V. MARTIN.  
GRAND (J. H. Havlin, mgr.; Theo. Aylward, mgr.).—"Poor Little Rich Girl," 20; "Stop Thief."  
LYRIC (M. T. Middleton, mgr.; Shubert).—"A Modern Girl," 20; Elsie Ryan in return of "Peg."  
ORPHEUM (J. Herman Thuman, mgr.; stock).—"Forty-Five Minutes from Broadway" was presented on another week. More musical comedies will be put on.  
WALNUT (Willis F. Jackson, mgr.).—"The Old Homestead." Next week, "What Happened to Mary."  
GERMAN (Otto E. Schmid, mgr.; stock, Sunday night only).—"The Waltz Dream."  
MUSIC HALL. Tetrazzini and Ruffo gave a recital Wednesday night; prices \$1 to \$1.  
GAYETY (Arthur. Nelson, mgr.).—"The Girl from Roseland."  
OLYMPIC (McMahon & Jackson, mgrs.).—"Girls from the Follies."  
STANDARD (A. L. Hiesenberg, mgr.; stock).—"Millie De Leon." "The Girl in Blue" was engaged for another week. Farleque: "In the Shadow of the Sphinx."  
EMPRESS (George F. Fish, mgr.; S-C).—"Upside-Down Zerkidas" opened; Berry & Wilhelmis, cordial; Louis Grant, good; "The



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HEUCK'S (James Day, mgr.; agent, R. J. Gomes).—Aerial Pearls, Alice Day, Dingley & Norton and Ernsbaw & Philley. Feature pictures.

The Olympic theatre (burlesque), endeavoring to get more female patronage, is printing coupons in the newspapers, which, with ten cents a head, entitle women to admission at matinees. James D. Barton, general manager of the Progressives, was here several weeks ago and reported that all of the 28 houses are doing big business.

Because Margaret Wentzel Squibb, who has sued Alexander Squibb, a wealthy distiller, for divorce, has taken part in society amateur shows, her friends are trying to prevail on her to become a real actress. Mrs. Squibb has not consented to.

Bob Heuck, youngest of the local theatrical family, is now assistant treasurer of the Columbia (burlesque), Indianapolis. His brother, C. Hubert Heuck, sent Bob there to learn the business from the ground up.

A cable from Paris says that Henry M. Ziegler, former Cincinnati theatre manager, now living in the French city, is rapidly recovering from an attack of pneumonia.

A voluntary bankruptcy petition was filed in the U. S. District Court yesterday by Joseph D. Gouffant, of Dayton, former manager of Overlook Park, at Dayton, O. Gouffant says that practically all his property was destroyed in the big flood last March. His debts are \$2,461.75 and assets \$250.

The Ohio State Fair will be held from Aug. 31-Sept. 4; Hamilton County Fair, from Aug. 12-15; Cuyahoga County (west), Sept. 8-10, and Montgomery County, Sept. 10-11.

Marguerite Randolph, daughter of the late Judge Prescott Smith, is another Cincinnati girl who is on the way to stardom. She assumed the juvenile lead in "The Tongues of Men" this week.

A search of a month for missing Rose Cusaden, 18, of Norwood, ended to-day when Police Chief Kendall, of that city, received a telegram from the girl's parents, the vaudeville team of Drew and Clayton, at Burlington, N. C. They said Rose was all right. She is supposed to be with "The High Rollers," a burlesque troupe organized in this city six weeks ago.

## PITTSBURGH

By GEORGE H. SELDES.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Sallie Fisher, hit; Cressie & Dayne, excellent; Adelaide & Hughes, very good; Wentworth, Vesta & Teddy, good; Watson & Santos, good; Morris Cronin & Co., scream; Prince Lai Mon Kim, scored; Howard, Ratliff & Hayden, laugh; Mareena & Delton Brothers, clever.

HARRIS (C. R. Buckhelt, mgr.; agent, U. B. O.).—Menlo Moore's "Sorority Days," splendid; Barrett & Stanton, laugh hit; Harry Bottier & Co., scored; Meyer & Hall, fair; Harry Wardell, good; Williams & Dixon, clever; Dare Devil Frank, good.

SHERIDAN SQUARE (J. F. Tooker, mgr.; agent, U. B. O.).—The Winning Widows, scored; The Bohemians, fine; Chick & Chicklets, good; Gertrude Fliske, pleasing; Murphy & Tyrrel, good; Francis Wood, fair; Watkins & Williams, good.

Empire (A. A. McTighe, mgr.; agent, L. C. McLaughlin).—Musical Stock.

ROWLAND (P. B. Jones, mgr.; agent, Sun).—Alvardo's Acrobatic Goats, laughing hit; Taylor & Arnold, excellent; Burnison & Taylor, good; Billie Hart, good; La Verne & Grimm, fair.

ALVIN (J. P. Reynolds, mgr.; Shuberts).—Doris Keane, in "Romance"; 26, "The Family Cupboard."

NIXON (Thos. Kirk, mgr.; K. & E.).—"The Lady of the Slipper," capacity.

DUQUESNE (Harry Davis, mgr.).—Stock.

PITT (W. McVicker, mgr.; Stock).—"Blindness of Virtue," record business.

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Rebecca of Sunnybrook Farm" opened well; 26, Thos. E. Shea in repertoire.

GAYETY (Henry Kurtzman, mgr.; Eastern).—Marion's Dreamlands.

VICTORIA (Geo. Schaffer, mgr.; Progressive).—"Broadway Belles." House big.

## MILWAUKEE

By F. G. MORGAN.

MAJESTIC (James A. Higler, mgr.; agent, Orph.).—Sabaret, topping the bill, registered only fairly, not touching Blanche Walsh & Co. as a second attraction. James J. Morton did anything else in comedy honors, and scored tremendously, although Mullen and Coogan kept the laughs going. The Langdons contributed considerable fun and went big, and Warren and Conley had nothing of which to complain. Tunn broke badly for Tilly Abbott and her partner in opening the show, while the Herbert Germaine Trio did nicely closing.

EMPRESS (William Raynor, mgr.; agent, S. C.).—"Top o' the World" Dancers, excellent in headline spot; Olivetti Troubadours, big hit; Jas F. Sullivan & Co., fine; Moffat-Clare Trio, fine; Hong Fong, good.

CRYSTAL (William Gray, mgr.; agent, T. B. C.).—Edith Helena, tops bill and scores immensely; Boris Fridken Dancers, fine; Thomas Trio, entertaining; Katherine Williams & Co., good; Connolly & Nauty, please.

ORPHEUM (Frank Cook, mgr.; agent, T. B. C.).—Mme. Gertrude, big hit with Fay work; Sylvia de Frankie, fine; Green & Parker, excellent; "At Crow's Next In," fair; Smiletta Sisters, good.

DAVIDSON (Sherman Brown, mgr.; agent, Ind.).—"Bought and Paid For," to good business. "The Bird of Paradise" follows.

SHUBERT (Charles C. Newton, mgr.).—Shubert Theatre Stock Co. in "Sham." Excellent houses. "Nobody's Widow" next.

PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co. in "Foerster-Christi," to capacity. Following "Hinter Maern."

LITTLE (Mrs. James Stewart, mgr.).—Little Theatre Players in "The Faith Healer." Well handled.

GAYETY (J. W. Whitehead, mgr.).—Columbia Burlesquers. Good business. Watson Sisters Co. next.

"Come and Tango with your photoplay favorite" is the invitation of the Motion Picture Exhibitors' league for a fall in the Auditorium Jan. 24. A number of fair artists of the screen will be on hand to make this good.

"The Bird of Paradise," booked into the Davidson for the week of Jan. 25, brings a Milwaukee girl in the person of the star, Lenore Ulrich, for whom much is promised despite her comparatively short career on the stage.

Vera Maxwell and Wallace McCutcheon created another press agent job by being engaged to dance in the Plankinton house, which is "going after" the Hotel Pfister, where dancers has attracted much business.

Sylvia de Frankie, this week in continuous at the Orpheum, is flirting with trouble through the bodily lifting of Irene Franklin's "I Want to be a Janitor's Child." She uses the kid makeup and baby voice of the conventional stage character in that respect, but if she has Miss Franklin's permission the program fails to so state, and there is little probability that she has.

James G. Brazell and Frank Sutter, two well known Milwaukeeans who spend every Sunday forenoon in Lake Michigan no matter how cold, are to be put into the movies. The only time they ever do not swim is when solid ice prevents, and they challenge the country for cold water endurance.

## ATLANTA

By E. H. McCRAW.

FORSYTH (Hugh Cardoso, mgr.; agent, U. B. O.).—Owen McIlveney, favorite; Willard's Temple of Music, entertaining; George hit; Devine & Williams, big; Four Bards, good; The Stanleys, novel; Walter Van Brunt, fair.

ATLANTA (Homer George, mgr.; K. & E.).—"Peg O' My Heart," business record.

LYRIC (Jake Wells, mgr.).—Stock; heavy business.

BIJOU (Jake Wells, mgr.).—Stock.

COLUMBIA (Frank Hammond, mgr.).—Gramlich's Buskers.

GRAND (Jake Wells, mgr.).—"Traffic in Souls." Picture.

Sam Perry and Hazel Canton were married at Greensboro, N. C., this week.

Atlanta clubwomen are in a move to prevent the appearance of Evelyn Nesbit Thaw at the Atlanta February 26-27. If they fail in this, they will inaugurate a boycott on the show.

Mrs. Jacque Bradley Swift, who before her marriage to Thomas Swift, a young Atlanta millionaire, was a member of various theatrical companies touring the South, is dead in

Washington after an operation for appendicitis.

## BRONX, NEW YORK

By C. ELDOT MESSLER.

BRONX OPERA HOUSE (Richard Madden, mgr.).—"The Man Inside"; next, Henry Miller in "The Rainbow."

ROYAL (Frank Gerstein, mgr.).—Pictures. Next week, legit. again.

TREMONT (L. Rose, mgr.).—Films.

CECIL SPOONER.—"The Wrong Way." Next, "Arms and the Woman."

GARDEN (O. L. C. Fleischman, mgr.).—Pictures.

METROPOLIS (J. L. Packard, mgr.).—Stock. "What Happened to Mary." Next, "The Yoke."

PICTORIUM—First run photo plays.

MINER'S.—Robie's "Beauty Show."

Iam Coombs, former manager of Eva Tangany, is now with Shuberts.

At the Metropolis Monday \$25 in gold was given away. Tuesday, shirtwaists were distributed free to lucky coupon holders; Wednesday was called night; Thursday, Country Store, and Saturday afternoon, Toy Bazaar for the little ones, and still the houses were only fair.

Gladys Bijou announces that she will soon be back again in vaudeville and the Bronx, her old home town.

Another new stock company is now organizing in the Bronx, and the promoters are negotiating for a home for them—if the deal goes through. Some of the now popular Bronx Stock Stars will be among those present, is announced by the promoters.

Dog Show for the Bronx is now carded. Joseph Hiawatch is promoting a Bronx Kennel Club with the object in view of holding an annual dog show, to be governed by the rules of the American Kennel Club.

Al Schacht, a life-long resident of the Bronx, will again play with the Newark team. He signed and returned his contract during the past week. He is a promising pitcher. He is now telling his friends on Billy Gibson's 149th street Boulevard what wonderful shape he is in this year.

The Cinema Club, an organization of picture exhibitors of the Bronx, held their annual entertainment and ball Jan. 14 at Hunt's Kennel Palace. It was a big success. The grand march was led by Gene Gauntier of the Wagner Feature Co., and King Bagot of the Universal Players. It was directed by Irving M. Baker. John J. Witman, the president, was a very busy man all evening. Among those present were many prominent in the profession as well as a large number in Bronx society.

The Wellesker Realty Co. of the Bronx has leased the large playhouse completing on Boston Road and 167th street to Anderson & Zeigler, who takes possession March 1.

## BUFFALO

By E. P. THAYER.

TECK (John R. Olshel, mgr. Shuberts; agent, Wm. Morris; Monday).—Harry Lauder Star, big business.

STAB (P. C. Cornell, mgr.; K. & E.).—Christie MacDonald in "Sweethearts," capacity house.

SHEA'S (Henry J. Carr, mgr.; U. B. O.).—Rehearsal Monday 10).—Doolin & McCol, infectious; "Green Beetle," admirable; The Virians, thrilling; Bert Errol, surprise; Bernard A. Reinold & Co., refreshing; Grace Wilson, satisfied; Jed & Ethel Dooley, graceful; Seymour Family, amusing.

LYRIC (H. Marcus, mgr.; Loew; rehearsal Mon. 10).—Van & Alexis, Fox & Foxes Circus, and Canaris & Cleo, first honors; Morrissey & Hackett, ability; Paul Florious, scored; George, novelty.

GARDEX (W. F. Graham, mgr.; Progressive).—Robinson's Crusoe Girls.

ACADEMY (M. B. Schlesinger, mgr.; Loew; rehearsal Mon. 10).—Fred Werner, creditable; Gee Jays, entertaining; Blinore Fisher, fair; Benoit & Marsello, nimble; Tilford, above average; Louis Bates & Co., interesting; Tom & Stasia Moore, well; Carletta, startling.

Lafayette undergoing repairs. J. Slotkin, the new manager, will spend \$75,000 to make this an up-to-date vaudeville house which will be under the Sun Circuit.

By WALTER D. HOLCOMB.

MILES (Frank Rayman, mgr.).—Pat Stromberg, featured; Capt. George Auger & Co.; Gene & Kathryn King, won favor; El Maro, violinist, good; Vera & Adele, novelty contortionists; Norwood & Hall, well received; Cyclone, an unrideable mule, complete the bill.

PRISCILLA (Proctor E. Seas, mgr.).—Romany Opera Co., headline; Capt. Huling's Seals, very good; Keough & Francis, well re-

## CLEVELAND

MILES (Frank Rayman, mgr.).—Pat Stromberg, featured; Capt. George Auger & Co.; Gene & Kathryn King, won favor; El Maro, violinist, good; Vera & Adele, novelty contortionists; Norwood & Hall, well received; Cyclone, an unrideable mule, complete the bill.

PRISCILLA (Proctor E. Seas, mgr.).—Romany Opera Co., headline; Capt. Huling's Seals, very good; Keough & Francis, well re-

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AT PROCTOR'S FIFTH AVENUE THEATRE NEXT WEEK (Jan. 26), Presenting Her Oriental Musical Fantasy "A DAY ON THE NILE"

ceived: Hope Vernon, hit; Freeman Bros., Three Zeche, aerial marvels; Ed. Loop, pleased.  
EMPIRE (Geo. A. Chenet, mgr.)—"The Girls from Joyland."  
STAR (Drew & Campbell, mgrs.)—"Beauty Parade."  
COLONIAL (R. H. McLaughlin, mgr.)—"The Whip," second week, doing good business.  
OPERA HOUSE (Geo. A. Gardner, bus. mgr.)—Geo. M. Cohen in "Broadway Jones," will have a big week.  
DUCHESS—Percy Haswell Stock Co.—"East Lynne."  
CLEVELAND (Harry Zirkler, mgr.)—Holden Stock Co. "Knobs of Tennessee."  
PROSPECT (J. W. Lyons, mgr.)—"The Spendthrift."

Harry Lauder at the Hip. Jan. 21-22. Before acts playing when Lauder was booked had a vacation on his dates, but this year the entire bill on the Lauder dates will be sent to the Keith house in Loralin, O.

## DENVER

By ED. M. JACKSON.  
BROADWAY (Peter McCourt, mgr.)—"Ham Tree." Pleased large houses.  
TABOR GRAND (Peter McCourt, mgr.)—"Pink Lady." Good, and business likewise.  
NEW DENHAM (Woodard & Heman, mgrs.)—Eva Lang Stock Co. in "Love Match." Excellent to large returns.  
EMPRESS (Geo. Boryer, mgr.)—Orville & Frank, openers, good; "Old Veteran Boys in Blue," oration; "An Idyll of Love," and "The Kiss," all applauded; Ross & Ashton, laughs; "Behind the Footlights," closed nicely and held them.  
PANTAGES (Nat Darling, mgr.)—Francis LeMaire, opened well; Belz & Baker, fair; Marion Munson & Hal Forster, good offering; Lawrie Ordway, clever; "The Apple of Paris," pantomime, artistic.  
BAKER (Mrs. Harry Ward, mgr.)—Nettie Dudley Ward Musical Comedy Stock in "Down in Mexico." Nicely cast and good business prevails.  
HOFBRAU (Harry Radetay, mgr.)—Last week's entertainers held over.  
AUDITORIUM—Ralph Snyder and Satriano Italian Band.

## DETROIT

By JACOB SMITH.  
TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Mon. 10)—Orford's Elephants, clever training; Nina Morris & Co., good; Bronson & Brown, hit; Harry B. Lester, amusing; Lynch & Zeller, pleased; Lancton & Lucier, good; Three Duffer Brothers, good; Les Jundts, fair.  
MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10)—Alber's Bears, good; Santa Brothers, went big; Ramona Orin, good; James Brockman, pleased; Rockwell & Wood, well liked; Devlin & Ellwood, fair sketch.  
FAMILY (C. H. Preston, mgr.; U. B. O.)—Herman's Co., Crawley & Broderick, Florette, Charles Keam & Co.; Dean & Grey; Pettie Sisters; Maurice Bercy; Gladston & Talmace. Good bill all through.  
WASHINGTON (Frank Whitbeck, mgr.)—"The Stranger," Neddemeyer, Band of 50 pieces engaged for Sunday afternoon to replace matinees by Washington Players.  
DETROIT (Harry Parent, mgr.)—Ethel Barrymore in "Tante."  
GARRICK (Richard H. Lawrence, mgr.)—William Hodge in "The Road to Happiness." Big houses.  
AVENUE (Frank Drew, mgr.)—"The Fatal Wedding."  
GAYETY (William Roche, mgr.)—"Honey-moon Girls."  
CADILLAC (Sam Levey, mgr.)—"The Jolly Girls."  
LYCEUM (A. R. Warner, mgr.)—"The Escape."  
17-24—Annual Automobile Show.

## INDIANAPOLIS

By R. M. CALLAHAN.  
SHUBERT MURAT (W. E. Mick, mgr.)—"Traffic in Souls" drawing big.  
ENGLISH'S (W. E. Mick, mgr.; K. & E.)—"Follies 1913."  
LYCEUM—10-21. "The Blindness of Virtue," good business. 22-24. "A Fool There Was."  
FAMILY (H. Harmon, mgr.)—"Musical Stock." Drawing capacity.  
LYRIC (H. K. Burton, mgr.; agent, S. & C.)—"In Old New York." DeWitt & Russell, scored; Harry Rose, hit; The Usher Trio, very good; Cecile Eldred & Carr, excellent.  
COLUMBIA (Geo. H. Miller, mgr.; Columbia)—"Happy Business" fair.  
MAJESTIC (J. E. Sullivan, mgr.; Progressive)—Blanch Balrd Co. Capacity house.

According to the new ruling of Mayor Bell, the bill will be Sunday hereafter. Moving picture houses only will be open.

## KANSAS CITY

By R. M. CALLAHAN.  
SHUBERT (E. M. Steady, mgr.)—Evelyn Nesbit Thaw Road Show. Goodhouse crowd.  
ORPHEUM (Martin Lehman, mgr.)—Fritzi

Scheff, very big; Mack & Orth, had to use cleaner material here; Austin Webb Co., ordinary; Whitfield & Ireland, good; Ralph Smalley, applause; John Higgins, good opener; Blank Family, very good.  
EMPRESS (Dan McCoy, mgr.)—"Veteran Boys in Blue, much applause and patriotism; Franconia Opera Co., below standard; "Behind the Footlights," fair; Ross & Ashton, big; Orville & Frank, very good; Kelso & Leighton, ordinary; Koehler & Victorio, fine.  
HIPPODROME (J. A. Gerspacher, mgr.)—"Dollie's Dolls," very good; Five Firecocks, thrillers; Bert Cowdrey, interesting; Walden & Rio, roars; Miller, Packer & Sels, strong; Three Kobars, ordinary, Irving Roth, fair; Mack & Lawrence, graceful; Rhoda Royal Circus, fair.  
GLOBE (Cyrus Jacobs, mgr.)—Ralph Cummins & Co., headliners; American Harmony Four, big; Wilton Sisters, very good; Barrett & Creed, fair; LeRoy & Hall, opened; Standard Bros., good; Kinemacolor.  
GRAND (A. Judah, mgr.)—"The Round-Up." Doing fair business.  
AUDITORIUM (Meta Miller, mgr.)—Meta Miller Stock Co. in "Salomy Jane." Fair business.  
GAYETY (Burt McPhail, mgr.)—Billy Watson's Big Show. Good week.  
WILLIS WOOD (Roy Crawford, mgr.)—"Progressive Girls." Big business.

The Willis Wood tried an amateur night last week with success. This week the burlesque house will inaugurate the tango contest to continue every Friday night until the interest wears off.

George Hale, advance agent for "The Progressive Girls," became ill her Wednesday and returned to his home in Brooklyn.

Sam Mapes, formerly of Elliott and Mapes, is about to form a partnership with his sister for vaudeville.

About an hour after it had emptied its crowds the La Kota moving picture theatre here caught fire and was destroyed.

Dubinsky Brothers now have four companies of "The Price She Paid" on the one-nighters.

A new Kansas City music publishing firm is John B. Ricketts & Son.

Joseph Brenner, character actor, who played four days at the Hippodrome a few weeks ago and was canceled by J. A. Gerspacher on the charge of going on intoxicated, has asked the free legal aid bureau here to sue the Hippodrome for him for \$25, two days' pay.

The Wonderland in Tulsa, Okla., closed last week with many unpaid salaries.

Robert Ober, now appearing in "Ready Money," will be starred by William A. Brady next year in a new play by James Montgomery, according to an announcement here this week.

When the good right arm of Theobaldi, a violinist, was injured here February, 1912, 14 weeks of idleness for the musician followed. Now Theobaldi is suing the Metropolitan Street Railway Company of Kansas City for \$25,000, alleging that the idleness was at the rate of \$1,000 a week and that the other dam-

ages were worth the other \$11,000. Theobaldi says he was dragged a block by a street car. Mme. Helena Keliere, a pianist, is a witness.

## SEATTLE, WASH.

By HERBERT L. STAY.  
ORPHEUM (Carl Reiter, mgr.; agent, direct)—Week 11, Nelson & Nelson, clever; McCormack & Irving, good; Dr. Carl Herman, pleased; Eddie Leonard & Mabel Russell, big; Claude & Fannie Usher, liked; Willis Holt Wakelid, scored; Goiman's European Novelty, hit.  
EMPRESS (E. C. Donnellan, mgr.; agent, S-C)—Week 11, "A Day at the Circus," hit; John R. Gordon & Co., big laugh; American Comedy Four, good; Nestor & Delberg, applause; Four Ladella Comique, encore.  
PANTAGES (Ed. Millne, mgr.; agent, direct)—Week 11, Three Johns, applause; Peggy McClellan, liked; Leroy & Lytton, clever; Syfonos, pleased; Rice & Franklyn, scored; Little Hip & Napoleon, big.  
MOORE (Ben Ketchum, mgr.)—11-12, Gaby Dellys, capacity; 17, Pavlovna.  
METROPOLITAN (Geo. Mackenzie, mgr.; agent, K. I. S.)—Life of Richard Wagner, fair business.  
SEATTLE (Stock Co.)—"The Silver Horde."  
TIVOLI (Keating & Flood Stock Co.)—"Variety Isle."

Eugene Levy will build a theatre at Tacoma, Wash. It will be a fireproof structure, seating 1,000, to cost \$100,000.

## SPOKANE, WASH.

By JAMES E. ROYCE.  
AUDITORIUM (Charles York, mgr.; agent, N. T. A.)—12, Alice Lloyd; 13, Anna Pavlova; 15, Gaby Dellys.  
EMPRESS (George Blakeslee, mgr.; agent, S-C)—Week 11, Burke & McDonald, comedy, enjoyed; Charles Lawlor & Daughters, good; Adas Family, great; Rich & Lenore, refreshing; Earl Girdler's Dogs, ordinary.  
PANTAGES (E. Clarke Walker, mgr.; agent, direct)—Week 11, "Twenty Minutes in Chinatown," drew; Uyeno Japs, dexterous; Monahan, pleased; Milly & Laura Dreyer, good; Lillian Watson, pleasing; Millard, Kennedy & Christie, singing better than comedy.

The Unique theatre, following the action of the Majestic, has secured a court order temporarily restraining the stage employees union from picketing the house. The union has announced it will fight both cases.

The Spokane branch of the T. M. A. has elected the following officers: President, James Anderson, Empress theatre; Vice-President, Charles Hartley, Orpheum theatre; Financial Secretary, Harvey Emmett; Recording Secretary, Lee Myers, Orpheum theatre; Treasurer, Fred Thompson, Orpheum theatre; Marshal, Harry Dewitt, Empress theatre; Examining Physician, Dr. John R. Neely; Trustees, City Detective Chester Edwards, a former theatrical man; Robert Deveraux, Orpheum theatre; William Sloan, American theatre.

Leonardo Brill, George A. Stout and other musicians have outlined plans for the organization here of a large symphony orchestra. The city has been no representative orchestra in Spokane for several years.

Plans have been announced for filling in unbooked nights at the Auditorium theatre

(N. W. T. A.) with feature films. "Antony and Cleopatra" and Jack London's "The Sea Wolf" are the first to be shown.

## TORONTO

By HARTLEY.  
PRINCESS (O. B. Sheppard, mgr.)—Rose Stahl opened to a large audience. "The Doll Girl," 28.  
SHEA'S (J. Shea, mgr.; agent, U. B. O.)—Louise Galloway & Co., in "Little Mother," a success; Belle Story, dainty; Mile. Domino Marini, assisted by Marcel Broskie, a hit; Trovato, good; Sam Mann & Co. in "The New Leader," pleased; El Roy Sisters, a novelty; Bert Wheeler & Co., funny; Harvey DeVora Trio, graceful.  
ROYAL ALEXANDRA (L. Sonoman, mgr.)—"The Passing Show of 1913." National Opera Co. in repertoire 26.  
GRAND (A. J. Small, mgr.)—"Excuse Me." "A Fool There Was," 28.  
LOEW'S YONGE STREET (Charles E. Sowards, mgr.; agent, Loew)—"Honor Among Thieves," James F. Fulton and Mattie Choate in "The Mayor and the Manicure"; Aveling & Lloyd, Lobes & Sterling, Laypo & Benjamin, Green, McHenry & Dean.  
GAYETY (T. R. Henry, mgr.; Columbia)—Rose Sydel's London Belles. The Honey-moon Girls, 28.  
MAJESTIC (Peter F. Griffin, mgr.; agent, Griffin)—The Essells, De Richard's Dogs, Woods & Bell, Lock & Smith, Babe Butler.  
STAR (Dan F. Prince, mgr.; Progressive)—"Follies of Pleasure," "Jolly Girls," 28.  
HEAVER (W. L. Joy, mgr.; agent, Griffin)—Palmer & Dockman, Manchester & Wensley, Billy Waugh, The Troubadours, Italia, Cogman & Gilman.  
LA PLAZA (C. Wellman, mgr.; agent, Griffin)—Leford & Simon, Dick & Ruth, Patricia O'Connor, Chas. Nelson.  
CRYSTAL (M. Robson, mgr.; agent, Griffin)—De Loss & Pearl, Sharon Sisters, Eddy Fox, Chas. Newman.  
PTOLES (S. Aboud, mgr.; agent, Griffin)—Eddie Fox, Frank Saxon.  
CHILD'S THEATRE (F. Maxwell, mgr.; agent, Griffin)—Bessie Knowles, Charles Le Noir.



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# ADDRESS DEPARTMENT

## Where Players May Be Located Next Week (January 26)

(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 Orpheum Vancouver B C  
Adler & Arline Royal Orpheum Budapest  
Adonis, care Marlins Berlin  
Albright Hob Pantages Portland Ore  
Albro & Mitchell Empress Los Angeles  
Allegro Pantages San Francisco  
Alpha 6 Pantages Oakland  
Ambrose Mary Morosco Los Angeles  
American Comedy 4 Empress Victoria B C  
Anthony & Rose Gaiety San Francisco  
Arnold Rena Pantages Oakland  
Aug Edna Empress Kansas City

**B**  
Baris Four Variety N Y  
Barnes & Crawford Variety N Y  
Barnold's Dog & Monkey Variety N Y  
Berger Edgar White Rats N Y  
Berliner Vera 5724 Ridge Ave Chicago

## Bickel and Watson

With "GIRL AT THE GATE"  
Gaiety Theatre, San Francisco

Big Jim F Bernstein 1433 Bway N Y C  
Bimbos The Variety N Y  
Bowers Fred V & Co Orpheum Brooklyn  
Bowers Walters & Crocker Her Majesty's  
Melbourne Aus  
Bracks Seven 104 E 14th Tausig N Y  
Braham Nat Variety N Y  
Bronson & Baldwin Variety N Y  
Bruce & Calvert Liberty Girls B R

## WINIFRED BRYSON

Ingenue  
Gaiety Theatre San Francisco

Byron & Langdon Majestic San Antonio

**C**  
Caltes Novelty 1334 6th St Philadelphia  
Carletta M 314 Livingston St Bklyn N Y

## Walter L. Catlett

Featured with Bickel and Watson  
Gaiety Theatre, San Francisco

Co Dora 9 Riverside Ave Newark  
Clarke & Bergman 121 Georgia St Brooklyn  
Cross & Josephine Bushwick Bklyn  
Creuch & Welch Variety N Y  
Curson Sisters Interstates Circuit

**D**  
D'Arville Jeanette Montreal Indef  
D'Arcy & Williams Empress Salt Lake  
Dancing Mares Empress Kansas City  
Davis Josephine Variety London  
Devine & Williams Victoria Charleston  
Dennis Bros Babcock Billings  
Dingle & Emeralda Marlins 1493 Bway N Y  
Dor & Mary Empress San Diego  
Dorach & Russell Princess St Louis  
Doyle Patsy Pantages Edmonton  
Dunbar & Turner Pantages Portland Ore  
Dunbar & Holt Pantages Edmonton

## AL ESPE and PAUL

Juggler of Artillery and Comedian  
This Week (Jan. 26), Edison Brooklyn, and  
Delancey, New York  
Next Week (Jan. 26), Empire, Paterson, and  
Lincoln Sq., New York

**E**  
Dupille Ernest Empress Los Angeles  
Ebeling Trio 89 Hudson Pl Hoboken N J  
Edwards Shorty Variety N Y  
Els & French Orpheum New Orleans  
Elliott Sydney A 247 Harvey Ave Detroit  
Emersons 3 Empress Denver  
Emmett Gracie Maple Crest North Foxboro  
Entertainers 4 Keith's Cincinnati  
Ergott's Lilliputians Majestic San Antonio  
Erroll Bert Shea's Toronto  
Escardos 3 Hughes Palace Bldg N Y

**AL ESPE and PAUL**  
Juggler of Artillery and Comedian  
This Week (Jan. 26), Edison Brooklyn, and  
Delancey, New York  
Next Week (Jan. 26), Empire, Paterson, and  
Lincoln Sq., New York

**F**  
Ferry Wm (The Frog) Casino Municipal Nice  
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**  
Gardner Jack Keith's Boston  
Gardner & Lowe Columbia Davenport  
Geary Arthur Empress San Diego  
Godfrey & Henderson 348 W 45th St N Y

## HELEN GOFF

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"Golden Dreams" Pantages Portland  
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Goodall Archie Empress San Francisco  
Gordon John R & Co Empress Victoria B C  
Gordon & Rica Keith's Cleveland  
Graham & Dent New Amsterdam N Y  
Granville Taylor 350 W 55th St N Y  
Green Ethel Poll's Springfield  
Guarro & Carmen 2103 North Ave Chicago  
Gygi Ota Variety N Y

**H**  
Halligan & Sykes Majestic Dallas

## Louise HAMLIN and MACK-Billy

Care Will Collins, Broadmoor House,  
Fenton St., London, England.

Hansen Bros Empire Hackney Eng  
Harrah Great White Rats N Y  
Havlanas The Variety Chicago  
Hayama 4 Empress Duluth  
Haywards The White Rats N Y  
Haywood Harry Co Variety N Y  
Hermann Adelaide 1133 Broadway N Y  
Hines Palms & Girls Variety N Y  
Holman Harry & Co Variety N Y  
Hutchinson Willard & Co Variety London

**I**  
Icelandic Troupe Temple Detroit  
Imhoff Conn & Corene Keith's Boston  
"In Old New York" Princess St Louis  
Irwin & Herzog Variety N R

**J**  
Jahns 3 Pantages Tacoma  
Jefferson Jos Temple Detroit  
Jennings & Dorman Empress Seattle  
Jewika Troupe Empress Seattle  
Johnstone Musical Palace Warrington Eng  
Jonathan Majestic Little Rock

**K**  
Kammerer & Howland Variety N Y  
Kara Empress Winnipeg  
Kayas Agnes Variety Chicago  
Keatons 3 Hammerstein's N Y C  
Keefe Zena & Co Pantages Spokane  
Kelly & Harrison Keith's Boston  
Kelly & Pollock Variety N Y

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Kners Bros 302 Palace Theatre Bldg N Y  
Kurtis Roosters Brennan-Fuller Sydney

La France & McNabb Pantages Oakland  
Lambert & Ball Majestic Milwaukee  
Lambert Variety London  
Lamb's Manikins Variety N Y  
Langdons The Palace Chicago  
Lawson & Nason Variety Chicago

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Leonard & Louie Empress Portland Ore  
Leroy & Appleton Hammerstein's N Y C  
Lloyd & Lytton Pantages Tacoma  
Luelle Bert & Co Empress Seattle  
Lewis Al & Co Majestic Houston  
Littlejohns The Variety N Y  
Lyons & Cullum Pantages San Francisco

**M**  
McCreo Junior Columbia Theatre Bldg N Y  
McDonnell Billy Miller Hotel N Y  
McDonald Sisters 330 W 51st St N Y  
McNeeley Mlle Variety N Y  
Moran Polly Variety London

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**N**  
Neator & Delberg Empress Victoria B C  
Nevins & Gordon Majestic Houston  
Newhoff & Phelps 540 W 163d St N Y  
Newaboy 6 Pantages San Francisco  
Nibble & Spencer 363 13th St Bklyn N Y  
Nicol Bros 1599 Amsterdam Ave N Y  
"Night at Baths" Empress Salt Lake  
"Night in Chinatown" Pantages Vancouver  
"Night in Police Station" Empress San Diego  
Nugent J C & Co Majestic Ft Worth

**O**  
Oakland Will & Co Orpheum Harrisburg  
O'Brien Havel Co Fifth Ave N Y C  
Olio Trio Fifth Ave N Y C  
Olivetti Troupe Unique Minneapolis  
Orri Belle Fifth Ave N Y C

**P**  
Pagliacci 4 care J Levy 1541 Bway N Y  
Palace 4 Majestic Houston  
Pantier Duo Orpheum Seattle  
Peckinese Troupe Empress Milwaukee  
Phillips & White Orpheum Seattle  
Picchiani Troupe Empress Ft Wayne  
Pollock Milton & Co Variety N Y  
Priest Janet Woolfolk 35 W Randolph Chicago  
Price & Price Empress San Francisco  
Prince Florio Empress San Diego

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Ross & Ashton Variety N Y

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Personal Direction, JULE DELMAR.

**S**  
Shean Al Gaiety San Francisco  
Smith Cook & Brandon Orpheum Circuit  
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TEN CENTS

JAN 30 1914

# VARIETY

VOL. XXXIII. No. 9.

NEW YORK, FRIDAY, JANUARY 30, 1914.

PRICE TEN CENTS.

The cover features a central black starburst with the text "CATHERINE TOWER" in a stylized font. Surrounding the starburst are four circular portraits of actors: Florence Webber (top left), Joe Barnett (top right), and two others (bottom left and right). The portraits are framed by ornate columns and laurel wreaths. On the left column is a shield-shaped label with the word "Dramatic" and on the right column is a similar label with the word "Variety". At the bottom center is a small illustration of a musical instrument, possibly a harp or lyre, with the text "COMEDY BY MILLER N.Y." below it.

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# VARIETY

Vol. XXXIII. No. 9.

NEW YORK CITY, FRIDAY, JANUARY 30, 1914.

PRICE 10 CENTS

## SOTHERN-MARLOWE SPLIT RUMOR OVER FAMILY TILT

**Unlikely Married Stars Will Tour Again This Season.  
Julia Marlowe Back in New York While E. H. Sothern  
Continuing Tour With Understudy. Under Liberal  
Contract With the Shuberts.**

Los Angeles, Jan. 28.

When Julia Marlowe retired from the Sothern-Marlowe Shakespearean repertoire last week and chartered a special train to go east, the public was informed that she was suffering from appendicitis. Not a single publication seemed to scent anything behind that, nor that a woman, critically ill, should take such chances as to board a railroad train.

It is reported on rather circumstantial evidence that Miss Marlowe and her husband, E. H. Sothern, had indulged in a domestic squabble and that she had left the company, vowing never to return.

Additional credence is given to the rumor inasmuch as Mr. Sothern did not accompany his wife nor find it more practicable for her to undergo treatment, surgical or otherwise, at the hands of any local member of the medical profession.

Chicago, Jan. 28.

Julia Marlowe arrived here Friday in her private car, which was attached to the rear of the Sante Fe Limited. Three hours later the car was tacked on to the Lake Shore fast train for New York. During her brief stay here a statement was given out she was not imperilled by appendicitis, but merely indigestion and that she would rest and diet for about six weeks.

Sothern-Marlowe are under contract to the Shuberts for a term of years, by the terms of which they furnish their Shakespearean repertoire to the Shubert playhouses under a guarantee their share shall not be less than \$4,500 a week. This arrangement was made at the time competition between Klaw & Erlanger and the Shuberts was very keen. It was then calculated the Shu-

berts could not make much money out of such a contract, but would rely on such profits as might be made through their interest in the various theatres under their control. The prestige accruing from the management of so important a stellar alliance was also an important factor that contributed to the desire of the Shuberts to wean the pair away from the K. & E. houses.

Since her arrival in New York Miss Marlowe has been besieged by legitimate and moving picture managers anxious to secure her services. One report has it she is to be once more exploited as an individual star under the direction of Klaw & Erlanger, or one of their managerial allies.

Another is she has received a flattering offer from a large feature film concern to pose for them in a reproduction of her former successful Charles Major drama "When Knighthood Was in Flower," which lends itself admirably to that purpose.

### ARTHUR KLEIN WITH PROCTOR.

F. F. Proctor sent for Arthur Klein Wednesday and hired him to take charge of the booking of the Fifth avenue and Newark big time houses, commencing on Monday.

Proctor took Klein into his employ at the suggestion of E. F. Albee.

### ED. RUSH HAS "SUSI."

"Susi," an Viennese piece, with music by Weinberger, most successfully produced at Vienna a year ago, will be put on over here next season, according to report, by Ed. F. Rush, who has the American rights.

To this end it is said Mr. Rush has placed Chapine under contract for the principal role.

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

as formerly printed  
exclusively in

**PLAYER**

appears on Pages 10 and 11 of this issue.

### HOFFMANN SHOW CLOSING?

Cleveland, Jan. 28.

This will be the last week on tour for the Gertrude Hoffmann-Ching Ling Foo combination. Vaudeville will get Ching and the story is out that Miss Hoffmann has an offer from the same entertainment. Miss Hoffmann has played out her contract with Comstock & Gest, and it won't be renewed.

The show made money when starting south after the union of the two features, but has barely broken even since coming back and playing week stands.

Leon Mooser who was directing the show has left. William H. Oviatt who has been with Miss Hoffmann since the days of the "Three Stars Alliance," early in the season, is now in charge.

It was arranged this week by the Orpheum Circuit bookers for Miss Hoffmann to open in vaudeville at Chicago next Monday.

Chicago, Jan. 28.

Gertrude Hoffman will play the Majestic here next week and Theodore Roberts originally booked to headline the bill will switch to the Palace instead.

### KENYON IN ROAD SHOW.

Joe Weber has signed a contract with Neil Kenyon, the Scotch comedian, to star him next season at the head of a road show, following along the lines in vogue by William Morris, with Harry Lauder.

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

### MONTGOMERY AND MOORE OUT.

St. Louis, Jan. 28.

While the "Pleasure Seekers" was playing here last week Montgomery and Moore handed in their two weeks' notice.

The pair will probably play a few vaudeville dates pending the opening of a new show Lew Fields is putting out and for which he is negotiating for the services of the team.

It is now stated there is a possibility of the team remaining with the show. Stella Mayhew and Billie Taylor are said to have been wired for to replace them.

Dorothy Jardon left the company at Detroit. Vera Michelena has her role.

### COULDN'T SUPPORT HUSBAND.

Atlanta, Jan. 28.

Mrs. Audrey Thomas Stephens, known on the stage as Audrey Morton, has been granted a divorce in an Atlanta court. She told the judge she couldn't support a husband on her salary as an actress.

### KOLB AND DILL STOCK.

Chicago, Jan. 28.

The American Music Hall will become a stock musical house from March 8, onward, when the Shuberts and George Mooser will place Kolb and Dill at the head of a company there, to include Olga Stok.

The opening piece will be "Peck O' Pickles," which the German comedians played on the coast.

### PAPA JEAN SCHWARTZ.

According to a rumor about it won't be long before Jean Schwartz will have Papa added to his name. Mrs. Schwartz is Rose Dolly, now appearing in the Winter Garden New York show.

# EVELYN THAW AND GABY DESLYS MARINELLI STARS NEXT SEASON

**Agent Who Booked Them for America, Intends Sending Each Out at Head of Her Own Road Show Over Here. Both Doing Big Business with Respective Companies This Season. Will Guarantee Bach and Give Percentage.**

(Special Cable to VARIETY.)

Paris, Jan. 28.

It is stated by H. B. Marinelli that next season he will present, under his own management, in America, Evelyn Thaw and Gaby Deslys, each to head a show of her own, traveling for Marinelli over there on a salary guarantee and percentage of the profit.

Marinelli has the personal direction of the women, and placed them with their present managements in America.

Gaby Deslys is under the direction of the Shuberts, for this, her third season over here. She has been doing a big business so far since starting out with "The Little Parisienne," an adapted musical comedy made for her purposes and carrying a comparatively small company. There is a great deal of territory on this side Gaby has not yet covered, although her fame is country-wide. She was booked with the Shuberts by Marinelli, and receives \$500 for each performance played.

Miss Thaw is under the management of Comstock & Gest, at \$3,250, out of which she pays \$500 or more weekly to Jack Clifford, her dancing partner. The Thaw road show has been piling up huge profits, with about eight to ten weeks of the contract made by the firm through Marinelli for Evelyn, to be still played.

## IRVING IN "VAN DYKE."

(Special Cable to VARIETY.)

London, Jan. 28.

"The Van Dyke" is the name of a sketch in which H. B. Irving appeared at the Palace. It could have been much better played by rougher comedians. It, however, caused much amusement, but will probably fail to draw.

This may be the sketch in which Arnold Daly appeared some years ago in New York and which was later booked for a tour of the Orpheum Circuit, with another actor in the leading role.

## AGENCY RUNNING LOOSE.

(Special Cable to VARIETY.)

London, Jan. 28.

The Wolheim Agency, a limited company, is running without Wolheim, and Leo Maase is away ill. An official statement from the office says they are settling affairs, but no definite announcement is forthcoming at present.

It is rumored Wolheim has been let out and Maase hasn't received any salary for the past three weeks.

## EVANS SECURES INJUNCTION.

(Special Cable to VARIETY.)

London, Jan. 28.

An important decision was handed down this week in the case of Will Evans, who sought to enjoin the use of

a film of his by the London Theatres of Varieties.

The theatre company some time ago secured an injunction restraining Evans from appearing elsewhere than in their theatres and then advertised the Evans film. The court held that the showing of a film of a prominent artist was equivalent to his personal appearance, and if his services are of sufficient importance to be enjoined, his replacement by a film would be an evasion on the part of the theatre management.

## BAL MASQUES AGAIN.

(Special Cable to VARIETY.)

Paris, Jan. 28.

The Paris Opera will revive the series of bal masques this year, during carnival.

These balls were famous in the past, but were suspended ten years ago because of poor business.

## ISADORA DUNCAN WILL RETURN.

(Special Cable to VARIETY.)

Paris, Jan. 28.

Isadora Duncan announces she will return to the stage shortly. She has not appeared since the death of her two children, drowned in the Seine, near Paris, due to a motor car accident.

## THREE IN SIX WEEKS.

(Special Cable to VARIETY.)

Berlin, Jan. 28.

Theatre am Nollendorfplatz has brought out three new operettas in six weeks. Its newest piece is "Gretl," book by Willner and Bodansky, music by Reinhardt, and resembles "Alt Heidelberg." It had a good reception, but will hardly draw.

## "TOREADOR" AT SCALA.

(Special Cable to VARIETY.)

Paris, Jan. 28.

The French version of the musical comedy "The Toreador" (a success of the old London Gaiety), will be revived at the Scala music hall in February.

Mlle. Mathilde Breville, from the Folies Bergere, will hold a part.

## IMPOSSIBLE HOUSE.

(Special Cable to VARIETY.)

Berlin, Jan. 28.

The Deutsches Schauspielhaus is in financial difficulties. Director Lanz took it over two years ago, with borrowed money, partly from actors. High-class dramas failed to attract, and the policy was changed, too late, to light repertoire.

The house will be taken temporarily by Mandl, a publisher, unless the annual rental of 180,000 marks is materially reduced. The theatre will never pay, it is believed.

## WOODS HOUSES NOT STRONG.

(Special Cable to VARIETY.)

Berlin, Jan. 28.

The five pop vaudeville and picture theatres of the A. H. Woods combination over here are not doing so well, according to report. This is said to be the reason Mrs. A. H. Woods is on her way here.

Four of the theatres are in Berlin, and one in Hamburg. The decision of the local authorities that a 90-minute recess must occur between all performances practically ended the possibility of giving a second show at night. This materially affected the receipts.

L. J. Goldsoll, a relative of Mrs. Woods, is the active manager of the venture on this side.

## ZANGWILL DOESN'T CLICK.

(Special Cable to VARIETY.)

London, Jan. 28.

Israel Zangwill's "The Melting Pot," tried out at the Court theatre for one performance, didn't impress the critics, they saying it is great for America, but not for England.

## RE-ENGAGED AT INCREASE.

(Special Cable to VARIETY.)

London, Jan. 28.

Isabel D'Armond and Frank Carter have been re-engaged for six more weeks at the Hippodrome at an increase in salary.

## GRAVES IN HIP REVUE.

(Special Cable to VARIETY.)

London, Jan. 28.

George Graves will be the next comedian in the Hippodrome Revue, if a proper release is secured from the Drury Lane management.

## CAFE CONCERT ACTORS.

(Special Cable to VARIETY.)

Paris, Jan. 28.

When Cora Laparcerie Richepin retakes control of the Renaissance, end of next month, she will present a play by Mlle. Jehanne d'Orliac, entitled "Les Chiffonniers," in which Mlle. Delmares and Dorville, both former cafe concert singers, will have important roles.

This is Dorville's first attempt in legitimate. He is at present in the Olympia revue.

Another former music hall singer, Vilbert, will reappear soon at the classical Odeon, in the new piece by Brieux, "Bourgeois aux Champs."

## J. CHARLOT TAKING CIGALE.

(Special Cable to VARIETY.)

Paris, Jan. 28.

The young Impresario Jean Charlot (brother of the London Alhambra manager), informed VARIETY representative here that he has definitely arranged to take over the Cigale music hall for a two months summer season, commencing in June, producing a new revue by Rip and Bousquet.

## FRENCH "MACBETH."

(Special Cable to VARIETY.)

Paris, Jan. 28.

The Comedie Francaise has put into rehearsal a version of "Macbeth," by Jean Richepin. Paul Mounet will hold the title role, Mme. Bartet playing Lady Macbeth. This will follow "L'Envolee," by Gaston Devore, shortly due.

## SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York: Jan. 23, Harry H. Perry, Frank A. Vardon, Joe Mack, Maud Percy (St. Louis);

Jan. 28, Joseph Chessman, Arthur Saunders (Campania);

Jan. 31, Harry Bissing, Charles Urban Edward Lang (Geo. Washington).

(Special Cable to VARIETY.)

Paris, Jan. 28.

Jan. 24 (from Havre for New York), Gustave Charpentier (France).

Jan. 11 (from La Palice for South America), Emma and Henry, Christine Dulac, Essedras Freres (Oronsa).

San Francisco, Jan. 28.

Jan. 21 (for Honolulu), Mme. Yvonne De Treville, Mrs. W. C. Whiffen, Mrs. C. Gierse.

(Special Cable to VARIETY.)

London, Jan. 28.

Jan. 31, Fanny Brice, Esther May (Mauretania).

## NEEDS CONSENT TO BUILD.

(Special Cable to VARIETY.)

Paris, Jan. 28.

The brewer, Solet (Tourtel) has secured a concession of the site on the Boulevard Poissonniere, known as the Cafe du Pont de Fer, and proposes to build a large hotel, with picture house or vaudeville theatre.

It is not known whether the authorities will consent to the combination under one roof, although an outlet on a side street has been obtained.

## COMPOSER COMING OVER.

(Special Cable to VARIETY.)

Paris, Jan. 28.

The France, leaving Havre last Saturday, had on board Gustave Charpentier, composer of "Louise." He is sailing to conduct the first performances of his work at New York and Boston.

## CHATELET NEW PRODUCTION.

(Special Cable to VARIETY.)

Paris, Jan. 28.

A new spectacular show "Le Diable a Quatre," by Victor Darblay and Henry de Gorsse, will be mounted at the Chatelet in February.

Renee Baltha, a cafe concert artiste, will appear.

## SMALL GERMAN TAKINGS.

(Special Cable to VARIETY.)

Berlin, Jan. 28.

Business in the provinces is very poor. The Halberstadt Staattheater sold, one evening, only four tickets; Kassel, at an initial performance, eight; in Frankfurt, the big Schauspielhaus got 200 marks with "Henry IV"; the Neue Opera, Hamburg, is also suffering from small receipts.

## RISQUE BOOK HELPS.

(Special Cable to VARIETY.)

Berlin, Jan. 28.

Orer Waghalter's "Mandrakula," a comic opera, is a good success. Eger's book, somewhat risqué, helps materially.

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

# SNOW, FLOODS AND WASH-OUTS TIE UP LOS ANGELES SHOWS

**Orpheum Obligated to Hold Over Entire Last Week's Bill. Other Theatres Give Make-Shift Performances. Some Troupes Lost En Route. Expected Let-Up in Weather Conditions Wednesday.**

Los Angeles, Jan. 28.

Heavy rains and their resultant floods and washouts have paralyzed the theatres here. The Hippodrome was the only house able to put on a new show Monday, Orpheum, Empress and Pantages' new bills being stalled.

The Orpheum held over last week's show and hopes to put on most of the new bill today. Manager Dean Worley, of the Empress, recalled last week's show, which was en route for San Diego, and it is still playing Los Angeles. Pantages' grabbed a pick-up bill, playing elephants Monday afternoon, trained bears in the evening and lions Tuesday.

Bickel and Watson and the Gaiety company, en route from San Francisco to open at the Morosco Monday night, are expected today, house being dark meantime. But even if they arrive, they may not be able to play, as their baggage car was ditched near East Bakersfield.

"The Candy Shop," which just closed a six weeks' run in Frisco, left there Sunday to play Redland and Riverside, and is lost somewhere. Word came last night they had made San Bernardino and would play there, but could not get out of town.

Manager Lester Fountain, of the Hippodrome, had four of his seven acts in town. The train with Sanders' goats and Dizzy and Drop, was stalled at San Dimas. These acts were brought in by motor truck, a distance of 70 miles.

The bills scheduled to be playing this week are: Orpheum, Mr. and Mrs. Douglas Crane, Mr. and Mrs. Frederick Allen, Lew Hawkins, Lou Sullys, Sophie Barnard and Lou Anger, Corelli and Gillette, Billy Van and Beaumont Sisters; Empress, The Canoe Girls, "The Spoiled Honey-moon," Phasma, Ernest Duphille, Bernard and Lloyd, Aldro and Mitchell; Hippodrome, Blyden and O'Rourke, Light Opera Four, Sanders' Dogs and Goats, Dizzy and Drop, Billy Norton, Vernon; Pantages', Taylor's Jungle Lions, Slide for Life, Novelty Four, Tony Cornetta Trio, Hetty Urma, Poshay Bros.

## SARDOU'S FOURTH EDITION.

(Special Cable to VARIETY.)

Paris, Jan. 28.

Five authors are responsible for "Les Merveilleuses," very nicely produced Jan. 24 at the Theatre des Varieties. If it takes seven tailors to make a man, it needs five men to write a play, for the latest operetta at the former home of musical comedy in Paris is not a marvel. It, however, met with a good reception.

Four decades ago Victorian Sardou produced at the Varieties "Les Merveilleuses" as a comedy, which had

a short run. Many years after, the Hungarian composer, Hugo Felix, obtained authority to turn this into an operetta, Paul Ferrier writing the lyrics. It was produced in England under the title of "Ladies Dandies," but met with only limited success. Sardou wished to see the original musical version played in France, but died before making the changes he had in mind. His son-in-law, Count Robert de Fiers, with his inseparable collaborator, De Caillavet, prepared a fourth edition, which is the one just produced. Laid in the period of the Directoire, the three acts afford opportunity for beautiful mounting, the first act (scene in the Palais Royal, 1796), being a fine set.

## SOCIALISTIC PROBLEM ACCEPTED.

(Special Cable to VARIETY.)

Paris, Jan. 28.

Emile Fabre's comedy "Un Grand Bourgeois" was presented by Gemier at the Theatre Antoine, Jan. 20, and was fairly well accepted. The work was awaited with much interest.

The plot is a socialistic problem, depicting the younger generation's disrespect for their elders, money being their only consideration.

## WEATHER MILD IN PARIS.

(Special Cable to VARIETY.)

Paris, Jan. 28.

The weather here is milder and business is constantly improving.

## PARISIAN HARD LUCK.

(Special Cable to VARIETY.)

Paris, Jan. 28.

The new management of the Theatre des Arts has not had much success so far. Another program was presented Jan. 22, being a piece by Louis Beau and Jacques Folrey, entitled "La Graine." It met with a poor reception. Mme. Aimee Tessandier ably portrays a peasant sorceress.

## NICE SUCCESS.

(Special Cable to VARIETY.)

Berlin, Jan. 28.

At the Kammerspiele, Ilgenstein's comedy, "Kammermusik," is a nice success.

## AGENTS TO BE LICENSED.

(Special Cable to VARIETY.)

Paris, Jan. 28.

The French government is studying the foreign agency laws, and may bring in a bill soon with the object of placing agents under similar control.

The New York state agency law seems to meet with the ideas of the legislators here, and may form the basis of local licenses for theatrical agents.

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

## CENSORED AUTHOR SUCCESSFUL.

(Special Cable to VARIETY.)

Berlin, Jan. 28.

The Lessing theatre brings Frank Wedekind's "Simson," which is partially successful. The play is undoubtedly good.

Wedekind is one of Germany's strangest talents, but not in favor with the censors, who very often prohibit his plays. He deals frequently with sex problems, for instance in "Fruehlings Erwachen," but always in an artistic way.

## FAMILIAR MUSIC NO BAR.

(Special Cable to VARIETY.)

Berlin, Jan. 28.

"Fraulein Trafala," an operetta with Jean Gilbert's music, mostly used before in "So Bummeln Wir," was well received at the Friedrich-Wolhelm-Staedtisches theatre.

## PRODUCERS IN CLUB.

(Special Cable to VARIETY.)

London, Jan. 28.

Before Ned Wayburn left for the Continent he said that upon his return to New York in March, he would advocate all American producers, stage directors and stage managers organizing under the guise of a social club.

Mr. Wayburn's experiences in London in connection with the two productions he made for the Hippodrome may have something to do with his present views upon organization.

## FRENCH "FRANKFORTER" PLAY.

(Special Cable to VARIETY.)

Paris, Jan. 28.

A French version of the "Five Men of Frankfort" ("Les Cinq Messieurs de Francfort," by Charles Roszler) was produced at the Gymnase Jan. 23 and nicely received by both press and public.

It is well acted by Lucien Guitry (role of Solomon), Marcel Simon, Henri Roussel, L. Poe, Andre Lefaur, Mmes. Jeanne Desclos, and Grumbach.

Mme. Rejane, on hearing the Gymnase was to produce "The Five Frankforters," stated she also has a version in hand and would put it on as soon as possible. She may also take legal action.

## DIFFERENT IN FRENCH.

(Special Cable to VARIETY.)

Paris, Jan. 28.

Heros, the new manager of the Scala, revived Jan. 21 the French version of "The Toreador," which will not retrieve the fortunes of this unlucky music hall. It got through only fairly, with Mathilde Breville, Marcelle Devries, the comic Morton, Serjius, and Fortune.

Ivan Caryll and Lionel Monckton's musical comedy does not seem quite the same in French.

## ANOTHER ATHENEAE REVIVAL.

(Special Cable to VARIETY.)

Paris, Jan. 28.

Manager Deval, nominally controlling the Atheneae, and the winter seasons at the Marigny, revived at the latter house last week the charming comedy "Coeur de Moineau," by Louis Artus, the lead being taken by the creator Brule.

## BERLIN.

Berlin, Jan. 20.

Leo Fall has finished a new burlesque operette "Der Nachtschnellzug." The book is by Victor Leon and Leo Stein.

Amato, the Italian baritone, will be heard in Berlin next season for the first time.

Franz von Schoenhan, the author, died at Vienna.

Roda-Roda, whose comedy, "Feldherrnhuegel," was such a good success, has just finished a drama, "W. J. R.," laying the scenes in 1848 in the circles of the Austrian officers. "W. J. R." does not mean "U. S.," but is taken from the initials of the three generals: Windischgraetz, Jellachich and Radetzky.

Hedwig Reicher will play at San Francisco during the Panama Exhibition. She will appear in English classical and German modern plays.

Nuscha Butze, a well known German actress, who had owned the Neue theatre, Berlin, and who lately became a member of the Koenigliche Schauspielhaus, Berlin, broke down on the stage and died a few days after joining the company. She had diabetes and fell into the hands of the Christian Science treaters, on the counsel of which she dispensed with the services of her physician.

Gerhardt Hauptmann has finished a new drama "Der Bogen des Odysseus" the initial performance of which will be in January at the Deutsche Kuenstlertheatre, Berlin.

## PRESERVING FOR POSTERITY.

(Special Cable to VARIETY.)

Copenhagen, Jan. 28.

The Government has established a permanent department for the registration and filing of historical moving picture reels to preserve for posterity important events pertaining to the present and future administrations.

The German Kaiser some time ago inaugurated a similar system of taking official moving pictures of himself and his army manoeuvres, which are being preserved for exhibition to the royal family.

## MME. RASIMI AT REJANE.

(Special Cable to VARIETY.)

Paris, Jan. 28.

Mme. Rasimi, who made a success of the Ba-Ta-Clan, has taken the Theatre Rejane for a season of operetta.

## LINDER AT ZOO.

(Special Cable to VARIETY.)

Berlin, Jan. 28.

Max Linder plays the Palast am Zoo during February.

## JOE SCHENCK PREDICTS.

In conversation the other night Jos. M. Schenck, the Loew Circuit general booking manager, made the prediction that before May 1, next, many unexpected changes would happen in vaudeville. Mr. Schenck included the big and small time branches in his remarks.



# "FOYER DANCING" COMING INTO NEW YORK, VIA FIFTH AVE.

**F. F. Proctor's Big Time Vaudeville Theatres Will Invite Patrons to Dance During and After Shows Next Week. Refreshments Served Free to Dancers at Matinee and Night.**

"Foyer Dancing," one of the many "extra attractions" lately introduced into the theatre, is to be experimented with in New York next week, when F. F. Proctor will try it out at his Fifth Avenue theatre, the Proctor New York home of big time vaudeville.

During the matinee and night performances, an intermission will be declared, also an innovation for the Fifth Avenue. During it, and after the show, patrons will be allowed to dance in the foyer on the 28th street side, while the audience, remaining seated, will witness a special feature film display.

Refreshments will be served free to the dancers, music will be provided, a dancing floor is to be laid, and after the intermission ends, the performance proper, headed by Bert Williams, will continue on its course.

"Foyer Dancing" is not unknown in other cities. So far as big time vaudeville is concerned, it seems to have struck its strongest gait at Washington.

## JO PAIGE AND WESLEY JOIN.

A booking agency was organized this week when Jo Paige Smith and Louis Wesley rented offices in the Putnam Building, prepared to book vaudeville from every angle.

Mr. Smith has long been associated with the United Booking Offices. He is as familiar with the ins and outs of vaudeville as he is to that profession. His secession from the United Booking Offices will generally surprise the trade.

Mr. Wesley is also a practical showman, who has been in vaudeville as agent and manager for some years. He recently played big time vaudeville shows at the Savoy theatre, Atlantic City, under his management.

The formation of the new agency was probably made with a view of independence in mind, as well as in bookings.

## ANNA HELD MAKES GOOD.

Chicago, Jan. 28.

Whatever Anna Held may have done with the John Cort road show, she, as a single act in vaudeville, has made good at the Majestic this week, both on the stage and at the box office.

Miss Held is routed for 15 weeks at \$2,500 weekly. She is under the direction of F. Ziegfeld, Jr.

## WOOLF SKETCH SCORES.

Wilmington, Jan. 28.

Hermine Shone and Co. offered for the first time on any stage a playlet by Edgar Allan Woolf, entitled "The Last of the Quakers," at the Garrick. It scored strongly.

## POLI SWITCHES ANOTHER.

Poli's vaudeville (two-a-day policy), Worcester, Mass., will play "split weeks" hereafter, and instead of being

booked by P. Alonzo will play bills from the James Clancy Agency (Bruce Duffus, booker). The first split starts Monday.

Poli's vaudeville houses have one by one swung into the pop class, until only New Haven, Springfield, Hartford and Scranton are left in the "big time" class.

Whenever possible, the Worcester "split" will be made with the Bridgeport house.

## ETHEL ROBINSON QUILTS.

Chicago, Jan. 28.

Ethel Robinson, for the past seven years in charge of the park and fair department of the Western Vaudeville Managers' Association, resigned last Saturday, the move taking immediate effect, and formally announced the inauguration of The Robinson Amusement Co., Inc., over which she will preside in the capacities of general manager, secretary and treasurer.

Miss Robinson takes with her the entire staff of the "Association's" park and fair department, including Sam Tuck, Felix Reich and her stenographer, Reich having but recently made connections with the agency. Harry Robinson, who had previously resigned from the same agency, where he managed the club department, will be associated with his sister in her new venture, looking after the club and social wants. Miss Robinson has already leased a suite of offices in the Consumer's Building, and completed arrangements to send Messrs. Tuck and Reich on the road before the close of the current week.

Ethel Robinson installed the park and fair department in the W. V. M. A. when the agency was under the general management of J. J. Murdock and gradually lifted that branch of the business to a paying proposition in the face of stiff competition. She has built up an enviable reputation for herself in her particular specialty, and claims the cause of her present change is the new system introduced in the W. V. M. A. by Messrs. Kohl and Singer, which would eventually bury her identity, practically the only asset of a fair specialist.

Edward Marsh was immediately appointed to succeed Miss Robinson, and will move over from the Theater Booking Corporation Feb. 9. Up to date Marsh's place in the I. B. C. has not been filled.

## COULDN'T MAKE MONEY.

Cincinnati, Jan. 28.

Henck's will play vaudeville Sundays only, with pictures the remainder of the week.

The house couldn't make money with the continuous vaudeville policy.

**IF YOU DON'T ADVERTISE IN VARIETY, DON'T ADVERTISE AT ALL.**

## MANAGER PANS HIS SHOW.

Stamford, Conn., Jan. 28.

Tony Geronimo, manager of the Alhambra, a local vaudeville house, sat in judgment upon the show booked into his theatre last week. Then he caused to be inserted in the following morning's paper a 300-line advertisement reading as follows:

"Stop Thief is Right. Geronimo says: It's a shame to take money for the Vaudeville Show at the Alhambra to-day. It is the worst arranged vaudeville program that has ever been seen in Stamford, but the moving picture, 'Protea,' is great."

On being sought out by a reporter for the Daily Advocate of Stamford Mr. Geronimo relieved himself as in this wise:

"How is the show?"

"If you're kidding me, I'm going to get you," almost shouted Geronimo; "but if you want my honest opinion, it's the worst that I have ever seen in Stamford. Vaudeville means variety," continued Tony, looking at the crosswalks and examining the curbing, "and we have variety in large chunks on the stage tonight, and, believe me, I'm glad that I am going to New York on Tuesday, so as to get away from it."

The reporter asked for a little more detail, Geronimo continued:

"The orchestra was out of tune, to commence with. Metz must have written another song, and maybe it got on his nerves. The first act played out of tune. The second act was too long-drawn-out. The third number, the girl, didn't have a chance. The fourth one woke them up a little. The fifth just got over, and the sixth has been done before. But that moving picture of 'Protea' was fine"—and here Geronimo's eyes began to brighten. "Did you see the girl go in the lions' den, and did you see her go over the burning bridge on a bicycle? Some picture, and some girl, but the show—"

And he started walking away.

"Say," Geronimo called back, "if any one asks for me, tell them I'm over at Moll's."

He went off, murmuring: "Some Show."

## CHARLES A. QUINTARD HELD.

Saratoga Springs, Jan. 28.

Charles A. Quintard, manager of the Broadway theatre here, was arrested Jan. 22 by a deputy United States Marshal, charged with using the mails to defraud. The complaint alleges he advertised for a man to manage a theatre in Cuba and secured from Robert W. McGuffie \$250 as a guarantee of good faith, which was appropriated by Quintard for his personal use.

Quintard was held in \$1,000 bail for examination Jan. 31.

## FOUR-A-DAY IN GRAND.

Albany, Jan. 28.

Commencing next week, Proctor's Grand, now playing vaudeville twice daily, will install a small time policy, giving four performances a day instead.

The Leland, also controlled by Proctor, and which has been his small timer here, will play pictures, as will the Colonial, another Proctor house.

## BERNARD AS A SINGLE.

It is just possible vaudeville will see Sam Bernard hereafter as a single act. Mr. Bernard appeared with a production at the Palace, New York, last week. While the managers pronounced it acceptable in every way, they dodged the price asked, saying \$3,000 was too much.

\$2,000 was the managerial value. Mr. Bernard received information he could have that amount with the turn or alone, as he preferred.

While thinking over the all-alone vaudeville proposition, Mr. Bernard is considering making a revival of "The Girl from Kay's." To this end he has made Mr. and Mrs. Vernon Castle an offer to appear in the musical comedy with him.

Another proposition afoot that brings in Mr. Bernard is a road show propelled by Weber and Fields, who are to be at the head of it, with Stella Mayhew and Billie Taylor, Fay Templeton and other stars to be members. This is in an embryo state to date, though often talked over.

## TENPERCENTING SPECULATIVE.

Chicago, Jan. 28.

The ten per cent situation, which is rapidly assuming the aspect of a miniature stock market, underwent a slight change this week, a few rumored plans going amiss. Edward Hayman, who recently resigned from the Western Vaudeville Managers' Association, and announced that he would join the army of percenters, has not made any definite move in that direction as yet, since the "Association" executives have not empowered him to barter and sell on their "floor," although it is expected Hayman will eventually secure the desired privilege.

It was unofficially reported early in the week one of the outside agents had practically completed arrangements to secure a monopoly on the "Association's" ten per cent business which move would force the evacuation of the several others now doing business with the organization.

While it is possible such a move was partially promoted, its materialization seems doubtful, since the condition that prevailed during the time A. E. Meyers held the exclusive privileges of "the floor" came near disrupting the entire agency. Those who have the interests of the "Association" at heart would hardly care to return to their former plight.

## AL HERMAN IN ROW.

Cincinnati, Jan. 28.

A row between Al Herman, of the Sullivan-Conside road show, and Manager Fish of the Empress, Monday, resulted in Herman laying off for the remainder of the week alleging illness.

Herman, on fifth, next to Morrell's Girls, wanted to go on second, so he could get away early. Fish refused and threatened an injunction to keep Herman from leaving the city, having a private detective keep watch on him.

The Great Harvey was sent from Chicago to replace Herman, who will appeal to Fred T. Lincoln, general manager of the circuit.

# TEXAS NOW LOOKS CERTAIN FOR SULLIVAN-CONSIDINE

**Six Towns in Lone Star State will be S-C Represented by Opening of Next Season. Fred Lincoln, General Manager Circuit, Responsible. S-C Bills Now Playing Four Houses in St. Louis.**

Chicago, Jan. 28.

That Texas will be the next section of the south invaded by the Sullivan-Considine road shows, is said to be an assured fact, negotiations having practically reached the point of attaching the required signatures to the papers.

Six towns in the Lone Star state will be represented by the coast circuit's band of attraction, possibly before the opening of next season, and while no official announcement of either the move or the territory has been issued from the local S.-C. office, the recent trips of Fred Lincoln, general manager, to Dallas, Fort Worth, Houston, San Antonio and Galveston, have a significance of their own. Mr. Lincoln returned to his Chicago office Monday morning after a trip south, and left again for the warmer clime Wednesday afternoon.

The Texas territory is practically controlled by the Interstate Circuit, although several smaller circuits are represented in a small way.

Martin Beck has occasionally announced plans for stretching the Orpheum string through that state, but nothing materialized.

The move of the S.-C. people will undoubtedly bring strong opposition in the south, if it goes through. At present S.-C. have lined up four houses in St. Louis, the Princess playing the regular road show, the King's, Shenandoah and Park, all playing split week troupes of smaller calibre.

## TANGO ON ROLLERS.

Cincinnati, Jan. 28.

Atwood Muntz is teaching the tango to a class of five on roller skates, at the Music Hall rink. The roller skating tango is about the most thrilling dance you ever saw, but the battered quintet say they will stick to it as long as their teacher does. Muntz says he will get a girl and try to break into vaudeville with his act, if he does not break his neck first.

## MARQUARD SIGNS AT INCREASE.

Rube Marquard has contracted to play ball once again, with the New York Giants, next summer. His salary, from March until October, will be \$7,500, an increase over his baseball season last year of \$1,500.

Mr. Marquard is now in vaudeville with his wife, Blossom Seeley, the couple receiving \$900 weekly on the stage. They are booked until the spring practice term south commences.

## FOX'S OFFICES MOVED.

The William Fox general offices are now located at 126 West 46th street, where all executive departments and heads are placed on the three large floors taken by the circuit.

The new department, Box Office Ad-

traction Co., with Winfield R. Sheehan, general manager, and Jack Leo, manager, is also in the new offices. The booking department is under the supervision of Jack Loeb, with Ed. F. Kealey booking manager. Mr. Kealey expects to leave town when the offices are settled, for a long deferred vacation.

The Fox Circuit will have a formal opening day for their present quarters for inspection. The date will be duly announced.

## VISIT PRESS CLUB.

About 50 members of the Vaudeville Comedy Club, headed by Gene Hughes, its president, called upon the Press Club Tuesday night, two Fifth avenue auto buses conveying the V. C. C. crowd. They reached the Press Club about midnight and remained there until early morning during an entertainment toward which several present contributed.

The Comedy and Press Club lately affiliated on a visiting basis, and the newspaper men will likely return the friendly call shortly.

## MAY BE PERMANENTLY INJURED.

Jersey City, Jan. 28.

May Green, 25 years old, a vaudeville artiste, while going through her act with her husband, William Green, at the Central theatre, fell and broke her left knee cap. She was engaged in a burlesque sparring exhibition with her husband when the accident occurred. Mrs. Green was removed to the City Hospital. The surgeons there say it will be a long time, if ever, before she will be able to act again. The Greens live at 248 West 46th street, New York City.

## FOYS STOPPED BY POLICE.

Chicago, Jan. 28.

Eddie Foy and the Seven Little Foyes were stopped today at the Palace by the License Inspector. Four of the boys were forced to remain out of the bill, but Papa Foy and the other three children will finish out the week.

Foy was cancelled for St. Louis next week.

## CIRCUS ACTS NOT BOOKED.

Kansas City, Jan. 28.

J. A. Gerspacher, manager of Talbot's Hippodrome here, announces the Talbot time will not book circus acts in the future.

## FOGG, WINNIPEG MANAGER.

Winnipeg, Jan. 28.

William Fogg will be the manager of the new Pantages house at this point. It is to open Feb. 9, with the Pantages vaudeville.

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

## TANGUAY DRAWING BIG.

Chicago, Jan. 28.

Eva Tanguay and her Volcanic Vaudeville show are due at the American Music Hall Sunday, for a stay, coming in here from a week of one-nighters, where her business has been reported as very big.

At Wheeling and Zanesville Monday and Tuesday, Miss Tanguay drew capacity at all shows.

Other than the Evelyn Nesbit Thaw road show, the Tanguay company is the only traveling vaudeville troupe to remain out this season, this making Miss Tanguay's second season as a lone road star at the head of her own organization.

## FRANKLIN AND GREEN RETURN.

Irene Franklin and Burt Green returned to New York Sunday, after playing an engagement at the Gaiety theatre, San Francisco, as the stars of "The Girl at the Gate."

The couple have been negotiated with for vaudeville, it is said, with a somewhat wide divergence in the price offered and asked. A tender is also reported from the Winter Garden for the couple to join that show.

## DYCKMAN TO LET.

The Dyckman theatre, at 207th street, managed by Bobby Harris, and which has been playing pop vaudeville, has been offered as a combination house to play legit attractions on percentage there.

It seats 1,600, and is a new theatre, lately opened.

## DOROTHY ASKING \$500 ALIMONY.

St. Louis, Jan. 28.

\$500 monthly is the alimony asked for by Dorothy Dale in her suit for separation against Richard J. Howard, connected with a local wealthy family.

They were married, and lived together 32 days. The wife is well known on Broadway, New York.

## FAMILY AND PROPERTY LOST.

Cincinnati, Jan. 28.

The Eight Nambu Japs at the Olympic last week, lost relatives and property in a volcanic eruption in their native town. They leave for home after this week's engagement in Indianapolis.

Manager Sartouse, of the "Girls from the Follies," had a hard time to keep them from sooner departing.

## DEATH IN KOHL FAMILY.

Chicago, Jan. 28.

Charles E. Kohl has gone to Buffalo to attend the funeral of his mother's father who died there yesterday. He returns to Chicago Saturday.

## BILL FLEMEN'S INVITATION.

William Flemen, who's playing "The Line Between" in vaudeville, the story of which, in its main dramatic point, is the same as that of "Kitty MacKay" at the Comedy, has personally invited Catherine Chisolin Cushing, the author; William Elliott, producer, and the entire company presenting the Cushing play, to witness a performance of the John J. O'Connor playlet at the Bronx opera house Sunday afternoon.

## MAY "BLACKLIST" AGAIN.

Chicago, Jan. 28.

The annual directorate meeting of the Western Vaudeville Managers' Association was held here last week and while the attending members remained over a few days longer than usual, nothing of importance was either scheduled or accomplished. The officers of the board were re-elected and a business campaign for the new year was decided upon, the details of which will be developed by C. E. Kohl and Mort H. Singer, who will continue in active charge of the "Association" affairs.

It is understood a vigorous war will be waged upon local opposition, particularly in the "loop" section, where pop vaudeville has had its own effect upon the big time theatres. Several prospective "Association" routes that had practically reached the point of issuance, have been tabooed by the W. V. M. A. executives upon the discovery the applicant had previously played the "loop" routes of the independent agencies.

The Jones, Linick & Schaeffer Booking Agency, over which Frank Q. Doyle presides, has already felt the influence of the larger agency, having lost two feature attractions in as many weeks, after contracts had been issued and routes laid out. Laurie Ordway was contracted for by Doyle, but her husband-manager, learning that some "Association" time, already arranged, might be sacrificed if the Doyle contracts were lived up to, hastily found a "flaw" in the Doyle agreement and jumped. Snyder and Buckley were also routed over the Doyle string and abruptly called things off to accept an "Association" route which they are at present playing under assumed names.

The fact that none of the players belonged to the White Rats left Doyle without any direct legal recourse unless he proceeded via a roundabout course that would entail considerable legal delay and financial obligations. There is no doubt that a strict rule will be applied by the Association to acts playing for Doyle, and another blacklist, similar to the one maintained a few seasons ago, during the Charles E. Bray regime, is expected. Whether it will have the desired effect is problematical.

## FILMS IN BALTIMORE PALACE.

Baltimore, Jan. 28.

The policy of the Palace, now running United Booking Offices Family vaudeville, will be changed with the close of the current week, and feature pictures will be given hereafter.

There has been too much opposition in 10-20-30 houses, and the Palace is the first to drop out. It is understood the losses have been from \$250 to \$350 weekly.

Directors of the U. B. O. are financially interested in the theatre. They have closed contracts for five and six-reel pictures.

The house was formerly the home of Empire Circuit burlesque. It is believed this move is to forestall opposition pictures in the Academy and Ford's next spring, at the close of the legitimate season.

# AIL FOR THE LADIES

About Women—Mostly

By PLAIN MARY

(Vesta Powell)



Trixie Friganza (Colonial) is a striking picture in a wrap of yellow brocade silk with collar and cuffs of white fox, a head dress is a bird of paradise.

Miss Friganza afterwards changed to a white silk affair with a drapery of gold cloth. It was difficult to tell whether it was a straight or comedy make-up (I decided it was the latter). Miss Friganza also wears a burlesque ballet dress of white net that is a scream. In this she burlesques the "Spring Dance," assisted by a young man who takes several hard tumbles and appears to be lame when the dance is over, through handling the plump Trixie. Mlle. Stanton La Pianiste de Mystere, (assistant to the great Mercedes) is a tall, stately blonde, who appears to good advantage in a long trained gown of glittering gold spangled net. The act is clever and mysterious, to say the least of it, and the woman must have a wonderful memory to play all the music the audience called for. "The Darling of Paris" is howling for new costumes (at least it looks that way). The gowns worn by the show girls are in frightful condition. Even cleaning would not help matters much, as some of the dresses are frayed and torn beyond repair. The act calls for elaborate clothes. The Flying Martins, two male trapeze performers, are neat in white union suits and they are wearing the prettiest rhinestone belts, arm bands and head dresses imaginable. I do admire glittering jewels on men.

Grace Doyle (American last week) was well dressed in a white charmeuse afternoon gown. The young woman of the Harry Holman Co. was stylish in a nicely fitting suit of black cloth with collar and cuffs of velvet and a small black velvet hat. Mrs. Sig Franz wears a yellow sweater and cap, while riding a wheel in the Franz troupe. It could be replaced by any one of the costumes to be had that would be more becoming.

The Academy of Music stock company played "The Yoke" last week. Priscilla Knowles handled the feminine lead, that of Angelica. She did some impressive acting, but was not altogether suited to the character in appearance. Hooper D. Atchley played opposite as Maurice and did extremely well. Other roles were well taken by the excellent company. Bernard Thornton is a young chap and did a college student. He appeared to be slow and dull at first, but afterwards developed into the wildest cut-up imaginable, and held up the comedy end, becoming a strong favorite. Miss Knowles wore some attractive clothes. Among them was an evening gown of black satin. In it she looked her best.

Maude Morrison was a suffragette, but failed to look it, appearing much too womanish. She was lovely in a purple cloth gown trimmed with skunk fur, and later looked well in a white satin and black lace evening gown.

Genevieve Warner (Fifth Avenue) looks beautiful in an Egyptian costume of white silk, heavily jeweled, and afterwards in an evening gown of cream satin with tunic of chiffon. An "Irish Colleen" costume is also in her wardrobe. Another girl who sings in the act, has a gown of purple with tunic of silver lace. The dress is pretty, but the Egyptian clothes set her off much better. There is also a girl violinist who wears a green satin gown that is several inches too short, giving her a rather lean, scrawny look. Flor D'Aliza (Torcat and D'Aliza) wears a pretty and dainty sourest dress of white and blue chiffon. The girl assistant with The Great Harrah is attractive in a pink satin costume. It is a straight piece of satin reaching to the knees, slipped off one shoulder, worn over pink stockings and pantallets of satin crossed with black velvet. There is not much to the costume but what there is of it is "nifty." All gowns worn by the other fair ones on the bill have been mentioned before.

"Absinthe," a four-reel Universal feature, written and produced by Herbert Brenon, is now being shown. The picture was made in and around Paris. It has some pretty scenery, and the photography is excellent. King Baggot plays the "Absinthe Fiend"; his work is good. Leah Baird is the unfaithful wife of the absinthe drinker and does some fine acting. Miss Baird is one of the beautiful movie actresses, and appears to good advantage in this film.



LEAH BAIRD

Leading Lady with the Imp Company.

## CABARETS

Do people go to dancing cabarets to dance? Most of those who patronize the places apparently like to trot and go there for that purpose, but the management don't always believe it. In some of the dancing places a cabaret entertainment is given, with little time for the public to indulge in stepping. Last week one dancing cabaret had a show on the stage that cost almost \$2,500 for the week. Between the acts and the professional dancers engaged, there was little time left for the public to dance from 11 until 1. Another dancing cabaret nearby has a horde of dancers who are always on the floor it seems, dancing as an act, which takes up the time which might better be given over to those who want to dance. As a matter of fact, the dancing cabaret in New York which has led all others in business since September is the only one which has not had a professional entertainer or dancer on its pay roll during that time. The theory of the management often is that when patrons are dancing they are not drinking, and the bars suffer accordingly. But if the people may dance as often as they liked they will remain longer and dance when they feel like it instead of sitting on their chairs, carrying a grudge that could never mean a cent for the bar and vowing inwardly the next time to find a dancing floor where dancing is allowed.

The Folies Marigny announces a series of balls for this season, with no dates given. An "Arabian Night," hop takes place Feb. 19.

Following the Lopoukova engagement on the New York Roof, the white band will be replaced by a colored organization of musicians once more.

Healy's, at 66th street and Broadway, had a "Parisienne Carnival" Wednesday night as this week's feature. A tango contest was included in it.

While a report has been spreading about of late that the cabaret business, restaurant and dancing, is showing a decline, there doesn't seem to be any real grounds for the rumor, at least in the better grade of places. Monday night, at the New York Roof, the attendance was as large as yet noted there any evening early in the week, while other dancing cabarets are pulling large crowds, especially with the relax of police stricture on the closing hour. It looks as though Mayor Mitchell, who is a dancing devotee himself, has concluded not to be too stringent, and may issue several all night licenses. One thing that hurts dancing cabarets around New York is the ventilation. The people unconsciously seek those resorts where they are the most comfortable after dancing, and the places that they become heated in quickly are avoided, giving the well ventilated cabarets the best play.

Joan Sawyer, who has been dancing with Lew Quinn lately, at the dancing cabarets (her last place of professional abode being the Folies Marigny on the top of the 44th Street theatre), is branching out for herself, having obtained, by lease, the Persian Room of the Palais de Danse (Winter Garden). This is the cabaret recently turned over to Gus Edwards to manage on the artistic side. Miss Sawyer has a large personal following among the nice sets of New York addicted to the trot craze, and should make the personally conducted venture a profitable one.

The "contest" thing for dancing cabarets is the genuine article now. This week the New York Roof commenced a daily contest, starting Monday with a Waltz affair; Tuesday, Turkey Trot; Wednesday, Tango; Thursday, Waltz; Friday, Turkey Trot; Saturday, Prize Winners' Contests. These are for amateurs only. Besides the afternoon contests at Healy's, the place is having a regular Wednesday Night affair, this Wednesday terming it "Star Carnival Contest." Whether these argue that the dancing craze is fading a bit is problematical, but it displays a keen desire to hold up business in the afternoons, and Healy's, one of the best-patronized dancing floors in town, is drawing big business with its special Wednesday night event.

Baldwin Sloane and Grace Field, the dancers at Reisenweber's, are to appear in vaudeville, for a week commencing Feb. 2, at Hammerstein's.

The Alamo is the name of the rathskeller-dancing-cabaret under the Hurling & Seamon new burlesque house on West 125th street. Mike Secreson, formerly at the College Inn, is running the place, one of the best laid out in New York, with a dancing floor that is very inviting. The floor takes up one-half the space, running alongside the tables. It is entitled to do business. The entertainers there are Jo Jo and Delaney, Irving Dash, Sidney Falk and The Alamo Orchestra.

San Francisco, Jan. 28.

Edward F. Bryant, the new tax collector, evidently is of the opinion all cabarets and cafes where tango dancing is a feature, should pay the city a license for the privilege of dancing in public. A well known local attorney is of the opinion that any place which does not charge an admission fee to see the tango danced, is immune from taxation.

Cincinnati, Jan. 28.

The story about his dancing with Evelyn Thaw at the Sinton Hotel and other places was great advertising for Harry Messinger. He and Lucille Storer are making a small fortune teaching Cincinnati society the tango, the one-step and the hesitation. The couple is getting \$25 an hour for giving exhibitions in the Sinton dining room. They have also established several studios.

# VARIETY

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The Palace, Hazleton, Pa., is now  
booked by James Clancy.

Franklyn Wallace and Eva W. Wal-  
lace have re-united to revive their for-  
mer playlet, "A Case of Champagne."

Harry West and Mark Wooley are  
a new vaudeville team. They have a  
talking act, written by James Madison.

Jos. M. Schenck, general booking  
manager for the Loew Circuit, returned  
to work, after a vacation, Monday last.

A road hypnotic show is being put  
together by W. H. Rice and O. B.  
Griffith.

(Miss) Billie Burke has had her time  
at the Lyceum extended until early in  
March.

The Lyric, Jamestown, N. Y., has  
abandoned vaudeville and will play pic-  
tures for the remainder of the season.

Inez Bauer, who closed with the  
Kitty Gordon show ("The Enchant-  
ress") on the Coast, has booked the  
Pantages Circuit.

Mrs. Maria Lawrence (Contino and  
Lawrence) has been ill for six weeks  
at her home, 491 Amherst street, Mon-  
treal.

Fred LeCompte, part owner and man-  
ager of "A Modern Eve," says his show  
is not having "rough sledding," as re-  
ported, but is playing to big business.

"Polly of the Circus" was the open-  
ing attraction last week of the new  
theatre at Camilla, Ga. H. E. Reading  
is the Camilla manager.

Guy A. Graves is now managin-  
Proctor's Grand, Albany. Howard  
Graham, formerly in charge of it, has  
gone south for a rest.

## BLAME NOT THE BARD.

By DABL MacBOYLE.

Oh, blame not the bard if he grindeth out junk  
That seems the result of a bug-house sojourn.  
The readers go nuts on the stuff that is punk  
And this wobbly old planet continues to turn.  
Weekly there cometh a voice to his door  
That harshly proclaimeth his board bill is due;  
So he curbeth his fond inclination to roar  
And wallows that he may connect with a stew.

With a crimp in his credit, a dent in his pride,  
And his dreams of tomorrow, as yet, in the van.  
Just pause and consider, ye thoughtless who chide:  
He's not over proud of the efforts you pan.  
His loftiest flights are "returned with regret."  
His jingles of largon of bling with a check  
And unless he is there with an attitude to let,  
He hogs his ideals a jolt in the neck.

Then blame not the bard if he says "Me an' you."  
Or if in his chatter uncorks, "Oh, you kid!"  
His passions are punctured as visions skiddo.  
And he realizes it cannot be did.  
The strings that are languishing loose on his lyre,  
Reserved for a nobler and loftier strain,  
If twanged in an effort the gods to inspire,  
They'd waken an echo, "You gimme a pain!"

The new theatre, Ottawa, Ill., for  
which a Mr. King bequeathed \$50,000  
to build, has failed to make it pay, and  
may be taken over by the Ottawa  
Y. M. C. A.

May Bushell (Mrs. May Greene) fell  
on the stage in Jersey City Jan. 21 and  
broke her kneecap. She was removed  
to the Jersey City hospital and oper-  
ated upon.

The top mounter of the Two Kanes,  
a perch act, while at the Orpheum, New  
York, fell at the night show Jan. 22,  
alighting on his hand. He will be in  
the hospital about two months.

Mr. and Mrs. Frederick Huxtable  
became parents Jan. 18 when a son was  
born at Wilmington, Del. Mrs. Hux-  
table was nee Alice Mortlock. The  
father is with "Rebecca of Sunnybrook  
Farm."

Harry Bissing, the Klaw & Erlanger  
representative abroad, sails tomorrow  
(Saturday) for the other side, after a  
visit in New York of two weeks, the  
first time back home since leaving 18  
months ago.

The Columbia theatre property at  
Newark, N. J., has been sold by Geo.  
Jacobs to M. Mendel of that city. The  
sale does not affect the lease on the  
theatre held by M. S. Schlesinger.

Hoey and Lee returned to New York  
last week, lopping off three weeks from  
their Orpheum Circuit route. The team  
returned for Mr. Hoey to go under the  
observation of his physician. Appen-  
dicitis is suspected.

Bert Granville denies he assumed  
his stage name in imitation of Ber-  
nard Granville. He has programs  
showing he has employed the name  
for stage purposes since 1903.

Bessie Salsberg, of the Three Lubins,  
was married to W. E. Ashbolt of Bos-  
ton, an ice dealer, by Town Clerk Tur-  
ner of New London, Conn., Jan. 18.  
Mrs. Ashbolt will retire from the act  
and make her home in Boston.

A new act has been formed by J.  
Wilson Cliffe, business manager of the  
Wheeler & Wilson band. It includes  
his daughter, Elinore, recently in cab-  
aret, and Winifred Park, of the Mollie  
Williams show.

An annulment action has been  
started by Nat Wills against his wife,  
known professionally as La Belle Tit-  
comb. Wills claims to have been giv-  
ing his wife \$400 weekly for support  
and maintenance of their New York  
home.

The Crescent, a moving picture thea-  
tre in Bridgeport, Conn., was closed  
by order of the State Police after in-  
spection of fire exits and projection  
booth. It will not reopen, the build-  
ing later to be torn down to make  
way for a modern office building.

John B. Hymer has accepted ten  
weeks in vaudeville with a revised edi-  
tion of his former vehicle, "Jintown  
Junction." In the new version Hymer  
will be supported by a cast of three and  
will carry a special set. The act will  
work out of town for two weeks be-  
fore opening at the Fifth Avenue.

## NEWSPAPER MEN

Variety is desirous of securing newspaper men throughout the U. S. and Canada, as its correspondents. Space rates will be paid. The usual theatrical paper correspondent is being replaced on Variety by trained newspaper men as rapidly as possible.

Any newspaper man with some knowledge of theatricals who may wish to be attached to Variety's staff, can write direct to Variety, New York.

Variety has discontinued printing weekly reports of shows and theatres from the smaller cities, carrying only some of the biggest towns in the non-parallel with displayed heads. Where a newspaper man is located as correspondent he will not be called upon to furnish anything weekly beyond current news events from his town and territory. This news may come in either by mail or wire as it breaks.

"My Best Girl," a comedy by Channing Pollock and Reinold Wolf, with music by Clifton Crawford, in which Crawford appeared at the Park theatre, has been taken over by Philip H. Niven, who will give it a road production next season. He's now routing up time for the piece.

The American theatre, Schenectady, N. Y., seating 850, has been leased by Joseph Galaise to the Schenectady Theatre Corporation. The house plays pictures. Directors of the corporation, formed two weeks ago, are: Charles F. Rich, John C. Williams, James F. Hamilton, James O. Carr and George C. Hollister. Mr. Rich will manage the American.

## TOMMY'S TATTLES

By THOMAS J. GRAY.

You're out of place now, good old  
"Face on The Barroom Floor,"  
And "Gunga Din" applause you'd win,  
In the days of yore,  
Then "Spell Upon," the Poor "Yukon"  
You've saved quite a few,  
But now days they stop,  
Every chance to flop,  
Shooting "Dan McGrew."

Sign in small time agent's office:  
"On Account of limited space only one  
member of a team is allowed in this  
office at a time." Guess quartets have  
to do business by mail.

A large tooth brush used as an ad-  
vertisement in upper Broadway is at-  
tracting a lot of attention, so many  
people stand around wondering what  
it is.

People they compare themselves  
with:

"I wear a dress suit just like Carter  
De Haven."

"I do that song just like Al Jolson  
does it."

"Everybody raves about my imitation  
of Eddie Foy."

"When they see my kid song they  
always mention Irene Franklin."

"My Irish stories go as good as  
Frank Fogarty's."

"I do that nut stuff—you know, some  
papers compare me with Frank Tim-  
ney."

"The big speech near the end of my  
act is something like Dave Warfield's."

"My partner is a funny nigger—he  
has a voice something like Conroy, of  
Conroy and Le Maire."

"I do all that dancing George M.  
Cohan used to do."

"I'm very good at talking songs—  
just like Ralph Herz."

Things are certainly dull in New  
York—it's nearly three weeks since  
Willie Hammerstein has booked any-  
thing but regular actors.

The baseball teams all leave for the  
south in a couple of weeks which  
means more vaudeville actors are going  
to be developed.

After reading the newspapers careful-  
ly we can't imagine why they allow  
Tango dancing and prohibit football.



# BIG WHITE RATS SCAMPER BRINGS OUT IMMENSE CROWD

**Turnaway at the Clubrooms Last Saturday Night. Long  
Vaudeville Entertainment With Dancing Following.  
License Commissioner Bell Present.**

Despite the rain which might have been expected to keep many away, scores more people than could possibly be accommodated sought admission to the big Scamper held by the White Rats Actors' Union of America in the White Rats building Saturday night. Those who were fortunate enough to gain admittance enjoyed a night of unalloyed pleasure.

The big feature of the evening's entertainment was the vaudeville bill which was offered in the main auditorium of the building, beginning about midnight. The program proved remarkable in that it was presented exclusively by male artists, although it had been expected that some of the gentler sex would have been present to lend a hand. The extraordinary success of the bill is a more or less serious commentary in these days of wild agitation for women's suffrage.

Wills and Hassan opened the show with one of the best exhibitions of hand-to-hand work which has ever been presented on any stage; these performers are well worth while on any bill but, working to an audience made up almost exclusively of people whom they knew, they put into their act a snap and vigor which made it better than it could possibly have been under any other circumstances. Edward Martindell, basso, was in splendid voice and his selections pleased immensely. Will Rogers, who makes his lariat work particularly interesting by injecting into his act a splendid line of comedy, was third on the bill; Harry Kelly, "His Honor, the Mayor," substituted admirably for the horse which Mr. Rogers is accustomed to use in his act, but found it impossible to present on the White Rats stage. Fred Dupree stood the acid test of a monologist by whirling a particularly "smart" audience along in gales of laughter for fully fifteen minutes. The Black Brothers, with piano and banjos, added fresh laurels to their fame as entertainers. Ben Lynn, singing comedian, whose rolling fat exudes good cheer, scored a big hit with his songs and clever parodies.

Maurice Abrahams and Al Wohlman appeared in a highly pleasing impromptu act which introduced a number of the popular songs which they have written.

Walter C. Kelly, "The Virginia Judge," who ran down from a choice spot in the Winter Garden show to make merry with his friends, was received in a manner which was a fitting testimonial to his exceptional ability as an artist; in addition to his famous southern courtroom impersonations, he offered a number of excurtatingly funny dialect stories reminiscent of his world's travels. Will Oakland and Co., whose novel singing act has been attracting attention on various big bills around New York City for months,

were on hand and added much to the worth of the bill. Felix Adler and Tommy Gray uncorked a lot of genuinely smart talk in their satire of existing relations between authors and actors and finished with an original comedy song which was all meat for the professionals in front.

In the presentation of the piece de resistance of the bill, a comedy sketch written by Messrs. Gray and Adler, and entitled "The Nine Awful Kids," every member in the cast acquitted himself with honor. Appearing as "Albany Becker," Joe Standish had the role of a German school teacher which he handled with rare skill. Tom Lewis was a scream as "Keeley Fox," using a make-up which did him great credit. Ralph Austin was "Poli Alonzo," Ed Markey was "Hen Dannessey," John Gilroy was "Clubby King," Frank Killian was "Marcus Goldberg," and Jim Duffy, big Ed Begley, and Tom

sioner's office in New York are likely to be more pleasant in the future than they have been in the past. Mr. Bell indicated that he knew that things had not been as he thought they should be, and gave his word that he would shape his conduct a little differently from that of his predecessor. In closing he remarked that he hoped to be able to appear before a similarly representative body of theatrical people some time in the future to speak of what had been accomplished, not what was to be accomplished.

In addition to Commissioner Bell, other notable guests of the evening were Samuel Gompers, president of the American Federation of Labor, his son, and Hugh Frayne, organizer of the A. F. of L.

Following the program of vaudeville in the main auditorium there was dancing and downstairs impromptu cabaret entertainment which added much to the enjoyment of the night.

## SURETY CO. PAYS UP.

The National Surety Co., with principal offices in New York City, have satisfied claims against it presented by the White Rats Actors' Union of America as the result of the recent shake-up in the W. R. A. U. offices in Chicago and St. Louis when the resig-

## WHITE RATS NEWS

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Glenroy were in skirts for the occasion, appearing as "Jenny Casey," "Hurtig Wagner," and "Winifred Chase," respectively. As will be observed, the names of the various characters in the skit were full of personal reminiscences for the professional members of the audience.

Joe Mack was the chairman of the committee in charge of the Scamper and, assisting him in many ways, were not only those members of the White Rats whose names were previously published as members of the committee, but a lot of other loyal members who did everything they found to do. George Kingsbury was stage manager of the show and Dixon Peters property man. Will J. Cooke made the announcements. The music was provided by Harry Denton's White Rats Orchestra under the direction of William Feinrich and the highest compliment which can be paid it lies in a chance remark made by an artist who has had experience with all kinds of theatre "bands." He said, "An orchestra like that would make any act good."

Programed as the evening's guest of honor, but quite evidently in attendance because he wanted to be and was enjoying every minute of his stay was the Hon. George H. Bell, Mayor Mitchell's recently appointed Commissioner of Licenses of New York. Mr. Bell was called upon to make a few remarks and what he had to say would lead to the belief that the relations between artists and the license commis-

sions of Abner Ali and Francis J. Gilmore, respectively, were accepted. Checks covering the amounts claimed were recently received in the New York offices of the White Rats.

Securing the W. R. A. U. against loss through the handling of organization funds by Ali and Gilmore, the National Surety Co. had bonded the employees in question.

## CHARLES BARRY DEAD.

Charles Barry, of Barry & Halvers, aged thirty-seven years, son of the late Billy Barry, a well known comedian of the early days, died Jan. 22, at Dr. Given's Sanitarium, Stamford, Conn. He had been ill since March, 1913, when he was compelled, through nervous trouble, to retire from the stage. His wife arranged for his admission to the sanitarium where he was confined until the end.

Funeral services were held Jan. 26, at St. Francis Xavier's Church, Brooklyn, where a high mass was celebrated, the Reverend Father Hickey officiating. Interment was made in the family plot in Greenwood cemetery, Brooklyn.

Deceased leaves a widow, professionally known as Hulda Halvers, three brothers, Billy, Bobby, and Frank, and three sisters, Lydia, Emma and Clara, all of whom are well known in the profession. Charles Barry was a member of the White Rats Actors' Union of America.

## USED "RATS" TO DEFRAUD.

The Postal authorities, aided by the White Rats Actors' Union of America, are on the trail of a myriads "Mr. Harvey" who garnered a tidy little sum of \$750 up around Boston the other day by trading upon the name of the White Rats and the gullibility of the modern college student blinded with the radiance commonly thought to be exuded by stage folk. "Mr. Harvey" has vanished into thin air and, inasmuch as he was able to collect the \$750 without disclosing anything which he claimed in the way of a first name, it is thought the chances of apprehending him are rather remote.

A couple of weeks ago the oily gentleman in question sent out about 1,000 beautifully engraved invitations to an "exclusive Parisienne ball to be given under the auspices of the 'White Rats Association'" sending the cards to the wealthiest of the Harvard students. It was represented that the chorus girls from all of the musical comedy companies then playing in Boston would be in attendance at the ball, to be held in a well known assembly room, to meet the college guests. The subscription price was given as \$1.00 and the students were advised to buy their tickets in advance. It is said that some 750 of them took the advice, turning their money over to Mr. Harvey, who was afterwards discovered to have nothing more than desk room in a Boylston street office building.

The night appointed for the "exclusive" affair found scores of Harvard men clamoring for admission to the assembly room, which was closed tight, with not a chorus girl in sight. Investigation proved that Mr. Harvey had folded his tents and silently stolen away.

Students who were defrauded hope to punish "Mr. Harvey" for having used the United States mails to defraud. Record of the affair was sent to Will J. Cooke, business manager of the W. R. A. U., in New York City, and there was immediate reply to the effect that the White Rats had had nothing to do with the alleged "Parisienne ball" and had no idea who Harvey might be.

## ACTORS NOT "UNSKILLED."

Many agents, Monday, received an important looking document from George H. Bell, the new commissioner of licenses, which had a long sheet of paper, on which the recipients were to fill out under an "Unskilled Labor" heading. The accompanying request was with the blank: "It is important you fill in the information called for on the enclosed form, and return same forthwith (printed in black type). The matter is most urgent (more black type), so please do not delay."

Under the "Unskilled Labor" form is supposed to be attached the number and names of applicants for employment (both male and female), the number of places to be filled, and the number reporting from Dec. 15, 1913, to Jan. 15, 1914.

Several dramatic agents said they intended to return the blank unfilled, with the accompanying statement that actors do not come under the "unskilled labor" classification.

# WHITE RATS BOND CLUB.

The many responses to the article printed in last week's VARIETY, show the wisdom of the Board of Directors in circulating the news of the organization by this medium.

Not only have responses come from many of the members, but persons outside of the organization, including an eminent attorney from an adjoining state, have written relative to investing some funds of his clients in White Rats Realty Bonds.

Following is a copy of the cash receipts of the Club House for the week of Jan. 19 to Jan. 25, inclusive, which shows an increase of approximately \$40.00 over the week previous:

Distribution of Earnings.	Cash Receipts.
Rooms .....	\$540.79
Wines and Liquors.....	431.30
Cigars .....	101.79
Billiard and Pool.....	126.95
Barber .....	29.35
Gymnasium .....	47.50
Telephone .....	26.45
Cards .....	3.40
Valet .....	26.85
Laundry .....	45.61
Lunch .....	236.45
Papers .....	4.60

Total.....\$1621.04

One member has stated that the items of expense ought to be published, because he could not judge the wisdom of the investment without noting those items. The receipts and expenditures relative to operating the Club House for the year previous have been published and showed the receipts to exceed the expenditures, and the Board of Directors supposed that the members knew what the total amount of expense was. As most of these expenses are fixed, irrespective of the amount of business done, i. e., ground rent, interest on the bonds, insurance, help, light, heat, water, they inferred that the members would readily appreciate that any increase in business above those fixed amounts would contain a large percentage of profit, because the expenses would only increase in the items of the bar, cigars and supplies for the restaurant.

It is the purpose of the Board of Directors to publish the receipts and expenditures quarterly, as it is very difficult to state the correct amount of expenses weekly, in that supplies are bought to last over a much longer period than a week.

The Board desires to direct the attention of its members to the fact that in the list of earnings published there is no charge included for the rent of the rooms occupied by the organization, for which the organization paid an annual rental of approximately \$8,000.00, at its former headquarters, 1553 Broadway or the rent of a sub-tenant, of \$1,200.00 per year.

The object of publishing these weekly statements is to convey to the members who are scattered throughout the United States of America that the Club House is an asset of the organization, and not a liability, and that the dues are not necessary for its support and maintenance, in that the Club House is more than self-supporting. The security, apart from its successful operation by the White Rats Actors'

Union, lies in the value of the leasehold, and the value of the building and the furnishings included therein, which total more than \$200,000.

Again we repeat that an organization of the size and importance of the White Rats Actors' Union of America had to have a home, particularly so because it had outgrown its former quarters, and it was nearly impossible to rent a proper place unless the organization would lease an entire building, which would have to be remodeled to suit the needs of the organization and its members. Hence the Board of Directors decided on a Club House, with the hope and reasonable expectation that the earnings from the Club House would cause the same to be self-supporting and prove a sound investment for its members and the organization.

The certificates of ownership in the fund of the White Rats Bond Club will be ready for distribution next week. Subscriptions can be for \$5 to \$25. Have you subscribed for one of them? If not kindly do so now.

On this page is a blank, which you may fill out and mail to Will J. Cooke, White Rats Club House, 227 West 46th Street, New York City.

Do it now!

# PLAY OR PAY ENGAGEMENTS.

Chicago, Jan. 28.

Progress made by the White Rats Actors' Union of America within the past three weeks has included the elimination of all objectionable clauses from the contracts issued by one of the largest booking agencies with headquarters in this city. This concern, which had been issuing contracts held inequitable by the W. R. A. U., and containing the "satisfactory clause," is now engaging artists on the play-or-pay basis and is showing a highly commendable disposition to co-operate with the W. R. A. U. for the general betterment of conditions affecting the employment of theatrical performers. The change in the contract resulted, not through any browbeating or threats of obnoxious pressure, but through a calm and argumentative consideration of the points at issue and is another vindication of the present business policy of the big actors' organization.

W. R. A. U. records in the offices of S. L. & Fred Lowenthal, local attorneys for the organization, show that the following adjustments have been made for members of the W. R. A. U. within the past three weeks: Collect-

# CLAIMS TO BE FIRST.

Empress Theatre, St. Louis, Jan. 26.

Dear Sir:

In reference to Ben Deeley claiming originality of the "dancing dummy," in VARIETY Jan. 23, I beg to state I originated and produced same at the Alhambra, Paris, Jan. 18, 1907, and have been doing same ever since (nearly 6 years in this country). The mere fact of the dummy being attached to the feet does not do away with the fact that it is a copy. I also hear that Al Jolson, Harry Von Fossen and several others are exploiting my idea and I herewith request them (if they are artists and gentlemen) to withdraw my material from their acts, otherwise I shall appeal to our order for protection.

F. Eldred.

(White Rat, No. 6834.)

Mgr. Cecile, Eldred and Carr.

P. S.—In the event of any of the above mentioned being able to prove that they did (prior to the date mentioned) burlesques on dances after Lady and Gentleman doing same, I will cheerfully apologize and remove same from my act.

# PRINCIPALS CHANGING.

When Joe Kane pulled away from "The Girls from Starland" (Eastern Burlesque Wheel) last week, Dan Murphy, with Leffler-Bratton's "The Merry-Go-Rounders" last season, was engaged, but he broke down during rehearsal and had to give way to George M. George of "The Antique Girl," who joined at Bridgeport last week.

Ruby Baily, also with "The Antique Girl," has replaced Lillian Smalley in Jacob & Jermon's "Broadway Girls." Johnny Connors has replaced Steve Paul with the same show. Pam Lawrence is now handling Nellie Welch's role with "The Broadway Girls."

Miss Smalley no sooner retired from the "Girls From Starland," than she was signed for the prima donna role with Sim Williams' "Parisian Beauties."

# THREE ACTORS ATTACKED.

Cincinnati, Jan. 28.

While Solly Ward, comedian, with "The Girls from Roseland," at the Gayety, was telling Harry Steppe, Billy Harris and George Wagner, of "The Girls from the Follies," at the Olympic, how he knocked them off their seats, three other men, the actors allege, tried to knock them off their pins. The scene occurred at Sixth and Vine streets early in the morn. At first the actors thought the newcomers were robbers, but now believe they were just feeling mighty. Ward claims one of them hit him in the jaw. S. A. Eaton, Tom Blane and Robert Schotten were arrested.

# BUCK AND WING FOR JOY.

Kansas City, Jan. 28.

The case against Thomas Dean, manager of the Mack Musical Comedy Co., which has been short grassing in Kansas and Oklahoma, was dismissed in the criminal court last week. A customer, Theodore Leibers, declared Dean had rented several costumes and taken them out of town without an agreement. Dean showed an agreement and the judge turned him loose. Desiring to show his gratitude for Judge Latshaw, Dean danced a buck and wing in court.

# WHITE RATS NEWS

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# PERMANENTLY ENJOINED.

The temporary injunction issued against Billy Arlington in the New York Supreme Court, on the application of Jacobs & Jermaon, was made permanent last week.

Mr. Arlington is now in England, playing vaudeville. He was under contract with the managers for burlesque in this country. He "jumped" the agreement, when the application for a temporary order to restrain him from appearing under other management was entered. Meantime Arlington slipped away on a boat, and opened in a London revue, scoring a failure, after which he essayed the halls there with success, it is reported.

# TRULY WITH "BOWERYYS."

Detroit, Jan. 28.

"The Bowery Burlesquers," here this week, has Truly Shattuck with the show, she having been transferred from "The Happyland" troupe of Hurtig & Seamon's.

Miss Shattuck played with "The Boweryys" 16 years ago.

Buffalo, Jan. 28.

Hurtig & Seamon's "Taxi Girls," opening the new Gayety here last week had Joe Fields playing "Dutch" in place of Wilbur Dobbs, who left the company suddenly a week or so before.

Robert Fulgora is suing William E. Atwell for \$50,000, alleging alienation of his wife's (Artie Hall) affections.

ed \$15 and secured one week's work in further compensation, for Belmont; collected \$20 for Conlee Sisters; collected \$21.50 for Alva May and Lucille May; collected \$10.75 for Anna Rutherford; collected \$58.40 for the Alexander Troupe; collected \$50.50 for Pearl Bros. & Burns; collected \$17 for Van & Davis; collected \$20 for Valveno & Trask; secured one week's work for Carl Damon; secured three weeks' work for La Petite Cecil; collected \$10 and secured two weeks' work in further compensation, for Charles Williams; collected \$7.50 for Celeste; collected \$10 for Washer Bros.; secured judgment for \$110 for Svingali in St. Louis; secured one week's work for Woods Ralton Trio; collected \$40 for James Hall.

In the aggregate, this report shows that \$280.65 has been collected for various members of the organization, and eight weeks' work secured, during the past three weeks.

It is also of record that approximately 150 members of the organization applied for and were given advice by the Chicago attorneys for the W. R. A. U.

# EILEEN SHERIDAN'S SINGLE ACT.

Eileen Sheridan is preparing a single act for vaudeville. Earlier in the season Miss Sheridan was a member of "The Belman Show," leaving it when motherhood was close approaching. She expected to rejoin the company after the birth of her baby a few weeks ago, but found the place had been permanently filled during her absence. Hence the trip in vaudeville.

# BRADY HAS BOSTON THEATRE SAYS A BEANTOWN REPORT

**Klaw & Erlanger's Occupancy Expires With This Week. House Reverts to B. F. Keith. "Way Down East" Opens There Monday. William Wood Is Keith's Representative at Boston Theatre.**

Boston, Jan. 28.

Klaw & Erlanger's lease of the Boston theatre having expired, the house reverts to B. F. Keith. It is rumored here that William A. Brady has secured a lease of the playhouse, and will conduct it as a popular priced theatre for the revival there of all his former successes, which have played Boston at the \$2.00 scale.

Brady opens the house next Monday night with "Way Down East," at dollar prices, continuing the piece for at least four weeks, to be followed probably by "As Ye Sow," which played in Boston some years ago, without paper, to \$96,000 in eight weeks. These pieces are to be followed by other Brady productions until well into the spring, and will include such big two-dollar successes as "Bought and Paid For."

William Wood has been brought on here to manage the house.

## SOUTH SHORT OF PLAYS.

Through the cancellations of 28 shows routed for the south, that territory is apt to see a dearth of legitimate attractions for the remainder of the season.

While Texas and Oklahoma have proven good fields so far this season, shows booked there have been unable to stand the strain of week stands and other tribulations in connection with road travel, those still remaining on the road taking up other time in preference to the southern trip.

## WHITE HOUSE PAGEANT.

Washington, Jan. 28.

A spectacular production proposed for this city during June will likely become known as "The White House Pageant," through its presentation in the rear of the nation's seat of government.

The American Pageant Co. has been organized to promote it. Associated in the company are George and Leon Mooser, also Sidney N. Hirsch, author of "The Fire Regained," the piece to be produced. 2,000 people will be employed, and the show will travel through the south, securing its supernumeraries locally and having them rehearsed in advance. A stay of a week will be made in each city visited. An amphitheatre to seat 12,000 will be erected here for the spectacle.

## CASTLES BACK FOR \$2,000.

\$2,000 for next week, at the Palace, is the figure agreed upon between the management and Mr. and Mrs. Vernon Castle, to return to vaudeville.

The Castles left the variety stage while playing both the Palace and Hammerstein's for a week, receiving \$1,000 at each house. They complained it was too hard work giving society dances four times daily at the theatres, dancing in their own restaurant at

night, and furnishing dance instruction when not otherwise engaged.

Wednesday the Castles sent word to the Palace their physician advised Mrs. Castle she might not be able to undergo the strain of the week's engagement, through her physical condition. It was not a certainty, in view of that, that the couple would play the Palace date next week.

## FROHMAN SIGNS DINGLE.

"The Laughing Husband" at the Knickerbocker, New York, Feb. 2, if not postponed for more rehearsals, will have Tom Dingle, the vaudevilian, as a member of the cast to present his comic dancing. He was placed with the Charles Frohman show by Abe Thalman. Dingle recently separated from his vaudeville partner, Corcoran. The latter will renew business relations with his former stage mate, Lloyd.

## "THE DOG" DIES.

"The Dog," a production E. E. Rice stood sponsor for, never got any farther than Poughkeepsie, a town reached by the show after a few one-nighters.

## HAZEL DAWN IS OUT.

Marjorie Gateson, understudy to Hazel Dawn in "The Little Cafe" at the Amsterdam, assumed the role about the middle of last week when Miss Dawn retired from the company.

## REVIVING "REGAN."

"General John Regan," which has been adorning the layoff shelf since its closing at the Hudson, is to be re-organized and sent into Chicago for a couple of weeks.

Maire O'Neil, of the original company, is returning to London and her role will be filled by an American actress.

## STERN & CO. SUITS.

Stern & Co., music publishers, have brought suit against T. H. Harms & Co. to restrain the latter from publishing the music of "The Doll Girl" and "Queen of the Movies."

They also have instituted similar proceedings against Witmark & Sons on behalf of the music of "Iole."

In both instances the Stern people claim prior contracts with the authors.

## DE WOLFE SHOT IN SHOULDER.

Newark, Jan. 28.

Stanley DeWolfe, of the Odeon dramatic stock company, during a performance of "Billy The Kid" was accidentally shot in the shoulder Monday night. It was during the big shooting scene when the stage is filled with smoke and gun reports. No one knows who fired the shot as all the guns were supposed to be filled with blanks. His condition is not serious.

## LEDERER SALE A BUNK.

The recently largely advertised sale of "the former effects of George W. Lederer" was considerably in the nature of a "bunk."

He disposed of a barber chair and two stained glass windows from his office, and the purchaser used them as the nucleus for advertising a sale of "theatrical effects."

## GRACE GEORGE'S NEXT ROLE.

The next attraction at the Playhouse will be Grace George in a new play just secured for her by William A. Brady. The details are being carefully concealed, but it has leaked out it is a very strong piece, the central character of which is a material personage patterned after the lead in "The Passing of the Third Floor Back."

Miss George will be seen as a woman of lowly origin who marries into a prominent, though rotten, family. Through her efforts they are all ultimately redeemed.

## "CRINOLINE GIRL" CAST.

Engagements have been entered by A. H. Woods for the cast of the new Julian Eltinge piece, "The Crinoline Girl," due to open Feb. 9, at Atlantic City.

Among those under contract are Herbert Corthell, Mabel Turner, Herbert Mackenzie, Charles Morrison, and James Spatgood.

## FROHMAN GETS HALF.

Charles Frohman has secured a one-half interest in the English rights to "Kitty MacKay," the successful Scotch comedy now running at the 39th Street, and thereby hangs a tale.

The author was in negotiation with C. F. for another piece and was told it would be produced here provided the English rights to "Kitty MacKay" was vested in Frohman. The author, after considerable manoeuvring, succeeded in getting William Elliott to relinquish 50 per cent. of the English production rights.

## "DEADLOCK" OUT \$6,000.

The Drama Producing Company is out about \$6,000 on its attempt to put over "The Deadlock" here. The show would have very likely thrown up the Broadway sponge last Saturday night but that the Shuberts took it over they did not wish to have the house dark a week.

## G-S CO. GOING OUT.

The Gilbert-Sullivan Opera Company headed by De Wolf Hopper, but minus some of the old people, opened a long road tour this week in Montreal. In the course of four or five weeks the company is due at the Auditorium, Chicago. The repertoire will consist of "Pinafore," "Iolanthe," "The Mikado" and "The Pirates of Penzance."

## CLAMAGE SHOW TITLES.

The Arthur Clamage Players will start their tour of the middle west March 5 at Clarinda, Ia. Three-day stands will be played with four bills in the repertoire.

The shows have the following titles: "Mademoiselle Matrimony," "Pretty Pauline," "Blue Widow" and "The Girl from Luxemburg."

## "YELLOW TICKET" OVER.

All the indications are that A. H. Woods has another big dramatic winner in "The Yellow Ticket," produced at the Eltinge Tuesday of last week. The Wednesday matinee the next day was an overflow, and business held up for the remaining days, the show drawing over \$9,000 on the seven performances. The advance sale is claimed to be larger at this time than "Within the Law" showed after playing at the same theatre for the first week.

A new third act will replace the present one in "The Yellow Ticket" within a couple of weeks, when Mr. Woods will invite the dramatic critics to review it.

Another of the Woods plays, Potash & Perlmutter, at the Cohan, built up a total of \$15,000 last week, through giving an extra matinee Monday. It is the high mark for the run, excepting a holiday week, when the gross reached \$16,800.

The engagement of Hebrew actors for the duplicated "P. & P." shows next season include to date Harry First, Julian Rose and Julius Tannen, with George Sidney in negotiation. Sidney is now out with his own play, "Busy Izzy."

Barney Bernard is expected to remain with the original cast, and Alexander Carr may also go along to Chicago where that company is to open next August. If Mr. Carr should drop out, Mr. First will probably be assigned to his role. First played it when Carr remained away from a few performances some weeks ago.

## ATTACHED FOR RENT.

Jacksonville, Fla., Jan. 28.

During a performance of "Within the Law" at the Duval last week, deputy sheriffs, at the instance of the owner of the playhouse, H. B. Snell, attached the receipts in an effort to secure back rent.

The theatre is under lease to James P. Delcher, whose tenancy expires next August. It was estimated there was over \$1,200 in the house, but the deputies only succeeded in grabbing a few dollars, the remainder having mysteriously disappeared.

This is the second attachment levied against the theatre, D. J. Conroy having adopted similar methods to recover for a bill for interior decorations last summer.

## ORDERED TO TURN OVER.

Hollis E. Cooley, engaged to manage the tour of "Arizona," the production rights to which were vested in Melville B. Raymond some years ago, was directed by the report of a referee filed in the Supreme Court last week, to turn over to the creditors of Raymond \$4,266, which he had been holding pending an adjustment of the matter.

It developed in the testimony the piece played to over \$350,000 from 1904 to 1909.

## FRED ZWEIFEL RESIGNS.

With the Shuberts for nearly as long as when the Shubert boys first became well known in show business, Fred Zweifel resigned last Saturday, and is now at liberty.

Mr. Zweifel's last place of assignment was the 44th Street theatre.

# MARIE DRESSLER OUT AND IN NEW "MERRY GAMBOL" SHOW

**Production Planned for Gaiety, San Francisco, With Comedienne as Star In Turmoil. New Revue Planned But Trouble With Miss Dressler Amicably Settled. Opens Feb. 3.**

San Francisco, Jan. 28.

With Marie Dressler out of the new Gaiety show and important changes necessary to be made before the opening can occur here, the "white slave" movie, "Traffic in Souls" is being run at G. M. Anderson's house. The new show, to be styled "Musical Review," will likely be ready in two weeks.

Miss Dressler's connection with the Gaiety no sooner ended than she threatened to sue J. J. Rosenthal, the general manager, for violation of contract. Rosenthal has already begun negotiations for a new star from the east to take Miss Dressler's place.

Norton and Lee and the Marvelous Millers, first listed for the Dressler show, have been transferred to the Bickel and Watson company in Los Angeles.

The Dressler show was declared too weak to open at the Gaiety after being inspected by the management at the Sacramento tryout.

Miss Dressler framed the show and hired and fired whom she liked. She was generally dictatorial, and is said to have been the cause of Kathryn Osterman (Mrs. Rosenthal) leaving the Dressler show; also Irene Franklin throwing up her contract with "The Girl at the Gate" through Miss Dressler demanding certain principals of the Franklin show leave it to rehearse for her production.

Miss Dressler came direct here to especially appear at the Gaiety.

Late tonight Anderson announced that all trouble with Miss Dressler had been adjusted and "The Merry Gambol" would open Feb. 3, Miss Dressler to have her own way.

The adjustment occurred at the right moment to reap the benefit of the daily newspaper publicity given to the affair. Miss Dressler's husband, Dalton, will clean house and dismiss the attaches. It is said he would like to see Rosenthal go also, but it is doubtful if he will.

## POOREST LEGIT. SEASON.

Minneapolis, Jan. 28.

It is conceded by the theatrical men here the current season is the poorest Minneapolis has known in years.

At the Metropolitan, the single legitimate house since the peace pact between the powers, pictures have been the majority of the bookings so far.

## HOBART AND HUBBELL WRITING.

George V. Hobart is writing the book and Raymond Hubbell the music for the new Ziegfeld's "Follies," which will be produced in April, probably at the New Amsterdam.

Bert Williams will be the big star of the production.

The new Ziegfeld production will be his "Follies of 1914," opening first for

a couple of weeks out of town before going into the Amsterdam.

"The Follies of 1913," in St. Louis this week, will jump from Baltimore March 2 direct to San Francisco, where the show will open at the Columbia March 16. Next week "The Follies" is at Detroit, with Toronto to follow, then Buffalo (Feb. 16).

An offer made to Mr. Ziegfeld by Alfred Butt to stage the new revue production at the Palace, London, has about been closed. The American showman is offered \$5,000 bonus and \$500 weekly royalty, with not less than a run of four months guaranteed to put on the Palace revue. Mr. Butt has consented to a postponement of the production if Ziegfeld and he closes terms, through the new show for New York requiring the manager's attention over here just at the time Mr. Butt contemplated staging his piece.

## SHOWS IN BOSTON.

Boston, Jan. 28.

New shows next week will bring Annie Russell and her Old English company to the Hollis, to succeed John Drew. This will be for two weeks, and the underline is William Crane and Douglas Fairbanks in "The New Henrietta."

"Little Women" closes this week at the Majestic and "Prunella" will be brought in for a limited engagement, "Within the Law" having a definite booking for an unlimited run two weeks later at this house.

"Oh! Oh! Delphine," at the Colonial, was planned originally for a long engagement, but the slump it took has resulted in the announcement that Feb. 9 Hattie Williams and Richard Carle will come in with "The Doll Girl." On this same date "Oh, I Say" will enter the Shubert to succeed the limited engagement of Forbes Robertson in repertoire, who opened this week with one of the heaviest advance sales of the season.

"Years of Discretion" will remain at the Tremont until well into February, when it will be succeeded by "Fine Feathers."

Margaret Anglin is rumored as the next attraction at the new Cort, in Shakespearean repertoire.

The Castle Square, next week, will use "All the Comforts of Home," and John Craig had commissioned Livingston Platt, who staged a startlingly accurate production of "Hamlet," to order rehearsals and new scenic effects for a coming production of "A Midsummer Night's Dream." Percy Burton, personal representative for Forbes-Robertson, saw "Hamlet" last week at the Castle Square and said that he never expected to witness so admirable a production in stock.

## "PRETTY MRS. SMITH" SHOWN.

Los Angeles, Jan. 28.

"Pretty Mrs. Smith," by Oliver Morosco and Elmer Harris, with music by Harry James, was given its first production at the Burbank, Sunday afternoon, with Kitty Gordon, Charlotte Greenwood, Sidney Grant and Forrest Stanley featured. The show is intended as a starring vehicle for Miss Gordon in New York.

The story is of three husbands, two of whom were thought dead, but return. Its comedy is bright, the music pretty, and the show, when shortened and speeded up, should prove satisfactory.

T. Daniel Frawley left New York this week to look "Pretty Mrs. Smith" over.

## L. A.'S LITTLE THEATRE HIT.

Los Angeles, Jan. 28.

The Little theatre, the only one west of New York, managed by John Blackwood, opened Monday night with "The Pigeon." It was a big success socially and theatrically.

The house has a ballroom, and Tanguing is in order after every performance.

## "HELP WANTED" NOVEL.

Springfield, Mass., Jan. 28.

The eastern company of Oliver Morosco's "Help Wanted" was given its baptism here Monday night. Jack Lait has evolved a somewhat novel plot, and T. Daniel Frawley has done well with the staging.

Charles Richman's conception of the business man is a trifle forced and unreal, but as the husband he shows exceptional strength. Grace Elliston and Jessie Ralph really impress.

Others in the cast are Lois Meredith, Katherine Emmett, William Raymond, Charles Abbe, Edna Mayo, John Milner, Vivian Rushmore, Rosamond O'Kane, Lorraine Huling, W. S. Goldaine.

## "MIDNIGHT GIRL" PLEASES.

Albany, Jan. 28.

"The Midnight Girl" was tried out at Harman-Blecker Hall, Monday night, and pleased a large audience. The book of the play must undergo some changes. The music is very tuneful, while two songs, "Good Night, Dear" and "The Midnight Girl," are bound to be whistled for a long time.

Margaret Romaine, sister of Hazel Dawn, played the title role and sang her way to a triumph, while George MacFarlane, who is featured, was entirely at home in his role and scored a decided hit. Others in the cast are Viola Gillette, Louise Brunelle, George White, Paul Ker, Denman Maley.

## "TOO MANY COOKS" LOOKS GOOD.

Wilmington, Jan. 28.

Frank Craven appeared in the dual role of actor and playwright at the Playhouse Monday evening. He offered "Too Many Cooks" and it looks like a winner.

It was a paying first audience, not less than \$1,000 being represented. This is some record for an initial performance in Wilmington.

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

## MARTIN HARVEY'S VIEWS.

Ottawa, Jan. 28.

Martin Harvey, who, with his English company, opened a week's engagement at the Russell theatre, Monday, took a fling at some of the American theatrical interests in the course of an interview he gave today to VARIETY's correspondent. He said in part:

"We, in England, are not satisfied with the condition of the theatres in Canada. It is too much at the mercy of speculative men who send what they choose and who are not in touch with Imperial-Canadian ideals in this country. You have too many companies, which, when they come across the line from the south, suddenly become all British, and who very frequently are not British at all; and stars, who are one week born in Calgary or some other convenient Canadian city and the next in Indianapolis or some other American city.

"It is to be hoped," Mr. Harvey continued, "that this British-Canadian enterprise will in time develop beyond its present scope. The ambition of the promoters, who are known as the British-Canadian Theatrical Organization Company, is that as time goes on, and the supply of British companies like my own is forthcoming—and there is every reason to think they will be—this organization will join hands with managers in Australia, New Zealand, South Africa and India, and then a theatrical company will be able to leave London, traveling over what may be called the 'all red route,' playing continuously under the British flag."

Mr. Harvey opened in Halifax two weeks ago, and last week played to the largest business in Montreal he has ever played to, not excepting London nor any other English city. He is making a tour this time as far as Victoria, B. C., and back across Canada.

Incidentally his company is the only one that has come to Canada from England that has confined its bookings to Canada. His repertoire contains "The Only Way," "A Cigarette-Maker's Romance" and "The Breed of the Treshams."

## TEAL PRODUCING "GIRL."

Ben Teal will probably be engaged by the Shuberts to reproduce the American adaptation of "The Midnight Girl."

The piece was tried out and the Shuberts now have sufficient confidence in it to warrant their building a new scenic production.

## FARCE FOR LIZZIE MURRAY.

Arthur Gillespie has been commissioned by Elizabeth Murray to write a new farce for her next season. It will be in three acts, with about eight or ten numbers.

The title of the piece has not yet been decided upon.

## TO PLAY "BILLY BLACK."

Rita Stanwood has been engaged for the leading female role in "Billy Black," the new Charles Bradley piece, in which H. H. Frazee is to star H. B. Warner.



# THE WEST IS NO PLACE FOR ACTS MINUS CONTRACTS.

**Eastern Acts Apparently Unaware of Vaudeville Conditions in Middle-West. Variety's Report on Situation There Advises Artists to be Protected in Advance and Not Depend Upon Promises of Tenpercenters.**

Chicago, Jan. 28.

After a mid-season's glimpse of the usual vaudeville fatalities recorded in the middle-west to date, a brief exposition of the situation that confronts the speculative vaudeville visitor to Chicago seems imminently apropos; not that it will be heeded one whit by the observer, for individual opinions, even when accompanied by conclusive evidence as to their authenticity, seldom are, unless colored with blatant bray and red fire trimmings.

To those already initiated into the weird workings of the various five and ten percenters, the Chicago situation at this period of the season is an open book in three chapters; Expectation, Surprise and Disappointment. To the others, Chicago as a vaudeville booking center, with the great middle-west spread before it and around it, is a miraged land of promise, with consecutive booking easily acquired, ridiculously short jumps and the other minor conveniences that attend. But getting away from the philosophical prolog— to the outside act, particularly the one known to the local offices, Chicago right now, is about as sensible a goal as Hokah Falls, Minn.

Firstly: Every agency of any importance whatever, at this time of the season, has already routed its attractions from seven to sixteen weeks ahead. The above is usually the first information imparted to the applicant fortunate enough to invade the inner sanctums of the book men. In the event of a few stray weeks lying around loose, the aforesaid applicant is instructed to procure a showing for his act, and after successfully arranging this trying ordeal (generally in a hide-away where none but the immediate natives intrude) it is invariably too late to land the coveted "route," for somehow or other Chicago agents are impatient by nature, and the supply is many, many times in excess of the demand.

The ten percenters—optimistic cusses that they are—occasionally take a flyer to New York on the Twentieth Century (always "the Century"), and after inhaling a few bales of Broadway atmosphere, begin to dispense sundry promises to every professional they chance to meet. Statistics prove that a ten percenter (either New York or Chicago specie) can make more promises to the square minute than any other promiser extant, but investigation shows there is generally a joker in every one. At any rate, a round of the several local booking offices revealed the startling information that a ten percenter's word, opinion or report, with one lone exception (Irvin Simons, of the Simons Bros. Agency, who has apparently convinced the several circuit heads in the "Association" that his opinions are usually accurate),

is about as reliable as a brand new weather man's forecasts. "Furthermore," averred each individual agency, "before we book an unknown turn, it has to be reviewed by someone in authority in our own office, since the play or pay contract, now in vogue in Illinois, provides liquidated damages for the victim of the cancellation clause."

The importing ten percenter therefore, can conscientiously determine that a certain act is suitable for middle-western work, and may be fortunate enough to secure some (later on) after the act has convinced the booking agencies of its value, generally at a compromised salary, but when the ten percenter begins to dole out the salve the immediate and consecutive route, he approaches that sublime state of coma that renders him totally irresponsible for his chatter or actions, and the act generally portrays the character of the "goat."

Frequently the percentage gentleman, at a psychological moment lands an opening for an unknown act, with a conditional promise of future booking. Quite naturally, the act, if the arrangements are satisfactory, accepts and journeys expectantly to his opening point. The eventual result is with few exceptions, the same in every instance; no more time, but considerable promises that ultimately are forgotten. After hanging around town a month or so, picking up a week here and a split week there, at the agency's figure, the act becomes initiated and joins the army of "insiders."

This, of course, alludes to the situation at this particular time of the year, for the vaudeville situation like others, is adaptable to conditions and the conditions change every so often.

To the act, regardless of its reputation, contemplating an invasion of middle-western fields, the best advice is to come supplied in advance with signed contracts or sufficient money to off-stand financial depression. The odd week or split week for an opener has too often been the tempter that cracked open a possible good season in other territories. To the act now in the east, meeting with indifferent success in pursuit of the elusive route, it might be hinted that conditions are no different in Chicago, for the self same route is just as elusive here, only more so. To those, a hint should be sufficient; to the others, a volume of documentary evidence wouldn't have the desired effect, and since the railroads must carry passengers to pay dividends, the actor who likes his change of scenery might as well contribute.

The moral of this little contribution is "Don't come to Chicago at this time of the year without enough signed contracts to make your visit worth while,"

## SHOWS CLOSING.

Arthur C. Aiston has closed "A Man's Game," in which Estha Williams was starred.

"The Littlest Rebel," without the Farnums (Dustin and William), but with Little Mary Minturn playing her original role, closed Saturday night in Grand Rapids, after playing a short season in the Stair & Havlin houses. The show was taken off, as the weekly expense was considered too great for the time.

"Mendel Beilis," which the Mittenhals organized for a road tour over the Stair & Havlin time, fell by the wayside at Rochester Saturday night, lack of business causing the backers to close the company.

H. H. Frazee has closed his southern company of "Fine Feathers." The western company is booked to close at LaSalle, Ill., Feb. 22. This will leave only the original company of all-stars out in the piece.

Charles Reno is shutting his "Along the Kennebec" show at Martinsburg, W. Va., Jan. 31.

"The Leper," an attraction with a questionable theme, came to an end at Cold Water, Mich., Saturday. Poor business.

"A Bachelor's Baby," promoted by K. C. Jacquith, which closed last week, is reaching New York in sections. The company has been reorganized en route more times than any other company leaving New York this season.

Chicago, Jan. 28.

Legal entanglements brought the prospects of "The District Leader," a Walter Lindsay production, to a close at Davenport, Ia., last week. It was a tabloid outfit.

## MAY ROBSON NOT CLOSING.

May Robson is not closing her tour in her new play, "The Clever Woman," although she has ended the Boston engagement where she had a most profitable stay.

After six one nighters Miss Robson goes into Montreal for a week's stay at the Princess, commencing next Monday. Then another week of one nighters, starting at Albany, will be played, and Feb. 16 she opens at the West End theatre, New York, for a week. This will be the first time the James Forbes play will be shown in New York. Miss Robson may play on the Pacific Coast all next summer, as negotiations are under way for her to present "The Clever Woman" there.

In Miss Robson's company are Paul Decker, Edith Conrad and John Rowe, who have been with her six years. Among her new players are Ann McDonald and Catherine Clarendon.

Miss Robson is under William Moore Patch's direction.

## DIDN'T HAVE A CHANCE.

"The House of Bondage" closed Saturday night at the Longacre. H. H. Frazee has arranged for the Dorothy Donnelly show to move in from the 39th Street theatre next Monday.

The men backing the "Bondage" show said it never had a chance after the police forced them to make certain alterations.

Arrangements are now afoot to send out several road companies.

## MAKING ROOM FOR NEW SHOWS.

"The Deadlock," the new play sponsored by the Drama Producing Company, could not stay the remainder of the season at the Maxine Elliott if it wanted to. The Shuberts have leased the house to Oliver Morosco, for the New York premiere of Jack Lait's "Help Wanted," which opens Feb. 9.

Just what will become of "The Deadlock" is problematical. It may swing to another New York house, go on the road, or to the storehouse.

The company has a heavy salary list. Edith Wynne Matthison heads the list at \$1,000 a week.

Another impending change is that at the 39th Street theatre, when on Feb. 2 Blanche Ring, in "When Claudia Smiles," replaces the Dorothy Donnelly show, now there.

## \$100,000 FOR ABORNS.

The Aborns, Milton and Sargeant, are going to get theirs for directing the Century opera house for three years, despite what the opera company finds the financial result will be.

\$100,000 is the reported salary the Aborns receive for their services during the term.

## SWEATNAM SHOW OFF.

Baltimore, Jan. 28.

"The Old Reliable," with Willis P. Sweatnam featured, under the management of Henry W. Savage, was taken off the boards here Saturday.

The production was in line for New York, but it was opined the piece lacked the necessary Broadway stamina.

"Sari," the Henry W. Savage show at the Liberty, New York, did \$13,000 gross last week.

## "MOVIES" DID \$11,000.

"The Queen of the Movies" at the Globe is reported to have taken in over \$11,000 last week. Around the theatre it was said the gross receipts were \$13,000. The show is drawing well downstairs and doing fairly in the balcony, with no gallery business.

Henry Watterson has 50 per cent. of the production; Joe Dreyfuss, 25 per cent., and Thos. W. Ryley the remainder, according to rumor.

## "KITTY MACKAY" GETS \$7,000.

"Kitty MacKay" looks to be a winner. It did \$7,000 last week at the Comedy theatre, a "parlor house," and the piece is spreading in fame.

Not much hope was entertained out of town for the show, the rurals turning up their eyebrows, although when presented in New York, it was pronounced immediately one of the brightest and most enjoyable plays of the season thus far.

## ANNA LAUGHLIN WITH MISS RING.

Worcester, Mass., Jan. 28.

Anna Laughlin was here Monday evening to watch the performance of "When Claudia Smiles," which opens at the 39th Street theatre, New York, next week.

Miss Laughlin will appear with it then, it is said, taking the role Sunshine originally had. Since Miss Sunshine left, Clara Inge and Marie Flynn have been announced for the part.

# WITH THE PRESS AGENTS

J. Varady Ragland jumped to Joplin, Mo., last week to take care of the advance for the Kelly-Coutts show, "Girl of My Dreams." The continued illness of John Coutts forced him to put Rags on the job.

John Wistach has been entrusted with the pathfinding care of the Henrietta Crozman show, "The Tongues of Men."

The citizens of Fremont, O., where Walter Messenger (with one of the "Within the Law" companies) once spent a whole Sunday, are still talking about it.

Harry Lambert, late of the Edison talkers, has secured the Iowa State rights for the Rainey Hunt Pictures.

Eddie Lester, who claims Jersey City as his Sunday night abode, is spending his first midwinter layoff in New York in his 17 years' experience as an agent.

Charlie McClintock, now handling the advance for "Stop Thief," returns as the contracting agent for the 101 Ranch next spring. Charlie is in Providence this week where he is giving some special tango lessons.

Dave Altman is back on Broadway. He was ahead of the Ellings show until it closed and then did yeoman service with "The Littlest Rebel." Altman gave big satisfaction with the Ellings show as he had a hard row to hoe, following the mark set by Jake Rosenth, who handled Ellings for several seasons.

Townsend Walsh, with his usual dignity, despatch and ability, has gone out ahead of the John Drew show.

Jack Abrams recently spent a day in Helena, Mont., and to keep warm burned up a Kitty Gordon lobby fume he found in a bill-room.

Harry Bryant is devoting his spare moments to fostering a movement whereby all the road agents who make the Hotel Normandie their summer rendezvous, will comprise a summer school for advance men.

Clarence Burdick has gone to Scranton, Pa., to manage a movie there.

Harry Ball, picked by Gus Hill to originate the role of Mutt in his first "Mutt and Jeff" show, but who only looked the role, has given up acting and has turned advance agent.

"Along Comes Ruth," a new play which Henry W. Savage will produce some time in February, will have Irene Fenwick and James Bradbury in its cast. The probable opening will be Waterbury, Conn., Feb. 8.

It comes by the way of Corry, Pa., that M. R. Klein, manager of the "E" company of "Peg O' My Heart," is no longer associated with it, through Mr. Klein having declined to recognize a pass issued for Corry people by George Moscor, general manager for Oliver Morosco, who has the "Peg" shows. Mr. Klein gave as his reason the pass had not been O.K.'d by him before the drug store advance sale.

Harrison Grey Fluke has signed contracts for a new play in which Mrs. Fluke will be seen next autumn. It is an eighteenth century costume comedy by John Luther Long and Frank Stanton.

Joseph L. Plunkett has secured the dramatic rights to Frank M. O'Brien's short story, "The First Woman on the Index." It appeared in the December issue of Munsey's Magazine.

Arrangements have been made whereby William Faversham will succeed Omar, the Tentmaker, at the Lyric next week. The new attraction being moved to another Shubert playhouse in New York.

Harry Sweetman, ahead of "Within the Law," covered part of his route last week in an airship. A regular aerial passenger service is maintained between Tampa and St. Petersburg, Fla., and Sweetman flew over to St. Petersburg, billed the town and flew back to Tampa, all in 36 minutes.

That prolific penman and erstwhile theatrical manager and agent, Robert Grau, who has already had three voluminous works on the stage published, has devoted a fourth volume to the evolution of the motion picture. A deluxe edition autographed by the author has already been subscribed for.

H. H. Frazee has signed a contract with H. B. Warner, whereby the actor is to be starred under the Frazee management for the next two seasons. Warner is to appear in the title role of "Billy Black," a comedy drama in three acts by Charles Bradley. The piece will be seen at the Longacre following the engagement of Dorothy Donnelly and Lou Tellegen in "Maria Rosa."

Following the engagement of "Adela" at the Harris, the New Era Producing Co. will present "The Rule of Three," a farce by Guy Bolton, with a cast including Katherine Gray, Ann Meredith, Maud Granger, Marlon Swayne, Vivian Robin, Merrin Johnson, Frederick Trussell, Will Archie, George Hassell, Sam Coit.

Marc Kiaw appears to have become obsessed with a desire to denounce some of the dramatic critics of New York. He recently penned an article on the subject and at the tenth annual dinner of the Association of Theatre Managers of Greater New York last week took occasion to reiterate the charges. All the New York dailies devoted considerable space to his remarks in Monday's papers and Tuesday the New York Sun published an interview with Kiaw as follows:

"I know the Sun will set me right in an inaccuracy which crept into its report of my speech at the manager's dinner on Sunday evening. It was inspired by some remarks made by Mr. Brisbane. It quotes me as saying that 'When a man sits in judgment on a serious work and writes what is not true he steals your property just the same.' What I said was this:

"When a man writes of another man's property what he knows to be untrue, he is dishonest, and I don't think my friend Brisbane will disagree with me on that abstract proposition."

"The Sun report might leave the impression that I had brought this subject up for discussion at the dinner. On the contrary, Mr. Brisbane introduced the subject and I felt it incumbent upon me to reply."

"Under Cover," a new melodrama produced in Boston Christmas day, will remain there for the balance of the season. Selwyn & Co., the managers, intended to have presented the play in New York this season, but they have decided to postpone its presentation here until next year.

Charles Klein's "The Third Degree," has recently been adapted for the German stage by Herr Leo Lens and produced at the Thalia theatre, Hamburg.

## OPENING IN PHILLY.

Philadelphia, Jan. 28.  
Following the departure of "The Wedding Night," two weeks hence, the Shuberts will bring "The Midnight Girl" to the Lyric for its metropolitan premiere. The play was first presented in a small German theatre in New York.

George MacFarlane will appear in the principal role. Others in the cast include Viola Gillette, Margaret Romaine, Eva Fallon, Louise Kelly, Juliette Lang, Louise Brunelle, Teddy Webb, George White, Denman Maley, Clarence Harvey, Frank Farrington, Paul Ker, George A. Schiller and Harry MacDonough, Jr.

"Oh, I Say" is now called "The Wedding Night," its original title abroad.

## ADVERTISING CAMPAIGN AHEAD.

The management of "Young Wisdom," starring the Misses Taliaferro, contemplates the inauguration of a vigorous advertising campaign for the piece on moving it to the Gaiety.

## PICTURES AT WEST END.

"The House of Bondage," as a film, will play the West End, New York, next week, the house having been without an attraction for that time.

## "NO. 2" ROMANCE.

Pittsburgh, Jan. 28.  
William Seymour, Charles Frohman's

## NAT GOODWIN GOING OUT.

Nat Goodwin, who has leased the former William Collier show, "Never Say Die," from Sanger & Jordan, has arranged to appear in the piece himself with Marjorie Moreland (Mrs. Goodwin). The show opens at the Lyric, Allentown, Pa., tonight (Friday).

George Jordan is doing the advance work. He returned to Broadway on Wednesday morning after getting things ready for the Allentown opening.

In Goodwin's support will be Gladys Wilson, Charlotte Lambert, Clifford Robertson, Dennis Cleugh, Isador Marcil, Lute Vroman, Dan Moyles, Walter Cluxton, Master Bidgood.

## ASKING FOR "TRY OUT."

Tuesday a man paraded up and down before the Metropolitan opera house, carrying a placard on his back, reading: "I don't claim to be a great singer, but I want a chance to try out. Please."

The sign attracted the attention of a large crowd. The fellow carrying it was ordinary in appearance, about 35 years old, and although he admitted himself not a great singer, he was entitled to be entered in any chewing tobacco contest that might be started.

## AT LARGE IN PAJAMAS.

Kansas City, Jan. 28.  
Jack Spencer, an actor, escaped from the General Hospital here Friday in a pair of pajamas and as far as the authorities know is still cavorting about in them.

Spencer was taking a cure for the morphine habit and persuaded another patient to make some noise while he was hammering down a heavy iron screen. The man performed his single well and Spencer fled.

## SCHWARZ BROS. LAYING OFF.

The Schwarz Brothers, in "The Broken Mirror," are laying off in New York this week. They reached here Sunday morning, at the behest of their American managers, Comstock & Gest, they having come direct from Kansas City, to learn they had only to play one performance at the Winter Garden Sunday night.

After that show, one of the brothers and Morris Gest got together, when they agreed that with the payment of this week's salary to the Schwarz, the remaining two weeks of the contract a 20-weeks play or pay agreement, and would be canceled by consent.

The Schwarz Brothers came over on a 20-weeks play or pay agreement, and have worked for 17 weeks under it. They were recalled from the Evelyn Thaw show, as too expensive and unnecessary for that aggregation, although admittedly a decided hit with it.

Big time vaudeville may land the "Broken Mirror" act before it is time for the brothers to return to the other side.

## RHODA ROYAL GOING OUT.

Kansas City, Jan. 28.  
Rhoda Royal, the Kansas City animal man, will start out this week with a winter circus opening at Waterloo, Ia., and playing Illinois towns first.

# Moving Picture News

In this issue may be found on pages 24-25-26.

For Film Reviews, See Page 17.

"Omar, the Tentmaker," must move from the Lyric Feb. 7 to allow the Faversham company to open there Feb. 8. "Omar" will be shifted to another New York house of the Shuberts. Its business is reported continually increasing.

The Princes theatre opening of its new rep sketch program has been put over until to-morrow (Saturday) night. The bill runs as follows: "The Neglected Lady," from the French of Max Moray by Rol Cooper Megrue Players: Miss Pollin, Mr. Mestayer, Mr. Mather, Mr. Edgard. "The Hard Man," by Campbell MacCulloch: Mr. Blinn, Mr. Mestayer, Mr. Trevor, Mr. Mather, Mr. Edgard. "Mr. O'Neil," Mr. Gillet. "It Can Be Done," by Lawrence Rising: Miss Kershaw, Mr. Blinn, Mr. O'Neil. "The Fountain," by C. M. S. McClellan: Miss Pollin, Mr. Blinn, Mr. Trevor. "The Kiss in the Dark," by Maurice Lecl: Miss Kershaw, Mr. Mestayer, Mr. Trevor, Mr. Gillet, Mr. Edgard.

## PRESS OPINIONS

CHANGE.  
But for all its simple, folklike acting and for all its honest portraiture "Change" is Welsh gloom imported from London and will not cheer a New York theatrical season.—Herald.

But the spirit of inquiry will not down. Any account of the proceedings at the Booth theatre last night must end with a question mark; so may we humbly repeat, "Why?"—Sun.

It is on the whole a sad, depressing play, somewhat discursive at times, but not without occasional rays of humor.—Times.

But, as a matter of fact, the Welsh play isn't a play at all. It is a series of conversations on new theology, labor questions and strikes. It is without plot or action.—American.

A grim, drab slice of life that makes one think of fatal qualifications for Broadway drama.—World.

stage manager, was here looking over "Romance" with the idea of organizing a "No. 2" company that W. F. Connor will send out.

Mr. Connor purchased the rights from Charles Dillingham and the production will be made for a road spring tour. The star has not been announced.

## LOPOUKOWA REFUSES \$1,500.

Following her determination to leave modern dancing to others, after experimenting with it for four weeks on the New York Roof, Lydia Lopoukova declined this week an offer from the Cafe de Paris (formerly Martin's) of \$1,500 for one week there, to follow the ending of the Roof engagement this Sunday.

An offer of \$1,000 weekly for four weeks from a restaurant in Chicago, made to the ballet dancer, was also declined. She is awaiting the completion of a play now being written for her to star in.

## BALDWIN BACK WITH SURATT

Cincinnati, Jan. 28.  
George Baldwin rejoined the Valeska Suratt company Sunday night, Arthur Albro playing the Sunday matinee only.

**STOCK AT PROSPECT.**

The Prospect theatre, Bronx, is again changing policy, after an unsuccessful attempt to make the legitimate pay. Frank Gersten has agreed to let Rowden Hall, the former leading man of the Cecil Spooner Theatre stock, form a stockholders' organization, which will play the house on a percentage basis.

Hall has handed in his notice to Frank A. Keeney's Metropolis stock, where he has been leading man since Keeney took over the house. Hall plans to open at the Prospect, Feb. 9.

Frank A. Keeney will have a new company at the Metropolis beginning Feb. 9. Every member of the present stock troupe has handed in a "notice" and is going with Hall to the Prospect. Not a member of the company has any complaint against Keeney. Wednesday Keeney engaged Victor Brown and Jean Murdoch as the new leads. The first stock production of "We Are Seven," the Eleanor Gates show, will be given by the new cast.

Manager Jay Packard is giving a matinee every day, which was another reason the Hall people were anxious to leave.

Paul C. Grening, formerly attached to the Metropolis house staff, is one of the active incorporators of the new Prospect Co.

**WESTON'S OWN CO.**

Lynn, Mass., Jan. 28.

Kendall Weston, stage director for Lindsay Morrison, has taken over the Lynn theatre and installed his own stock company this week, opening in "The Attack."

**ONE OUT, ANOTHER IN.**

Evansville, Ind., Jan. 28.

The Lindsey-Courtney Co., after a long tenancy of the Majestic, closed Saturday and a new musical stock company has moved in.

**LEAVING TOPEKA.**

Topeka, Jan. 28.

Jack Marvin, leading man with the North Brothers Stock company at the Majestic here, resigned today to accept a position with the Barney Wolf Stock company, now in Texas City, Texas.

Mr. Marvin has been in Topeka since November. The selection of a new leading man has not yet been made by the Norths.

**LONGERGAN'S "RAINBOW."**

New Bedford, Mass., Jan. 28.

Lester Longergan plans to make the first stock production of Henry Miller's starring piece, "The Rainbow" at Hathaway's here and is also negotiating for a stock presentation of "The Ghost Breaker."

**TOM SULLIVAN LEADS.**

It's town talk that Thomas Sullivan, the veteran show manager, who has the "Monte Carlo Girls," on the Progressive Burlesque Wheel, is about the biggest witner so far of anybody on that circuit. One point in Sullivan's favor is his show does not cost him the weekly stipend most of the others have to pay out.

Sullivan recently took some of his earnings and invested them in another Progressive show in which Sim Williams also has a half-interest.

# STOCK

**BRESEE FOR A FEW WEEKS.**

Springfield, Mass., Jan. 28.

Plans are being consummated whereby Edmund Breese will be brought here for a four or five weeks' special engagement in stock at the Broadway theatre, where the Goldstein Bros. have everything their own way in the stock line since the Poli company closed.

**PASSAIC OPENS.**

Passaic, N. J., Jan. 28.

"The Man on the Box" was the opening bill of the newly organized Howard Chase Players, opening at the Passaic opera house Monday night, with the leads in charge of Howard Chase and Jane Babcock.

**REOPENING LEE AVE.**

The Lee Avenue, Brooklyn, is to resume its former stock policy. Edwin Riley, Corse Payton's former press representative, and W. A. Mortimer, stage director, have taken the house and open next Monday with a melodramatic policy.

**HORNE & LANHAM COOS.**

Erie, Pa., Jan. 28.

Fred K. Lanham, manager for Feiber & Shea at the Majestic here, has resigned. He will, with F. P. Horne, place stock companies in Ohio, Pa., and West Virginia. Manager to succeed Mr. Lanham unannounced as yet.

The Majestic was a loser for nine years until Feiber & Shea recently took hold of it, placing the house in the winning column with a stock company.

**COMPANY IN DIEMER THEATRE.**

Kansas City, Jan. 28.

A stock company is to be placed in the Diemer theatre, Springfield, Mo., next week under the direction of Harry Colgrove.

**ECKHARDT LEAVES GAYETY.**

Philadelphia, Jan. 28.

John Eckhardt, manager of the Gayety for the past four years, has resigned his present position to engage in a new sporting enterprise, which is being promoted by a party of local capitalists.

The Gayety was formerly under the direction of the Columbia Amusement Co., and when the merger of the Columbia and Empire circuits was consummated Eckhardt organized the United Amusement Co., conducting the house with stock burlesque.

The policy of the Gayety will remain the same. The front of the house will be managed by the Board of Directors, while the stage will be under the direction of Jack Perry, formerly of the Progressive Burlesque Wheel.

**PLAYERS CO. INCORPORATES.**

New Bedford, Mass., Jan. 28.

The Lester Longergan Players (Inc.) of New Bedford filed articles of incorporation in Boston last week with \$10,000 capitalization. The officers are Edmund V. Phelan, president, Lester Longergan, treasurer, and Amy Ricard, clerk. The corporation will devote most of its time to stock.

**"MARRY MATINEE," GOOD.**

Jay Packard, the new manager of Keeney's Stock Company at the Metropolis, pulled a nifty last week when he put on a "marry matinee." The company played "What Happened To Mary?" and on Friday gave to every tenth couple in line special pass courtesies if they produced a license to marry.

25 couples got in gratuitously on the advertising dodge. The house turned several hundred people away. Some had a wedding certificate in their possession.

**PATCH'S REASON.**

Pittsburgh, Jan. 28.

The reason announced here for the sudden resignation of William Moore Patch, director of the Pitt Players, from the management of the Washington theatre, Detroit, is the refusal of the board of directors to dismiss the house manager and stage director in the Michigan city theatre.

Mr. Patch declares an original play, "The Bargain," by John Emerson, was almost spoiled by misdirection. This, with other incidents prompted him to resign.

For one week the Pitt theatre here will copy the Princess, New York, and produce only one-act plays, several for the first time on any stage. Director Patch announces his stock company is rehearsing "The Bishop's House," an original play by Charles Carver, and is negotiating for Barrie's "Half an Hour." It is likely the latter piece will be seen at the Pitt the same week Blanche Bates produces it in vaudeville here.

**DIDN'T LOSE MUCH TIME.**

Frank Fielder closed as leading man of the Nesbitt theatre stock, Wilkes-Barre, Jan. 3, and opened as leading man of the Lyceum stock, Elmira, Jan. 12.

**\$250,000 CARNIVAL CO.**

Kansas City, Jan. 28.

An outdoor amusement corporation was formed at Leavenworth, Kan., Jan. 23, capitalized at \$250,000. Four of the largest carnival companies and several smaller shows have entered the combine and several big carnival men are interested.

Con T. Kennedy is president and general manager. Others interested are Tom W. Allen, S. W. Brundage, B. R. Parker and E. C. Talbot.

The carnival holdings of the C. W. Parker Amusement Co. have been taken over by the corporation.

**\$1,000 FOR HYAMS AND MCINTYRE.**

\$1,000 is the salary John Hyams and Lelia McIntyre receive this week at the Palace, New York, after an absence of almost five years from the variety stage.

The long time away and the "opening cold" in New York without going into the wilds for a week or so, are claimed to have been the cause of the rather slow showing the couple made at the first performances.

**CECIL BACK AT SPOONER.**

Cecil Spooner, who left her stock company to open at the Longacre, has returned to the Cecil Spooner theatre (Bronx.)

Miss Spooner returned in time to originate the leading feminine role in Joseph Byron Totten's new play, "Arms and the Woman," which the Spooner Company is giving its first stage presentation. The management is announcing that Miss Spooner is back to stay and next week will appear in Laura Jean Libbey's "Parted on Her Bridal Tour."

**TRYING TO STOP "MASTER MIND."**

"The Master Mind" Producing Co. is reported having made a legal attempt Monday night through Attorney Leon Laski to stop the stock production of the former Edmund Breese play at the Harlem opera house. Until the matter is heard in court, the Harlem company will continue presenting the piece.

"The Master Mind" Co. served papers on Harry Smith, manager of the house. The play is going along uninterrupted until the court gives a final answer.

**FROM TENT TO SHREVEPORT.**

New Orleans, Jan. 28.

W. I. Swain, who propels drama under a tent, is placing stock in the Grand opera house, Shreveport.

The company, which opens Feb. 1, includes Louis Dean, Elinor Phelps, Edith Bryan, Helen Gillingwater, Lettie McLeod, Essie Hursey, George McManus, Frank Barclay, Charles Day, Joseph Booth, Thomas O'Keefe, Robert Bentley.

**WILL LOUIS, STAGE MANAGING.**

Philadelphia, Jan. 28.

Will Louis has joined the American Theatre company and will be stage manager during the balance of the season. He will also play parts as the occasion requires.

Manager Wall has also secured the services of Edwin Maxwell as second man.

**MAUDE TIFFANY DIVORCED.**

Chicago, Jan. 28.

Maude Tiffany, internationally known as a "single act" in vaudeville, and who erected a reputation for herself in England as one of the leading female entertainers over there, was granted a divorce in the Superior Court this week. Judge O'Connor decided John Krannet, Miss Tiffany's former better-half, had neglected to provide for her and was guilty of desertion, as charged by the wife in her complaint.

Miss Tiffany, it is understood, has an offer to enter the new Winter Garden, New York, production, but may refrain from a current engagement until "The Jolly Peasant" is produced by the Shuberts, when a proposition to play an important role in that show may be favorably considered.

The Majestic, Newark, opens Jan. 26 as a Stair & Havlin house.

The Moller Pipe-Orchestra in the Beolay Square Olympia, Boston, is the largest and finest theatre organ ever built. As a permanent headliner it draws 10,000 admissions daily. C. S. LOEH, N. Y. & Brooklyn, Telephone.





# IF YOU DON'T ADVERTISE IN



# DO NOT ADVERTISE AT ALL

## BILLS NEXT WEEK (February 2)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinees, 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 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. Matthews (Chicago); "Pr." Proctor's Circuit (New York); "J.-L." Jones, Linick & Schaeffer (Chicago); "B." Bert Levey (San Francisco); "Sv." Western States Vaudeville Association (San Francisco); "Wab." Webster Vaudeville Circuit (Chicago); "Cox," E. J. Cox (Chicago); "tbe," Theatre Booking Corporation (Walter F. Keeffe) (Chicago); "a." J. H. Alois (Montreal); "Sun," Gus Sun Circuit (Springfield, O.).

**New York**  
**HAMMERSTEIN'S** (ubo)  
(Running Order)  
Texas Tommy Dancers  
Ward & Curran  
Bert Melrose  
Bison City  
Laddie Cliff  
Lucky's 3 Types  
Black Bros  
Bud Fisher  
Ethel Green  
Sloane & Field  
Van & Schenk  
Demille Statues  
Beaumont & Arnold  
Neil McKinley  
Raymond & Bain  
Todesca & Todesca  
**FIRTH AV** (ubo)  
Bert Williams  
Doris Wilson Co  
Gilding O'Mearas  
Willard Simms Co  
Ehrlich & Escher Drew  
Princes Renton Co  
Hall & Francis  
Mang & Snyder  
(Others to fill)  
**PALACE** (Orph)  
Blanche Walsh Co  
"The Redheads"  
Harry B Lester  
Chief Couppolcan  
Bronson & Baldwin  
McLellan & Carson  
Flying Martins  
(Others to fill)  
**ALHAMBRA** (ubo)  
Anna Held's Daughter  
Lydia Barry  
Ryan & Lee  
Rigoletti Bros  
Eva Davenport Co  
Harry B Lester  
Jordan Sisters  
Arnera & Victor  
**COLONIAL** (ubo)  
Louis Mann Co  
Florence Tompest Co  
Irene Timmon Co  
Howard & McCane  
The Grassers  
Lewis & Doty  
Betty & Consul  
Dora Petteiler  
Belclair Bros  
**BOULEVARD** (loew)  
Ray Snow  
Marie Orr Co  
Ingile & Redding  
Japanese Wrestlers  
(Two to fill)  
2d half  
Simpson & Desne  
Garden 4  
"I Died"  
Gordon & Marx  
Aerial Budds  
(One to fill)  
**DELANEY** (loew)  
Simpson & Desne  
Juggling Nelson  
Wormwood's Animals  
Gordon & Marx  
Caron & Herbert  
(Two to fill)  
2d half  
Fosetti  
**ORPHEUM** (ubo)  
Geo F Hall  
Jarvis & Harrison  
Jones & Brown  
Lefell Trio  
(Three to fill)  
**GREENEY** (loew)  
Nelusco & Hurley  
Geo Hall  
Oliver Armando Tr  
"Thro' Skylight"  
Sampon & Douglas  
Epe & Paul  
(Two to fill)  
2d half  
Gordon & Murphy  
Wormwood's Animals

**Clare Vincent Co**  
**Hurst Wat & Hurst**  
(Four to fill)  
**GRAND** (loew)  
Baling & Tear  
Smith & Champion  
Perry & Elliott  
"Visions of Fairlyland"  
Ward & West  
Garden 4  
Kennedy & Melrose  
2d half  
Nelusco & Hurley  
Billie Beaton  
Margaret Nelson Co  
Eddie Foy  
Epe & Paul  
(Two to fill)  
**TTH AVE** (loew)  
Creighton Girls  
**FIRTH AV** (ubo)  
Anderson & Goines  
Lee Arados  
(Two to fill)  
2d half  
Burton Hah & C'twell  
Harry English Co  
Ingile & Redding  
3 Escardos  
(Two to fill)  
**ORPHEUM** (loew)  
Gord Murphy  
Willie Zimmerman  
Burton Hah & C'twell  
Wm Schilling Co  
Sadie Ott  
Eliase LaBergere Co  
(One to fill)  
2d half  
Musical Dixon  
Romaine & Orr  
Flynn & McLaughlin  
Marie Orr Co  
Nip & Tuck  
(One to fill)  
**NATIONAL** (loew)  
Finetti  
Marie LaVarr  
Ash & Shaw  
Clare Vincent Co  
Nible's Birds  
3 Martinetti  
2d half  
Demacus Troupe  
Maurice Samuels Co  
Sampon & Douglas  
Castellane  
(Three to fill)  
**AMERICAN** (loew)  
Musical Dixon  
Hill & Adams  
Hurst Wat & Hurst  
Romaine & Orr  
Harry Beatty  
Maurice Samuels Co  
(Two to fill)  
2d half  
Mario & Trevette  
"Oh Ed"  
Willie Zimmerman  
The Magleys  
Bobbe & Dale  
Oliver Armando Tr  
(Three to fill)  
**LINCOLN** (loew)  
Flynn & McLaughlin  
Harry English Co  
Klein Bros  
3 Escardos  
(Two to fill)  
2d half  
Irving Gossler  
Cameron Dewitt Co  
Hoyt's Minstrels  
Daring Dais  
(Two to fill)

**Bert Hanlon**  
**SHUBERT** (loew)  
The Magleys  
Cameron Dewitt Co  
Irving Gossler  
Lefell Trio  
(Three to fill)  
2d half  
Harry Beatty  
Deltorelli & Glissando  
"The Grimina"  
Anderson & Goines  
Eliase LaBergere Co  
(Two to fill)  
**FULTON** (loew)  
Jarvis & Harrison  
Hoyt's Minstrels  
J K Emmett Co  
Daisy Harcourt  
Roy & Arthur  
(One to fill)  
2d half  
Juggling Nelson  
Ash & Shaw  
"Colonial Cavaliers"  
Sadie Ott  
Harry English Co  
(One to fill)  
**COLUMBIA** (loew)  
Arizonas  
Hines & Fenton  
Fred Warner  
Margaret Nelson Co  
Bob Russick  
Nip & Tuck  
2d half  
Merlin  
Creighton Girls  
Lee Arados  
(Three to fill)  
**BIJOU** (loew)  
Mario & Trevette  
Demacus Troupe  
"Mayor & Manicure"  
Bobbe & Dale  
Castellane  
(Two to fill)  
2d half  
Gravotte Lavondre Co  
The Kemps  
"The Tamer"  
Caron & Herbert  
(Two to fill)  
**LIBERTY** (loew)  
Harry Rose  
Bennett & Kooper  
Belle Dixon  
Merlin  
(One to fill)  
2d half  
Ward & West  
Kenny & Strosselle  
"Peep at Future"  
Ray Snow  
Lefell Trio  
2d half  
**Ann Archer, Mich.**  
**MAJESTIC** (ubo)  
Fields & Brown  
Lord Roberts  
Clara Williams Co  
Carla Day  
Lucille Mulhall Co  
2d half  
"Three Twins"  
**Atlanta, Ga.**  
**FORSYTHE** (ubo)  
Edmund Hayes Co  
Belle Blanche  
Bradna & Derrick  
Carl Rosine Co  
Les Yost  
(Others to fill)

**Baltimore**  
**MARYLAND** (ubo)  
Anna Chandler  
"Honey Girls"  
Mercedes  
Chris Richards  
Richards & Kyle  
Sampel & Reilly  
(Others to fill)

**Battle Creek, Mich.**  
**BIJOU** (ubo)  
Locke & Wolf  
Skipper Ken & Reeves  
Florence Modena Co  
Barnes & Robinson  
La Ven Cross Co  
2d half  
"Henpecked Henry"  
**Bay City, Mich.**  
**BIJOU** (ubo)  
Mabel & Harrison  
Mona Raymond

**Klass & Bernie**  
2d half  
Etelka & Irene  
Dudley & Parsons  
3 Rosemary Girls  
Allen Stanley  
Roehm's Girls  
**Birmingham, Ala.**  
**LYRIC** (ubo)  
Belle Baker  
Mr & Mrs M Murphy  
"The Grimina"  
Thibsen's Dogs  
(Others to fill)

**Boston**  
**KEITH'S** (ubo)  
"Sergeant Bagby"  
Edwin Stevens  
Bowman Bros  
Maurice Samuels  
Burns & Fulton  
3 Alex  
Leona Stephens  
(Two to fill)  
**ORPHEUM** (loew)  
Golden & West  
Kathlyn Kay  
Hayes & Alipolai  
Eddie Heron Co  
Jones & Johnson  
Keely Bros  
(Two to fill)  
2d half  
Billy Coviore  
Burke & Harris  
"Who Was He"  
Pisano & Bingham  
Roy LePeard  
"Who Was He"  
Crackit & Belmont  
"Zara In Jungleland"  
2d half  
Golden & West  
Kathlyn Kay  
Hayes & Alipolai  
Eddie Heron Co  
Jones & Johnson  
Keely Bros  
(Two to fill)

**Buffalo**  
**SHEA'S** (ubo)  
"Neptune's Garden"  
Dorothy De Schell Co  
Chas & Fannie Van  
Frawley & Hunt  
Ed Morton  
Williams & Wolfus  
(Others to fill)  
2d half  
Mack & Stillwell  
P J White Co  
Tom Bateman  
NE & Starr  
Mareno Nevay & M  
(One to fill)  
**ACADEMY** (loew)  
Kendall's Girl  
Collins & Manning  
"Stick Up Ma"  
Bernard & Harrington  
Weston & Claife  
(Three to fill)

**Butte**  
**EMPRESS** (sc)  
Dennis Bros  
Ward & Clark  
"Stick Up Ma"  
Murray Rennett  
Rossow Midgets  
Riding Duttons  
Rhoda & Crampton  
Patsy Doyle  
Holt  
Clara Stevens Co

**Chicago**  
**EMPRESS** (sc)  
Haisted St  
(Open Sun Mat)  
Dorsch & Russell  
Harry Rose  
"In Old N Y"  
"I-her 3"  
Cecile Eldrid & C  
**PALACE** (ubo)  
Tim Murphy Co  
Lambert & Ball  
Charlotte Parry Co

**Knox Wilson**  
Genaro & Bailey  
Tony & Norman  
Farber Sisters  
Blisset & Scott  
Ketro Troupe  
**MAJESTIC** (ubo)  
Theodore Roberts Co  
Vine Daily  
Henriette De Serres  
Mack & Orth  
Middleton & Spellmyr  
Milton & DeLong Sis  
Jessie Keller Co  
Kelli Duo  
Merkle Sisters  
Mrs Wilson (Jls)  
Flying Geyers  
Chas J Carter Co  
"Lion's Bride"  
Connors & Edna  
Tannean & Claxton  
2d half  
Chas J Carter Co  
"Lion's Bride"  
Great Francelias  
Oyst Filler  
(One to fill)  
**COLONIAL** (Jls)  
Lightning Weston  
Nettie Carroll Tr  
Mrs Al Wheeler Jr  
Terrible Terry Tr  
Leo Filler  
Wilson Franklin Co  
Reif Clay & Reif  
Pauline  
2d half  
Ural & Dow  
Connors & Edna  
Mrs Al H Wheeler Jr  
Maurice Samuels  
Empress 4  
Turner & DeTennes  
Palmer & Lewis  
(One to fill)  
**MOCKERS** (Jls)  
Loos Bros  
Fink's Mules  
Young Hackenschmidt  
Co  
Marina Band  
Zeno & Mandell  
Emerson & Celeste  
Balton Troupe  
Williams & Gilbert  
Rathbaker  
2d half  
**CROWN** (Jls)  
The Marbes  
Jos Remington Co  
Allen & Lewis  
Jos C Thibkum Co  
Harry Sefton  
(One to fill)  
2d half  
Reif Clay & Reif  
McIntosh Maids  
Buckley & Moore  
Will F Chatterton Co  
Fanchon Sisters  
**Cincinnati**  
**KEITH'S** (ubo)  
Saharet Co  
Vaterie Bergere Co  
Sopple Tucker  
Wm T Dooley Co  
Morton & Glass  
Libonati  
Horton & Clifton  
Thomas & Hall  
**EMPRESS** (sc)  
(Open Sun Mat)  
Rerry & Berry  
Whitler's Boy  
"Salvation Sue"  
Morrissey & Hackett  
Pierchani Troupe

**Cleveland**  
**KEITH'S** (ubo)  
Valeska Suratt Co  
Arthur Sullivan Co  
Sutton Mc & Sutton  
Morris & Allen  
Eva Shirley  
The Rosaires  
(One to fill)  
**MILES** (thc)  
Rapoli  
Bowen & Bowen  
Walter Percival Co  
Edith Helena  
Fields & Lewis  
Boris Fridkin Tr

**Columbus**  
**KEITH'S** (ubo)  
Marlo Lo Co  
Giri From Milwaukee  
Cantwell & Walker  
Macart & Bradford  
Capt Anson  
(Others to fill)

**Dallas**  
**MAJESTIC** (inter)  
(Open Sun Mat)  
Wesley & Duffy  
2 Kerna  
Silvers  
J C Nugent Co  
Konney No & Platt  
Nell Family  
"In Old N Y"  
**COLUMBIA** (wva)  
Kalma Co  
Cervo  
Jack Rossey Co  
Ray Coleys & Fay  
Schrenk & Percival

**2d half**  
Mariettes Marionettes  
Campbell & Campbell  
Barrows Lancaster Co  
Laura Ordway  
Tiny Muggings  
**Denver**  
**ORPHEUM**  
Taylor Waranville Co  
Marshall Montgomery  
Bert Levy  
Shriner & Richards  
Lyons & Toeco  
Dario Leon  
6 Samarins  
(Others to fill)  
**EMPRESS** (sc)  
(Open Sun Mat)  
Livingston 3  
Brooks & Harris  
Bruce Duffet Co  
Mayo & Allman  
"Happiness"  
**Des Moines**  
**ORPHEUM**  
(Open Sun Mat)  
Crouch & Welch  
Lewis & McCarthy  
3 Collegians  
"Fixing the Furnace"  
Kartell  
(Others to fill)

**Detroit**  
**TEMPLE** (ubo)  
"Green Beetle"  
"House Warmers"  
Southwick & Gorr  
Rube Dickinson  
Nevis & Erwood  
Milares  
Ralph Smalley  
Assad  
**MILES** (thc)  
Morocco Arabs  
Marie Fitzgibbons  
Saunders & Mac  
Rex & Calvert  
Lottie Mayers Girls  
**Duluth**  
**ORPHEUM**  
(Open Sun Mat)  
Maud & Gabriel  
8 Miller Kent Co  
Herman Timberg  
Clara Inge  
Mosher Hayes & M  
The Biscuits  
(One to fill)  
**Edmonton, Can.**  
**ORPHEUM**  
2d half  
(Same bill as at Re-  
gina this issue)  
**PANTAGES** (m)  
Gunboat Smith  
Walker's Girls  
Granville & Mack  
Clinton & Rogers  
Magnat Family  
**Elia, Pa.**  
**COLONIAL** (ubo)  
Ed F Reynard  
Gordon & Rica  
Warren & Conley  
Van & Twine  
La Vier  
(One to fill)  
**Fall River, Mass.**  
**ACADEMY** (loew)  
Caita Bros  
Whitler's Boy  
Quinlan & Richards  
(One to fill)  
2d half  
The Frankfords  
Aveling & Lloyd  
Aloha Twine  
(One to fill)  
**Flint, Mich.**  
**BIJOU** (ubo)  
Patricia & Meyers  
Ada Carleton  
Dorothy Rogers Co  
Armento Bros  
2d half  
"Mayor of Tokio"  
**Ft. Worth**  
**MAJESTIC** (inter)  
Standard Bros  
Vino & Errie Avery  
De Leon & Davis  
"Girl Abroad"  
Elsa Ruegger  
Flanacan & Edwards  
Don Eulano  
Edna Munsey  
Ruth Roy  
Beaux Arts  
**EMPRESS** (sc)  
(Open Sun Mat)  
Martins & Maximilian  
Ballo Bros  
3 Emersons  
Louise Mayo  
Sam Harris  
"Power Of Melody"  
**Knoxville, Tenn.**  
**KEITH'S** (ubo)  
"Kid Kabaret"  
The Stanleys  
Herron & Gaylord  
Isakawa Japs  
(Others to fill)

**Burke & Homer**  
O C Falls Co  
Gee Jays  
Scott & Wilson  
Mint & Werts  
**Harrisburg, Pa.**  
**ORPHEUM**  
"Darling Of Paris"  
Percy Warren Co  
Kimberly & Mohr  
Lewis & Chapin  
Joe Cook  
Loughlin's Dogs  
(Others to fill)  
**Hartford, Conn.**  
**MAJESTIC** (ubo)  
Albert Perry Co  
Kelly & Lafferty  
Van Bros  
Le Grohs  
Asahi Troupe  
(Others to fill)  
**Hoboken, N. J.**  
**LYRIC** (loew)  
Tommy Hayes  
Kenny & Strosselle  
"Peep at Future"  
Lee & Boneta  
(One to fill)  
2d half  
Harry Rose  
Bennett & Kooper  
(Three to fill)  
**Hot Springs, Ark.**  
**MAJESTIC** (inter)  
Southwick & Gorr  
Reif Bro & Murray  
Donovan & Arnold  
Santley & Norton  
Ergott's Lilliputians  
Assad  
Musical Gerald  
Joe Hardman  
Iza Hampton Co  
Village Choir  
Cycling McNatts  
**Keosauqua**  
**MAJESTIC** (inter)  
(Open Sun Mat)  
Cycling Brunettes  
Will H Fox  
"Fair Coads"  
Fagan & Sykes  
William Thompson Co  
Brice & Gonne  
Tillie Zick  
**Indianapolis**  
**KEITH'S** (ubo)  
Anna Held  
Robt E Keane Co  
McConnell & Simpson  
Watson & Sams  
4 Entertainers  
Mareena & Dalton Bro  
Mile Tina  
(Others to fill)  
**LYRIC** (sc)  
Ryan Bros  
Williams & Segal  
"Mein Liebschen"  
Al Herman  
"Harmony Girls"  
**Jackson, Mich.**  
**BIJOU** (ubo)  
"Three Twins"  
2d half  
Fields & Brown  
Lord Roberts  
Clara Williams Co  
Eliase LaBergere Co  
Lucille Mulhall & Co  
**Jacksonville**  
**ORPHEUM** (inter)  
(Open Sun Mat)  
Devine & Williams  
Act Beautiful  
Joe & Lew Cooper  
Tuscano  
Helen Grant  
**Kalamazoo, Mich.**  
**MAJESTIC** (ubo)  
"Henpecked Henry"  
2d half  
Locke & Wolf  
Skipper Ken & Reeves  
Florence Modena Co  
Barnes & Robinson  
La Ven Cross Co  
**Kansas City, Mo.**  
**ORPHEUM**  
(Open Sun Mat)  
Mile Dazie  
Stuart Barnes  
Edna Kelly & I.  
Edna Munsey  
Ruth Roy  
Beaux Arts  
**EMPRESS** (sc)  
(Open Sun Mat)  
Martins & Maximilian  
Ballo Bros  
3 Emersons  
Louise Mayo  
Sam Harris  
"Power Of Melody"  
**Knoxville, Tenn.**  
**KEITH'S** (ubo)  
"Kid Kabaret"  
The Stanleys  
Herron & Gaylord  
Isakawa Japs  
(Others to fill)

**Lansing, Mich.**  
**BIJOU** (ubo)  
"Mayor of Tokio"  
2d half  
Patricia & Meyers  
Ada Carleton  
Dorothy Rogers Co  
Wilson Bros  
Armento Bros  
**Lincen**  
**ORPHEUM**  
McFarland & Mme  
Muriel & Francis  
The Brads  
Lennet & Wilson  
Jack Hazzard  
(Others to fill)  
**Little Rock, Ark.**  
**MAJESTIC** (inter)  
Jaxson Spitz & Jax  
Cowie & Dustin  
Hogue & Hardy  
Mack & Schefel  
Cornelia & Wilbur  
Southwick & Gorr  
Reif Bro & Murray  
Donovan & Arnold  
Santley & Norton  
Ergott's Lilliputians  
**Los Angeles**  
**ORPHEUM**  
Horace Goldin  
Frederick Allen Co  
5 Sullys  
Muller & Stanley  
Southwick & Pearson  
Lillian Herlein  
Lew Hawkins  
(Others to fill)  
**EMPRESS** (sc)  
(Open Sun Mat)  
Herman & Shirley  
Jas McDonald  
Orville Reeder  
Whyte Pelzer & W  
3 Yocarys  
Diving Nymphs  
**PANTAGES** (m)  
8 Berlin Madcaps  
Alpha 8  
Rena Arnold  
Lillian & McNabb  
Aerial LaFayettes  
**Louisville**  
**KEITH'S** (ubo)  
Cressy & Dayne  
Josephine Dunfee  
Carl & Verdi  
Gray Trio  
3 Hadders  
Alexander Bros  
(One to fill)  
**Memphis**  
**ORPHEUM**  
Ellen Beach Yaw  
Jack Kennedy Co  
Archie Orr  
Frozin  
Hal & Francis  
Buckley's Animals  
(One to fill)  
**Muskegon**  
**MAJESTIC** (ubo)  
Ed Foy & Family  
Hale & Patterson  
Rosaldin Coghlin Co  
Swor & Mack  
Miles Leitzi  
L B Martin  
Lynch & Zeller  
Ankar Bros  
(Open Sun Mat)  
Will Morris  
Thornton & Corlew  
Dick Bernard Co  
"Quaints Q's"  
Orville Stamm  
**Minneapolis**  
**ORPHEUM**  
Fritsch Schels  
Maudie O'Dell Co  
H M Zazelle Co  
Tyron's Dogs  
(Others to fill)  
**UNIQUE** (sc)  
(Open Sun Mat)  
Eddie Marshall  
May & Addis  
Canfield & Carlton  
Frank Mullane  
Pinkness Troupe  
**Montreal, Can.**  
**ORPHEUM**  
Edward O'Brien Co  
Harry Lewis  
Bernard Reinold Co  
Grace Wilson  
Prevost & Brown  
John Ocker  
(Others to fill)  
**FRANCAIS** (loew)  
Fox Foxies Circus  
O'Neill & Dixon  
Zelaya  
Shel & Parker  
Coste & Marguerite  
Carletta  
**Newark, N. J.**  
**PROCTOR'S** (ubo)  
Geo B Reno Co  
Heath & Millership  
Bimberg & Day

Sprague & McNeese  
& Harveys  
(Others to fill)

Newburgh, N. Y.  
COHAN O. H. (low)  
Deltorselli & Gillesand  
Henry Fry  
The Kampa  
Aerial Budds  
(One to fill)  
2d half  
Nible's Birds  
J. K. Emmett Co.  
3 Martinetti  
(Two to fill)

New Haven, Conn.  
POLI'S (ubo)  
"Beauty Skin Deep"  
Bail & West  
Smith & Green  
Swain Ostman 3  
Alpine Troupe  
(Others to fill)

New Orleans  
ORPHEUM  
Kathryn Kidder Co.  
Carroll & Conway  
Pell & Barry Sis  
Eugene Diamond  
Ray & Hilliard  
Rosa & Marcello

New Rochelle, N. Y.  
LOEW  
Daring Darts  
Smith & Green  
The Dubs  
2d half  
Henry Fry  
"Thro' Skylight"  
(One to fill)

Norfolk, Va.  
COLONIAL (ubo)  
Will Oakland Co.  
Mae West  
& Bards  
The Hennings  
Martin & Fabiani  
(Others to fill)

Oakland, Cal.  
ORPHEUM  
(Open Sun Mat)  
Frank Keenan Co.  
McCormick & Irwin  
Nelson & Nelson  
Edna Shwaller  
Smith Cook & Bra  
Paul Conchas  
Iolan Sisters  
Cummings & Glading  
PANTAGES (m)  
(Open Sun Mat)

Riding Castellas  
Walter Terry & Girls  
Newsboy 6  
Allegro  
Lyons & Cullum

Omaha  
ORPHEUM  
(Open Sun Mat)  
Fox & Dolly  
Austin Webb Co.  
Chung Hwa 4  
& 4 Athletics  
La Fox Bros  
Armstrong & Clark  
Blanch Family

Ottawa  
DOMINION (ubo)  
Mr. & Mrs. J. Barry  
Trovato  
Bert Wheeler Co.  
Hufford & Chain  
Ramsdell 3  
(Others to fill)

Patterson, N. J.  
EMPIRE (low)  
Buck Bros  
Eddie Foyer  
Al Gruppe Co.  
Boothblack 4  
"I Died"

2d half  
Belle Dixon  
Roy & Arthur  
Klein Bros  
(Two to fill)

Philadelphia  
KEITH'S (ubo)  
"Trained Nurses"  
Cross & Josephine  
Raymond & Caverly  
Hurley & Butler  
Halle & Noble  
6 American Dancers  
Myrtle & Clayton  
Prelie's Dogs  
(Others to fill)

Pittsburgh  
GRAND (ubo)  
Orford's Elephants  
Madden & Fitzpatrick  
Avon Comedy 4  
Winona Winters  
Sidney & Townley  
Harris Boland & H  
(Others to fill)

Portland, Ore.  
ORPHEUM  
George Damerel  
Chick Sales  
Louis Hardt  
Anna Lehr Co.  
Phillips & White  
Bishop  
Panther Duo  
EMPRESS (se)

Sylvester  
Barn & Lovers  
Katherine Klare  
Richard Milloy Co.  
Joe Whitehead  
"Day At Circus"

PANTAGES (m)  
Hip & Napoleon  
Les Roy & Lynton  
The Siphons  
Rios & Franklin  
3 Jahns

Providence, R. I.  
KEITH'S (ubo)  
"Telephone Tangle"  
Bert Erroll  
Britt Wood  
Marvel & Deltie  
(Others to fill)

Regina, Can.  
ORPHEUM  
1st half  
Cameron & O'Connor  
Madge Matland  
Sam Barton  
The Tabors  
Gillette's Animals

Richmond  
COLONIAL (ubo)  
C. H. O'Donnell Co.  
John & Mae Burke  
Walter Van Brunt  
Apdake's Circus  
(Others to fill)

Rochester, N. Y.  
TEMPLE (ubo)  
Jos Jefferson Co.  
Arthur Deagon  
Reisner & Gores  
Kramer & Morton  
Edwin George  
Himes & Buchanan  
Herzog's Horse  
Icelandic Troupe

FAMILY (low)  
Kashima  
Jack Symonds  
Gibney Earle Co.  
Nana & Alexia  
Gilmore & Castle  
Woodford's Animals

Sacramento  
ORPHEUM  
1st half  
Albert Von Tilser  
Fred Lindbox  
Bert Fitzgibbons  
Sharp & Turek  
Martin Johnson  
(One to fill)

EMPRESS (se)  
(Open Sun Mat)  
Price & Price  
3 Musketeers  
Mr. and Mrs. P. Fisher  
Dave Ferguson  
Archie Goodall

Saginaw, Mich.  
JEFFERS (ubo)  
Eitelka & Irene  
Dudley & Parsons  
3 Rosemary Girls  
Allen Stanley  
Roehm's Girls  
2d half  
"Man Of Hour"  
Mona Raymond  
Klase & Bernale

Salem, Mass.  
SALAM (low)  
The Frankfords  
Aveling & Lloyd  
Aloha Twins  
2d half  
Cais Bros  
Kitty Flynn  
Quinlan & Richards

Salt Lake  
ORPHEUM  
(Open Sun Mat)  
Catherine Counties Co.  
Gallagher & Carlin  
Dolce Sisters  
John F. Conroy  
Nonette  
(Others to fill)

EMPRESS (se)  
(Open Wed Mat)  
Morandini 3  
Arthur Geary  
Prince Florio  
Mary Dorr  
"Night In Station"  
Wilson & Rich

San Antonio  
MAJESTIC (inter)  
(Open Sun Mat)  
Richardson's Dogs  
Fale 4  
"Bachelor's Dream"  
Dolly & Mack  
Al Lewis Co.  
Nevels & Gordon  
Clara Bakerlin

San Diego  
EMPRESS (se)  
(Open Sun Mat)  
Aldro & Mitchell  
Ernest Dupille  
"Coco's Girl"  
Bernard & Lloyd  
Merlan's Dogs  
SAVOY (m)  
Taylor's Lions  
Roland Carter Co.  
Tony Cornetta 3  
Hetty Uman  
Great Arnesens

San Francisco  
ORPHEUM  
Willis Holt Wakefield  
Eddie Leonard & Ma  
bel Russell  
Dr. Carl Herman  
Claude & Fan Usher  
Coleman's Animals  
Lawrence & Cameron  
Nance O'Neill Co.  
EMPRESS (se)  
Williams & Warner  
Frostick Hume & T

Maurice Freeman Co  
Chas Drew Co  
Big Jim

PANTAGES (m)  
(Open Sun Mat)  
Polard Opera Co  
Gertrude D Forbes Co  
Kresko & Fox  
Roose & Crawford  
De Porresta

Saskatoon, Can.  
EMPIRE (m)  
(Open Thurs Mat)  
Capt. Jack's Bears  
Davett & Duvall  
Lawrence Johnston  
Bernard Finnerly & M  
Morrette Sisters  
Gregoire & Elmira

St. Louis  
PRINCESS (se)  
(Open Sun Mat)  
Zeraldas  
Louis Granat  
"The Punch"  
Bob Hall  
"Mormid & Man"  
COLUMBIA (ubo)  
Roshanara  
Ade Attell  
Chip & Marble  
"Dance Reverses"  
Nellie V. Nichols  
Delmore & Light  
Fred Kornan  
Gordon Bros  
KING'S CO.  
Clayton & Lenny  
Robt Henry Rodgers  
Parker & Tilford  
Clark Thomas 3  
AVENUE (craw)  
Dirkin's Dogs  
The Almonds  
Mack & Lawrence  
PARK (craw)  
Yamamoto Japs  
Burns & Lynn  
Gallen

Hermanson Circus  
GRUBER (craw)  
Clark's Minstrel  
3 Stewarts  
Lester & Grace  
WASHINGTON  
(craw)  
Van Deannan Troupe  
Belzac & Baker  
Keno Welch & Mel  
Morett Sisters  
Scott & Wallace  
Nevels Duo  
Pollard

St. Paul  
ORPHEUM  
(Open Sun Mat)  
John & Emma Ray  
Whitefield & Ireland  
Dollinger & Reynolds  
Colin Steele & Carr  
Scott & Keane  
Cheesbort Troupe  
EMPRESS (se)  
(Open Sun Mat)  
Moffat Clare 3  
Hong Fong  
Jas F Sullivan Co  
Olivetti Troupe  
"Top World Dancers"

Seranton, Pa.  
POLI'S (ubo)  
Thos Jackson Co.  
Schooler & Dickinson  
O'Neill & Walmesley  
Juggling Mowatts  
Olympic 3  
2 Jonies

Seattle  
ORPHEUM  
Beale Clayton  
Hans Robert Co  
Francis Dooley  
Sylvia Loyal  
Martineti & Sylvester  
Helen Gannon Co  
Cheratto Bros  
EMPRESS (se)  
Spissel & Mack  
Gladys Wilbur  
Rose Tiffany Co  
McMahon & Chappelle  
Bounding Gordons  
PANTAGES (m)  
Zena Keefe Co  
Schrode & Mulvey  
Clark & Lewis  
Manne & Belle  
Hughes 3

Sioux City  
ORPHEUM  
(Open Sun Mat)  
Joe Welch  
Musical Cutties  
Kennedy & Rooney  
Bill Pruitt  
Hanlon & Hanlon  
The Pounds  
(One to fill)

Spokane  
ORPHEUM  
(Open Sun Mat)  
Marie Lloyd  
Hockney Co  
Binns Binns & Binns  
Foster & Lovett  
Eva Tarr  
Billy Rogers  
(One to fill)

EMPRESS (se)  
(Open Sun Mat)  
Patrick Franc & W  
Herke & Korae  
Klernan Walters & K  
Warren & Blanchard  
Maxwell's Girls

PANTAGES (m)  
(Open Sun Mat)  
Both Browne's Revue  
Leon Rogge  
Elliott & Mullen  
Frank Smith

Springfield, Mass.  
POLI'S (ubo)  
Fred Ardath Co  
Melville & Higgins  
Lore & Stanley 3  
Imhoff Conn & Cor  
Ethel Mae Barker  
Lockett & Waldron  
Vandinoft & Louie

Stockton, Cal.  
ORPHEUM  
2d half  
(Same bill as at Sac  
ramento this issue)

Syracuse, N. Y.  
GRAND (ubo)  
Robt L Dalley Co  
Great Howard  
Ismed  
Canfield & Ashley  
9 White Hussars  
(Others to fill)

Tacoma  
EMPRESS (se)  
Ladella Comique  
Nestor & Delberg  
John R Gordon Co  
American Comedy 4  
Adas Troupe

PANTAGES (m)  
"Night In Chinatown"  
Uyeno Japs  
Lillian Ferguson  
Millyard Kennedy & Co  
Dreyer & Dreyer  
Monahan

Toledo  
KEITH'S (ubo)  
Henry & Francis  
Lalson Kim  
Wallace Galtin  
The Beanos  
(Others to fill)

Toronto  
SHEA'S (ubo)  
Claude Gillwater Co  
"Clowland"  
Fred Duprez  
Volant  
Linton & Lawrence  
Ben Deley Co  
McKee & Clegg  
YOUNGST ST (low)  
Dick Ferguson  
Carnaria & Cleo  
Sal Stambler Bro  
"As It May Be"  
Monroe & Usey  
"Winning Widows"  
Alice Hanson  
3 Newmans

Utica, N. Y.  
SHUBERT (ubo)  
Homer Miles Co  
Diamond & Brennan  
Bessie La Count  
Hubert Dyer Co  
Claude Golden  
Bankoff & Giltie

Vancouver, B. C.  
ORPHEUM  
Jessica Troupe  
Brown & Byler  
Bert Leslie Co  
Nimning & Dorman  
Sebakian Merrill Co  
PANTAGES (m)  
Rhoda Horos  
Hal Davis Co  
Hurry & Hill  
Brighton 4  
La Nole Troupe

Victoria, B. C.  
EMPRESS (se)  
Girdeller's Dogs  
Rich & Lenore  
C Lawlor & Daughters  
Burke & Donald

Washington  
KEITH'S (ubo)  
Robt T Halnes Co  
Olga Petrova  
Rice & Cohen  
Howard & Ratcliff  
James & Cullen  
Du For Trio  
De Voie 3  
Paulman Troupe

Winnipeg, Can.  
ORPHEUM  
Shirley Rives Co  
Kaufman Bros  
Harley's Warriors  
Helen Ruggles  
Kingston & Ebner  
Mabelle & Ballet  
EMPRESS (se)  
Fred St Onge Tr  
Ed & Jack Smith  
Gwynn & Gossett  
Beasie Browning  
"I've Got It"

Paris  
EMPIRE  
(Etoile Palace)  
Artistic Tarrardi  
Les Barrios  
Maningos Bros  
Pol-Pol  
The Carriols  
3 Sisters  
Miss Tresor  
Miss Hill  
Pope Bonafé &  
Geo Linval

## SHOWS NEXT WEEK

New York.

"A LITTLE WATER ON THE SIDE" (Wm. Collier)—Hudson (5th week).  
"A THOUSAND YEARS AGO"—Shubert (5th week).  
"ADELE"—Harria (24th week).  
"CHANGE"—Booth (2d week).  
GRAND OPERA—Century (19th week).  
"GRUMPY" (Cyril Maude)—Wallack's (8th week).

"HIGH JINKS"—Casino (8th week).  
HIPPODROME—America (22d week).  
"KITTY MCKAY"—Comedy (4th week).  
"LAND OF PROMISE"—Lyceum (Billie Burke) (7th week).  
"LEGEND OF LENORA" (Maude Adams)—Empire (5th week).  
"MARIA ROSA"—Longacre (8d week).  
"OMAR THE TENTMAKER"—Lyric (4th week).  
"PEG O' MY HEART"—Cort (59th week).  
"POTASH & PERLMUTTER"—Cohan (25th week).

REPERTOIRE OF SKETCHES—Princess.  
"LARI"—Liberty (4th week).  
"SEVEN KEYS TO BALDPATE"—Astor (10th week).  
"THINGS THAT COUNT"—Playhouse (8th week).  
"THE DEADLOCK"—Elliott (3d week).  
"THE DEAR FOOL"—Garrick (2d week).  
"THE GIRL ON THE FILM"—44th St. Music Hall (8th week).  
"THE LAUGHING HUSBAND"—Knickerbocker (Feb. 2).

"THE LITTLE CAFE"—New Amsterdam (12th week).  
"THE MISLEADING LADY"—Fulton (10th week).  
"THE PHILANDERER"—Little (8th week).  
"THE QUEEN OF THE MOVIES"—Globe (4th week).  
"THE SECRET"—Belasco (5th week).  
"THE WHIRL OF THE WORLD"—Winter Garden (4th week).  
"THE YELLOW TICKET"—Eltinge (8d week).  
"TO-DAY"—48th Street (17th week).  
"WHEN CLAUDIA SMILES" (Blanche Ring) (30th Street (Feb. 2)).  
"WITHIN THE LAW"—Manhattan.  
"YOUNG WISDOM"—(Mabel & Edith Talli-ferro)—Gaiety (5th week).

Chicago.

"FANNY'S FIRST PLAY"—Blackstone (6th week).  
"HELP WANTED"—Cort (7th week).  
HARRY LAUDER—Garrick (1st week).  
"NEARLY MARRIED"—Cohan's (4th week).  
"THE TRAPIC"—Howard's (11th week).  
"THE SUNSHINE GIRL"—Illinois (3d week).  
"SEPTEMBER MORN"—La Salle (7th week).  
"IN OLD DUBLIN"—Olympic (1st week).  
"THE LURE"—Princess (3d week).  
"MME. PRESIDENT"—Powers (1st week).  
"HER OWN MONEY"—Studebaker (3d week).  
REPERTOIRE—Fine Arts (12th week).  
GABY DESLYS—Auditorium (1st week).  
EVA TANGUAY—American Music Hall (1st week).

London.

"THE GIRL FROM UTAH"—Adelphi.  
"THE EVER OPEN DOOR"—Aldwych.  
"ANNA KARENINA"—Ambassadors.  
"NEVER SAY DIE"—Apollo.  
"A PLACE IN THE SUN"—Comedy.  
"OH, I SAY"—Criterion.  
"THE MARRIAGE MARKET"—Daly's.  
"ELEGANT BEAUTY RE-AWAKENED"—Drury Lane.  
"QUALITY STREET"—Duke of York's.  
"WHO'S THE LADY?"—Garrick.  
"WITHIN THE LAW"—Haymarket.  
"JOSEPH AND HIS BRETHREN" and "DAR-LING OF THE GODS" (revival)—His Majesty's.  
"THE GREAT ADVENTURE"—Kingsway.  
"MAGIC"—Little.  
"MAGIC IN THE WOOD"—Lyceum.  
"THE GIRL WHO DIDN'T"—Lyric.  
"MARY GOES FIRST"—Playhouse.  
"CHARLEY'S AUNT"—Prince of Wales.  
"STORY OF THE ROSARY"—Princes.  
"THE FORTUNE HUNTER"—Queen's.  
"THE PURSUIT OF PAMELA"—Royalty.  
"THE ATTACK"—St. James.  
"THE PEARL GIRL"—Shaftesbury.  
"MR. WILKINS"—Strand.  
"MARY GIRL"—Vaudeville.  
"DIPLOMACY"—Wyndham's.

## "SPECKLED BAND" IN CHI.

"The Speckled Band," the new Liebler Co. show, with Lyn Harding and Irene Fenwick, which has been rehearsing here, leaves New York today for Chicago, where it opens an indefinite run Monday at the Studebaker.

If the show goes over in the Windy City the play will take up the Canadian time originally booked for Cyril Maude. Maude was unable to take up any road contracts owing to the success of his "Grumpy" production at Wallack's.

"The Speckled Band," if a success, will be one of the first of Liebler's plays to open in New York next season.

## OBITUARY

Charles Barry (Barry and Halvers) died Jan. 22 in a sanitarium at Stamford, Conn. He was a member of the famous Barry family of the stage, and well known in variety circles.

Mile. Marcelle Vatta, of the Grand Guignol, died in Paris Jan. 15 of peritonitis.

James Conlogue, a brother of Josie Heather, died in Phoenix, Ariz., Jan. 20. He was 22 years old.

James Allen, ring-master of the Chas. Kronk Circus recently, died of congestion of the lungs at Charleroi, Belgium.

Mrs. Marie E. Reber, for years a leader of lady orchestras, and the mother of Clarence Reber, pianist of the Orpheum, Philadelphia, died Jan. 20, at her home in the Quaker city, of a spasm of the heart. Deceased was aged 50.

David J. Mahoney, father of Will Mahoney (Brady and Mahoney), died Jan. 20, at his late home, 750 Lexington avenue, Brooklyn. The deceased is survived by a widow, five sons and three daughters. The death caused Brady and Mahoney to leave the Eva Tanguay show at the DeKalb, Brooklyn, and prevented the team going on the road with the company until Mr. Mahoney's father's estate is settled.

Ralph Dunston, of Dunston and Riddle, widely known in the south, died last week in Atlanta.

The mother of Louis Bernstein and Mrs. Maurice Shapiro, died Jan. 27.

Milwaukee, Jan. 28.

William Woodward, aged 74 years, an oldtime circus man, died here in the Soldiers' Home, where he had been an inmate since last June. In handling stock he attracted attention twenty years ago by driving a 40-horse team for the Forepaugh-Sells circus.

Cincinnati, Jan. 28.

Filip Szwirachina, aged 74, formerly one of the best known German actors and managers in the United States, died at his home in this city, Jan. 23, 24 hours after the demise of his niece, Sophie Sand, who lived with his family. Szwirachina was one of the founders of the local German theatre.

ENTREE MUST BE O. K'D.

The B. F. Keith New York vaudeville theatres are not so easy of access to the various managers and agents connected with United Booking Offices as they once were. A recent rule, in effect, calls upon any one in the agency to secure an O. K'd pass from Eddie Darling, who books the house, or someone else in authority.

The indiscriminate running in and out of the theatres, mentioning "booking office" to the doorman when passing through, has been stopped in this way.

## NEW ACTS NEXT WEEK

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

A Baldwin Sloane and Grace Fields, Hammerstein's.  
Jose Demil's Living Statues, Hammerstein's.  
Ray Raymond and Florence Bain, Hammerstein's.  
Todesca and Todesca, Hammerstein's.  
Marvellous Alexis, Hippodrome.  
Van and Bell, Hippodrome.  
Arenera and Victor, Alhambra.  
Alfred Bergen, Colonial.  
Dumont and Arnold, Colonial.  
Irene Timmons and Co., Bronx.  
Lowell and Esther Drew, Fifth Ave.

Anna Held.

Songa.

16 Mins.; One.

Majestic, Chicago.

Chicago, Jan. 28.

Let it be recorded that Anna Held's engagement at the Majestic brought a sell-out at the initial matinee, the top boxes carrying passengers for the first time in several months. Her repertoire, consisting of three numbers, with a different gown for each, shows exceptional care in selection, running right along the groove of vaudeville wants and displaying the chic comedienne at her best. Views of her private life were intermingled to avoid the compulsory waits taken up in changing. Her first, "You Were Made For Me," gave Anna a flying start. It is one of those "eye" affairs with a catchy strain, and was followed by a novelty song about a Kewpie doll, Miss Held distributing small novelties a la Kewpie to those down front during the second chorus. Her final effort, a medley of popular numbers that seemed particularly suited to her style, brought her off a solid hit. Miss Held looked Monday afternoon to be the best selection the big timers could possibly have picked for a feature. If her Chicago opening can be accepted as a criterion, she is bound to please, as well as draw. *Wynn.*

Clarence Wilbur.

Monologist.

11 Mins.; One.

American.

Clarence Wilbur is now doing a single. He's a capable chap with marked ability, but his single will never release the floodgates of applause. Furthermore, Wilbur will never get the comedy out of the "alone" stunt that he did in his "crazy kid stuff" in "the schoolroom." He affects a sort of rakish make-up, a sort of a cross between a tramp and Hebrew, talks about being arrested and taken to court in high-browed lingo and winds up with a musical comedy medley with his own words attached. Wilbur's talk seemed to fly over at the American. He has the old comedy business hanging over his head too strongly for him to get very far with his new single. Wilbur could have turned around on that bill Tuesday night with his old school room act and let loose a small-sized riot. *Mark.*

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

John Hyams and Lelia McIntyre.

"The Quakeress" (Comedy).

21 Mins.; One (8); Full Stage (13).

Palace.

The return to vaudeville made by John Hyams and Lelia McIntyre this week, at the Palace, brings with them what is practically the same act as employed by the couple before going into musical comedy, where they have been for four or five seasons. There is a certain personality about the team that will easily put them over when they reframe the turn to meet the advanced vaudeville conditions. The meeting outside the stage door of a theatre, where Miss McIntyre, as a Quaker girl, wants to go on the stage, Mr. Hyams, as the flip actor who will place her there, and the entrance into a bare stage where a "rehearsal" is held, are now quite old stuff in vaudeville, not alone through this couple having done it before, but made so by many others attempting the same thing in several variations of the original, whatever that was. Miss McIntyre sang a "Bear" number, also "Dr. Nicker," the latter through a loud request from above. Some of the songs, including a duet, as well as the dialog and business came from the former turn. Mr. Hyams and Miss McIntyre should have secured a new act for their reappearance. It was presuming to believe that with the speed vaudeville has acquired within the past two years, their former vehicle, played as they have always played it, could hold them in a headline position that split with Neil Kenyon, on a program as important as that presented by the Palace. They did well enough in a way, but it was not the real healthy hit that should have been registered, and it is doubtful if Hyams and McIntyre can accomplish that result until they provide themselves with something worth much more to a vaudeville show and the management than "The Quakeress," that has nothing new to recommend it excepting a "Quaker Tango" that could have been called by any other name. *Sime.*

George Ward.

Blackface Comedian.

13 Mins.; One.

Bronx O. H. (Jan. 25).

Clad in comedy military coat, with epaulets, and in blackface a la Frank Tinney, and resorting to asking questions and answering himself, Ward relieves himself of a "potpourri" of everybody's discarded gags and finishes with parodies. Personally not funny, but with the accumulation of jokes used on the big time, and concluding with the parodies, will score on a small time bill. *Jolo.*

Pielot and Schofield.

Comedy Jugglers.

10 Mins.; Three (Interior).

American.

Man and woman. The male half balances heavy weights after the fashion of several seen on the big time. Woman acts as assistant and puts over some good comedy through her constant kidding of the man. Good turn for the popular houses. *Mark.*

Mercedes.

"Mental Telegraphy" or "Second-Sight."

25 Mins.; Five (Parlor).

Colonial.

This second-sight act of Mercedes is not unknown to vaudeville. Many have done it and like those things in the show business that may be done by many, it depends how any one person will do it for better or worse results. Mercedes is a good showman. That will probably explain why he is now on the big time with this act, having come here from Boston, where he remained two weeks at Keith's big house there, as stated by him during the performance. Mercedes goes through the house, from gallery to orchestra. Mercedes, by the way, is a nian. A woman, Mlle. Stanton, is seated at a piano on the stage. She is blindfolded, and as an auditor requests a certain song to be played, making the request to Mercedes in a tone the woman could not possibly hear, she immediately plays it, Mercedes saying only "Play my selection." If there is any cueing in that expression, it was not detected. Mlle. Stanton, a fair performer on the piano, made but two mistakes when seen. There is some comedy to the turn, mostly through the titles of songs being called out by the audience in various lingos and dialects. Some shout their wishes whilst others appear afraid of their voices. This is a laughable contrast always. Other than this, though, the act is straight. When the pianist errs Mercedes speaks to her. With this act as with The Fays and their imitators, or those they imitated, The Zancigs and others, probably remembered better by others, it is the way the act is put over, and Mercedes does put it over. He should be made to draw almost anywhere and in smaller cities where the comment over an unusual turn spreads quickly, he should easily attract business. *Plain Mary.*

Gormley and Caffrey.

Acrobats.

8 Mins.; Full Stage.

Union Square.

Gormley and Caffrey are opening the show at the Union Square this week. It's the usual style of "two man team" with one working in comedy makeup. An excellent ground routine is offered and some hard falls are taken by the eccentric. Good acrobats and able to hold an early position on a big bill. Could get big results on any small time. *Mark.*

Hyland, Grant and Hyland.

Singing, Talking, Dancing, Instrumental.

15 Mins.; Two.

Bronx O. H. (Jan. 25).

Man, woman and boy. Woman does feeding for man's eccentric comedy during which he uses "I lost my voice in a poker game saying that's good." Then he asks her where's she going, after "guessing" her name. She replies: "You guessed my name, now guess where I'm going." Kid, dressed as bellboy, does some ordinary stepping. For finish he plays trombone, she plays cornet, while kid twists drum-major's baton. Small time. *Jolo.*

## NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate  
Attractions in New York

"The Laughing Husband"—Knickerbocker (Feb. 2).

"When Claudia Smiles" (Blanche Ring)—39th Street (Feb. 2).

"Shameen Dhu" (Chauncey Olcott), Grand Opera House (Feb. 2).

"13 Girls in Blue."

Drill.

8 Mins.; Full Stage.

Hammerstein's.

"13 Girls in Blue" should mean something to a vaudeville house, the same as advertising "22 Girls" for a burlesque show brings out an almost stag audience. In burlesque they expect "tights" and get them, which might induce the management of this turn to program his act as "13 Girls in Tights." They are in tights, but as they cannot hide their faces, and the forms beneath the uniforms don't give any reason to rave, the act becomes an ordinary drilling one, following closely in movements the "13 Boys in Blue," and going back farther than that, the Streator Zouaves. The girls drill well enough, as a drill, but the idea stopped when "girls" were suggested. 13 dandy looking young women, collected for uniformity of height, good looks and figures would have placed this act in much demand. Now it becomes but a "flash" for small time, and as such will be worth a reasonable salary. The division of the young women into squads, for firing, lowering the flag, and so on, leaves them at the finish in regulation military costumes, giving the boys the only treat at the opening, when the fleshing uniforms are on. This is wrong, for if the attraction is the girls, show all of the girls that may be shown all of the time. And there should be some better excuse for the young women dropping to the stage, wounded or dead, than that of firing a Maxim repeater toward the wings, to have the supposedly deadly bullets turn a curve to come back and hit the girls standing behind the canon. Even Mr. Maxim could not invent a gun that would make a shot turn a corner. *Sime.*

Great Harrah and Co. (2).

Skating.

12 Mins. Full Stage.

Fifth Avenue.

The Great Harrah, assisted by a girl and a comedian, present an ordinary skating turn. One or two new tricks are shown, the rest has been seen often. A fellow in comedy garb gets several laughs by running on skates and finishes by being taken up in the air on a wire. He does a few other "stunts" besides. Harrah works straight alone and with the girl. They do some tricks that are reminiscent of Reynolds and Donegan. Originality has been aimed at in the dressing. Harrah wears an English cutaway suit and high hat that gives him appearance. The girl also looks well. The act will do to open shows on the big time. *Plain Mary.*

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

**Genevieve Warner and Co. (3).**  
Musical Fantasy.  
21 Mins.; Special Set.  
Fifth Avenue.

Genevieve Warner and Co. have a musical fantasy called, "A Day on the Nile." It opens in full stage with a sort of Egyptian Garden setting, giving a view of the River Nile in the perspective. Miss Warner and company enter from a boat, apparently having been for a sail up the river. All are dressed in Egyptian costumes. The principal plays a selection on the harp, accompanied by a girl with a violin. Another girl and a fellow sing. The whole thing is pretty and classy until the last, when all the good work is ruined by a ragtime finale in "one." The act ran twelve minutes in the Egyptian scene and should have closed there but instead, a blue velvet curtain comes down in "one" and Miss Warner appears in an Irish Colleen make-up, singing "Killarny" to the accompaniment of a small harp that is carried and played by her. Whoever told her to sing should be punished. Until then the "Beautiful Genevieve" had the admiration of the entire audience, but when she commenced to warble, the good impression was lost. After "Killarny" Miss Warner makes a quick change to evening dress, plays the harp and the company sing a rag medley. That is the error and only bad feature. With a different finish this act will lend class to any bill. Miss Warner must have spent considerable money on costumes and settings.

*Plain Mary.*

**Irving Livingston and Co. (4).**  
"The American Idea" (Comedy).  
22 Mins.; Interior.  
Bronx O. H. (Jan. 25).

Sounds like a liberal (if not literal) translation from some "Yiddish" script. This is borne out by the lack of speed in the development of the plot. Opens with American born Jewish girl seated at piano, playing "International Rag," as father upbraids her for not drumming the classics. "That's the American idea, father," she says. This is the keynote—the girl's inclination to break away from orthodox ideas of her parents. Besides the father, daughter and mother, there appears a Jewish "business man" of foreign birth, who comes seeking the hand of the daughter in marriage. While "the old man" and "mama" are endeavoring to fix it up that way, daughter, who has gone out, sends a note saying that she has just eloped with "John Kelly" and would shortly return, bringing home her new husband. Father swears he'll never forgive the girl for marrying out of their faith, etc., as girl re-enters with her husband. Father turns his back on son-in-law, firm in his stand. When the son-in-law opens his mouth to talk there is a howl of laughter. He speaks with a strong "Yiddish" accent. It develops "John Kelly's" name in the old country was "Yonkele Oshinsky," and everything ends happily. All the characters are excellent types, and, on the whole, well played—the mother being especially good. Not so very long ago the sketch would have been a headliner on the big time; today it is entitled to underline position.

*Jolo.*

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**Grace Lane and Co. (2).**  
"The Last Laugh" (Dramatic).  
15 Mins.; Three (Interior).  
Hamilton.

The main purport of "The Last Laugh" is to portray some quick dramatic action by the three characters shown; yet the playing of which causes unlooked-for laughter. Anyway, that is the way the Hamilton audience viewed it. It seemingly got several good, hearty laughs. It's about three crooked people who endeavor to out-wit each other. Each at first is unrecognized. Miss Lane plays the female crook and gets considerable out of the part. The others are a waiter, who is Whiskers, the dip, and a chap in evening clothes, who turns out to be Will Rochester, the yeggman. First the waiter touches the girl for her roll and then nips the man's wallet. The girl lifts Rochester's watch and chain and he steals her diamond ring. Then the man dips the waiter's watch. There's recognition all around. The stolen goods are returned. The man dopes both the girl and waiter but not until the girl has fixed his drink. The act ends with the girl exiting with all the spoils. It's a bully little act for the pop houses. Of course, there's no real pop to the champagne cork, and the man with incredible rapidity writes a long message on a small card; but these few shortcomings were overlooked at the Hamilton.

*Mark.*

**Franklin and Franklin.**  
Songs, Talk and Dances.  
15 Mins.; One.  
Hamilton.

A pair of young people who have evidently been watching some of our best-known teams work, as their act is patterned along a similar style. The man affects a Ben Welch manner of working, flops around on his feet and bangs the curtain, chews the scenery, etc. He does a lot of "nut stuff," sings alone and with her, and dances. The dance is where he shines. The girl looks young and sings fairly well. A pop act in present construction, although there's no telling where that young man's dancing proclivities are apt to land him. He has plenty of time in which to progress.

*Mark.*

**Alvora.**  
Female Impersonator.  
10 Mins.; Three (Transparent Curtain).  
Hamilton.

Alvora is a female impersonator who does not try out his voice. He makes several changes of the short-skirted dance kind to that of a dance he calls "Anitra," in which he switches from a serpentine to a series of whirls and kicks in Oriental garb. Alvora makes his changes upstage behind a transparent curtain, giving only the shadow change impression. As all the female impersonators and the big female dancers are using the so-called Oriental or foreign dance routine, it's suggested that Alvora for the close might change to man's attire back of the transparency and then come down for the expose. He fools some of the pop house folks, but more class could be gotten from the full transformation from the female garb to the male attire. Alvora makes up well, but he lacks class and showmanship to climb any higher.

*Mark.*

**Three Wallisies.**  
Acrobats.  
9 Mins.; Full Stage.  
Nemo.

The Three Wallisies may have another stage monicker, but as the act is a new one around here the name doesn't matter. Two big fellows and a boy form this acrobatic trio. One of the larger boys tries for comedy with a serio-comic makeup. The comedy didn't start anything at the Nemo the last half of last week. On acrobatics the act classifies well and can hold its own on any "three-a-day" without trouble. The routine is good, and several tricks, with the kid doing the topmounting, earned well-deserved applause. A little more class would help. A splendid act of its kind.

*Mark.*

**Saunders and Von Kuntz.**  
Singing, Talking, Dancing.  
19 Mins.; One.  
Bronx O. H. (Jan. 25).

A mixed team that, with their routine carefully excised and dressing differently, could be set down as quite original. They "get" their audience with a unique entrance, do some burlesque ventriloquism, good travesty drama, in which the protean work, minus make-ups, is very good, and finish with burlesque stepping. The turn is not cumulative in that the close is probably its weakest spot. Almost anybody familiar with big time vaudeville ought to be able to inject "class" into the offering without much difficulty, if this clever pair will listen and heed advice.

*Jolo.*

**LeRoy and Appleton.**  
Acrobats.  
8 Mins.; Full Stage.  
Bronx O. H. (Jan. 25).

Staigh and clown—another Rice and Prevost imitation. Clown acts as understander for some hand-to-hand lifts and "Risley" work. Better acrobats than comedians. Big small timers.

*Jolo.*

**Gothard Trio.**  
Wire and Acrobatic.  
9 Mins.; Full Stage.  
Bronx O. H. (Jan. 25).

Two men and a small woman. Men do some ground work, such as hand-to-hand lifts, and all three go through a regulation routine on the wire. Small time closing turn.

*Jolo.*

**Estrella Andalucia.**  
Spanish Dancer.  
8 Mins.; Two.  
Hammerstein's.

On early Monday evening, at Hammerstein's, in the "No. 2" spot, Andalucia nearly lived up to her billing, "The Spanish Dancing Beauty." Granted that she did without the "nearly," Estrella would still be in line for a small time route.

*Time.*

**Russell and Remington.**  
Singing, Banjo.  
10 Mins.; One.  
Audubon.

Male and female; open with song; he, banjo and mandolin; she, solo; duet with mandolin accompaniment. Small timers.

*Jolo.*

**Josephine Carr.**  
Singing.  
8 Mins.; One.  
Audubon.

Fair coloratura soprano voice, pretty woman, nice gown, awkward stage presence. Sings three songs, one with a French title which she cannot pronounce, like many another vocalist around town. Perhaps the publisher of this particular ballad hasn't a soul in his professional department who can pronounce it, in which event the little singer isn't to blame.

*Jolo.*

**Elja.**  
Songs.  
8 Mins.; One.  
Bronx O. H. (Jan. 25).

Woman, good voice, sings ballads. Lacks vaudeville stage presence and knowledge of vaudeville speed. Appears to have devoted herself assiduously to the study of Delarte. Won't appeal strongly to any class of variety audience.

*Jolo.*

**Morrissey and Lee.**  
Singing, Dancing.  
11 Mins.; One.  
Audubon.

Man and woman; usual routine of "pop" melodies; girl unbuttons her fur-trimmed wrap after first number before rushing off, coming back after doffing it (costume change); man of course with evening dress. Good strenuous three-a-days.

*Jolo.*

## AMERICAN

Good show at the American last half of last week and the house was packed Saturday matinee in spite of the rain. "The Cavalliers" presented a classy musical turn. There are 11 people in the turn, five women and six men. They wear Colonial costumes and play brass instruments. The music covers a wide range, so every one is pleased. Two of the company sing, winning much applause. Harry Holman and Co. have a sketch similar to that played by others in vaudeville, but Mr. Holman appears to get better results. He is the good natured papa and is supported by a charming girl, as the daughter, and a nice looking young man who is trying to become his son-in-law. The sketch made a decided hit.

Marie Stoddard (formerly Gardner and Stoddard) is doing a single. Her first number is clever. She imitates the different types on a vaudeville bill. This has been done before, but Miss Stoddard gets a lot out of it. Her last number is the "Sis Hopkins" character from the old act. Grace Doyle, also a single, sings straight songs (mostly published). She has a nice appearance and is well dressed. Apart from that there isn't much to say beyond that singles on this order are common these days.

Burke and Harris, a couple of boys probably from some cabaret, sing several songs, comedies and ballads. The Big Franks Troupe in a comedy bicycle turn have several freak wheels that bring laughs.

*Mary.*

## AUDUBON.

William Fox's huge Audubon was about three-fourths full last Thursday evening, the attendance enjoying itself without undue excitement. Those in search of more strenuous pleasure were probably weaned away by the dancing upstairs, which seemed to be the case, as the occupants of the orchestra seats looked like staid family folk for whom turkey trotting held small appeal.

Eight acts and three or four good comedy and dramatic reels were offered. Four of the turns are under New Acts, viz.: Josephine Carr, Morrissey and Lee, "Cupid's Syndicate," Russell and Remington. Then there were Sandford, who does whistling, a monolog, and yodling. Jere is a "chooser" in the matter of his stories and gags, using some of Charlie Case's and going back so far as to pull the "Married men live longer" jokes. Moore and Elliott, with their comedy sketch, "A Matrimonial Substitute," one of those mistaken identity farces, are making too much capital of the "double entendre" of the lines and the woman's performance is pitched in altogether too high a key.

Frey Twins, just back from Europe, exhibit their wrestling poses to the accompaniment of their father's ballyhoo. Ann Walters and Co. are using Franklyn Ardell's familiar sketch, "The Suffragette." Ardell's substitute has followed every gesture and bit of business of his predecessor, but does it mechanically and minus all spontaneity.

*Jolo.*



## THE DEAR FOOL

Barring a slight stretching of the arm of coincidence—less so than in most plays—"The Dear Fool" is a story such as might occur in real life. It is an interesting psychological study of a woman's character, the piece is written in erudite language and its construction excellent. Added to all this there is an altogether competent cast of actors, and intelligent stage direction. Summed up it is a most charming entertainment.

But with all this—in spite of it—"The Dear Fool," produced for the first time at the Garrick Monday evening, cannot possibly be a financial success. It is very human, but lacks popular appeal. No play has ever been successful that was founded on the love affair of a middle aged couple—certainly not in America.

H. V. Esmond, the author and leading male player; Eva Moore, leading woman, with their London Criterion theatre company, deserve to take front rank in New York with the best of our legitimate acting organizations. There are a couple of boys who showed something new in youthful stage precociousness and a light comedian named Leslie Banks, who gave the dual stars a tussle for first honors in his impersonation of a young, impoverished marquis.

The play itself is such a radical departure from the beaten path as to be sure to excite a certain degree of discussion. Despite this, the ethics of play writing preclude the possibility of our public accepting a heroine who has confessedly erred for a single night—with a man many years her junior, and then having another man willing to take her to wifehood. The "single standard" of stage morality still prevails and we are not yet sufficiently "civilized" to accept any other.

"The Dear Fool" is worth listening to, if only for its dialog. Each serious incident winds up with an epigrammatic shaft of wit. You will enjoy these and then resent the theme of the piece, for way down in your heart you are a Puritan. *Jolo.*

## CHANGE

The Welsh Players made their initial American appearance at the Booth Tuesday night in a play by J. O. Francis, called "Change." This piece is the prize play produced by the Stage Society at the Haymarket Theatre, London, having won Lord Howard de Walden's offer for the best Welsh play by a Welsh author.

One can readily imagine that a committee of intelligent men, perusing a stack of submitted manuscripts, would, from the reading of them, select just such a work. Undoubtedly, to serious-minded persons, it reads beautifully. But, judged in the light of modern drama, it is merely a depiction of a certain phase of life not necessarily confined to Wales. The scene might be laid in almost any village sufficiently removed from a big city, populated by the sort of people whose lives are necessarily circumscribed and hence narrow in their views.

Just what the lesson, or moral, is, it

is rather difficult to understand, unless it be, as the father bewails, that it is a mistake to give his children too much education and permit them to think for themselves, for the reason that they can only come to grief.

A bigoted old Welshman over 60, having worked in the collieries since he was 12, resides in Aberpandy, Wales, with his wife and three grown-up boys. He has struggled and toiled hard to educate them. The eldest has been sent to college to fit him for the ministry; the second, a sturdy chap, though working in the mines, is well-read and has become a leader among the men in a strike for the betterment of their condition and their struggle against capital. The youngest is a consumptive, a bit of a poet, unable to work.

The eldest returns from college and announces that he cannot, in all honesty, continue to fit himself for the ministry as he doesn't share his father's religious beliefs. In a quarrel the old man turns him out. He goes, never to return. The second, during a battle with the militia to prevent non-union workmen from replacing the regular men, is shot at, but his sick brother, in endeavoring to pull him away, is killed. This leads to a quarrel with the father, who tells the second boy he is marked with the brand of Cain, having been directly responsible for his younger brother's death. Heart-broken, the youth departs for Australia to try and forget the awful accusation.

It all centers about the feelings of the poor mother, who suffers for the loss of her children. When the father asks her if she sides with the children and has turned against him, she tenderly tells him he has been a good husband, saying: "I want you—you and the children."

There is no sex problem, merely a conflict between the narrow ideas of the father and the progressive children who are struggling to solve life's problem for themselves, each in his own peculiar way. Nothing is arrived at excepting the loss of the children to their parents, and, as one of the comedy characters remarks: "When you grow old you'll all be the bloomin' fools as yer fathers afore yer."

It was admirably acted and carefully staged. There are no stellar roles. Probably the best performance was that contributed by the old mother, but perhaps that comes of the sympathy naturally accruing to the part.

The best that can be said for "Change" is that it is unique. *Jolo.*

## THE RECTOR GIRLS

"The Rector Girls" with Leo Stevens is making its return trip over the Progressive Wheel, at the Olympic, New York, this week for the second time this season. The show should repeat with profit, not because of any exceptional merit in any way, but because it is slightly beyond the average of Progressive Wheel attractions for the current season.

There is considerable comedy in the two acts, some of it funny and some very old. The best bit of the evening is a travestied moving picture scene. This is well done. Stevens gets more laughs in the second part with "Dutch"

dialect than in the opener, as a hen-pecked married man in the usual "married-men-deceiving-their-wives" business. That is wholly conventional, in the playing and writing, but the burlesque goes into different channels, is more chopped up, and, while there is too much dialog in both parts, the second is far preferable to the first.

The opener should be shortened, even though it is late to change anything. It ran nearly 90 minutes, long past its logical ending, and the musical numbers, together with the talk, dragged it fearfully. In voices the company is strong, mostly through Lydia Jospy (name in capital letters on the program) and Helen Jessie Moore. The chorus also contains more vocal timbre than usually heard in burlesque. There are 20 girls, eight "ponies" and 12 regulars. In the "Rover" song, led by Stella Gilmore (an inconspicuous soubrette, who may improve) the 12 regular chorus girls brought several laughs when seen from a rear view in their knickerbocker suits. In the final act nearly all the women were in tights. Several new costumes seem to have been recently purchased, perhaps for the reshewing in New York, and the first part setting of the show is quite elaborate for a Progressive Wheel company. It gives the company an appearance of being well dressed.

Frank Wesson is now opposite Stevens in comedy roles, but is allowed little leeway, and gets no real opportunity to display ability, if it is there. In the second part Stevens "hogs" the entire scene to himself, hardly allowing Wesson any dialog and scarcely an action.

The third comedian, in a pantomimic role, is Charles M. Baker as a "drunk," after the manner of Leon Errol and Charlie Howard. His hit is a yodel for the first part finale, and this brings encores, all the company yodeling with him, with one male in the line a better yodeler than Baker, although not possessing as "sweet" a voice. Baker did just as well with "Roll on, Silvery Moon" earlier.

The musical program is carrying too many ballads. Because Miss Jospy has a voice somewhat above the usual burlesque vocalizer is no reason why the program should be flooded with ballads and popular operatic airs. Miss Jospy has only her voice to recommend her. In dressing, particularly tasteful costuming, she is all wrong. The other principal women, Miss Moore and Stella Gilmore, run far ahead of her in this respect. A vaudeville act in the second part is the Six Royal Hawaiian Dancers, who mostly sing and play musical instruments. It is a copy of Toots Paka's turn.

Mr. Stevens does much for the performance. The only thing he has overlooked is good judgment in the running, but the troupe can stand the return trip, and Stevens is entitled to consideration next season from this Wheel for his present showing. *Stime.*

## ARLISS SOUTH NEXT SEASON.

George Arliss will not appear in a new play next season, according to the present plans in the Liebler office, but will again offer "Disraeli."

The Arliss show will play southern territory next season.

## FIFTH AVENUE

Fairly good bill at Fifth Avenue this week. The show had been altered since the program was printed. "The School Playground," a "kid act," took the place of O'Brien-Havel and Co.

The theatre was but half full when the show was seen. Those present appeared to be asleep or extremely dense, so the show ran through in a quiet, peaceful manner. The two acts that did arouse them a little were Robert T. Haines and Co., and Ray Cox.

Mr. Haines in "The Man in the Dark," could change his company a little with good results. However, it doesn't matter much as the members are completely forgotten while Mr. Haines is on the stage.

Miss Cox worked hard throughout and succeeded in winning plenty of laughs and applause for her "Aeroplane" number, used for the finish. "The Working Girl" also went well, but the rest evidently was too clever and deep for the audience. Bobbie Heath and Florrie Millership were next to closing, doing fairly well. Mr. Heath is over-clowning and "mugging." It gets on the nerves terribly before the act is over, especially when the audience won't laugh. Otherwise the turn is quite pleasing. Miss Millership is very sweet when she sings, "I'm a Little Bit Afraid of You, Broadway." She also works well with her partner. The final number which tells how sweethearts made love in the olden times and how now, is clever, but a trifle drawn out. Much better results might be secured if they would work faster to the dancing finish (a burlesque on the Turkey Trot).

"The School" act in third position, shows the playground of a public school and seven little girls in gingham frocks. There is a "School marm" and a German (janitor) comedian. But one good feature, the voice of the "School Marm." She sang "Mandelay" and held up the act for applause. This girl could do a single very nicely. Her voice is strong and clear. The janitor does much fooling and has a funny dialect, but he has borrowed all of Joe Jackson's "cuff business" and also follows the bicycle comedian while trying to fix his clothes. That was the only funny business in the turn. The seven little girls work in back, going through a routine of steps seen every week in burlesque shows and once or twice they change costumes. One leads a number entitled "Annie's House." No one understood what it was about, so it was all right. These little kids have a hardened manner that is most unpleasant. Neither the program or billing told who the act belonged to. It may do for the small time, but not for the big. Burley and Burely, the Scotch acrobatic comedians, won several laughs with their funny antics. The Olio Trio, second position, did their best to rouse the cold audience. Torcat and Flor D'Aliza's Roosters closed the show. The act is novel and held the audience to the finish.

Genevieve Warner, and The Great Harrah, New Acts. *Plain Mary.*

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

# PALACE

If there was a fault to be found with the Palace program this week, it was that of heaviness of "names." A shift in the running order sent the best-known turns into the second half, "The Trained Nurses" closing the show. The first part held good entertainment, mostly promoted by "Consul and His Adopted Daughter" in the "No. 3" position. This "educated monk" act gave the bill a boost that helped it until the finale. "Consul" is growing old, if this is the original chimpanzee of that name, and he looks it. It will need a barber to bring the monk back to anything approaching youthfulness again. But the "daughter" was there, forte all the time, as Hello George might say, and had enough ginger to supply all the monks of an African jungle. It was the younger animal that created the fun. The monks showed good training, with several new tricks, also some "business" that hit the house as ad lib, though displaying careful "education."

The Palace is standing for a lot when at \$1.50 at the box office it will allow Adele Ritchie to throw small whistles into the audience to "plug" a song that died months ago ("Rover"). If the Palace wants to roughen up a genteel audience, it has only to allow a few Ritchies to "pull stuff" like this to do it. She also sang "Adam and Eve," another number that has been forgotten. The Ritchie act is a commentary on the whole music publisher-performer evil. A vaudeville management would be justified in demanding that any singer in its theatre give the most value possible by using current popular songs, if not employing restricted numbers rather than to allow an act to go on the stage with numbers that speak for themselves and that every vaudeville man knows about. It is not Miss Ritchie alone who does these things; there are many others, and it should be stopped, not by the singer or the professional manager of the music publisher. They are respectively out to aid their own interests, but the vaudeville manager who pays the salary for an act and not for an act that a music publisher is also paying for. Miss Ritchie looked very well in a gown she wore throughout the turn, merely taking off a wrap for a change. She did the "Rover" number for a finish, and if Miss Ritchie must depend upon the "whistle plugging" to get her over she may as well conclude she is thorough for vaudeville. But she is not if her singing efforts are properly directed. A young boy "plant" helped put on one number that suited her voice more than the rags did. Adele is not a rag singer.

Now that that is over with, the solid hits of the bill, besides the "Consul" turn, were Clark and Bergman in "The Nurses" and Neil Kenyon. Mr. Kenyon did "The Caddie" and another that may be called "Simple Sandy." The last-named is not equal to his "Postman of Dunrobin," but Kenyon is there just the same, although he seems to have caught the American habit of assisting a laugh by waiting for it. Mr. Kenyon had to make a speech of regret at the conclusion of his act. He appeared next to closing.

In "The Nurses" Clark and Bergman

had a walkaway. Henry Bergman's voice is developing to the extent that suggests he is taking vocal cultivation. It's worth while, for his voice is strong, vibrant and melodious. Gladys Clark remains the same sweet little nurse, who plays so well in this vaudeville sketch she should qualify for any production that wanted an ingenue who can do almost anything any other can, besides sing and dance. George W. Callahan is the doctor, and Mae Bronte the head nurse. That Clark and Bergman have "made" "The Trained Nurses" does not alter the fact they sacrificed themselves as the leading two-act in vaudeville in doing so.

A substantial score was made by Dane Claudius and Lillian Scarlet in their banjo-old songs specialty. The house went along with them. The couple have now a dandy little novelty all their own that cannot fail of appeal wherever shown over here. Henry B. Lewis was another "male single" on ahead of Mr. Kenyon. Mr. Lewis opens as a Pierrot in a "prolog" that is a senseless monolog, and he afterwards talks, besides singing. Lewis isn't framed right to hold up long with the present turn on big time. The material isn't there, and Lewis should proceed to secure a new act. John Hyams and Lelia McIntyre (New Acts) closed the first part.

Harry Castellaine and Jack Denny opened the show. The Gardener Trio, the cabaret dancers now "society," were second, doing nicely.

As one walks into the Palace and hears the orchestra playing, it sounds like a regular theatre. *Stmo.*

# HAMMERSTEIN'S

No intermission, not a sketch nor an upright nor concert grand piano, and no rag songs (other than those sung by Bert Williams) happened on the Hammerstein bill Monday evening. It was an unprecedented evening in vaudeville around New York. The show wasn't bad at all. It ran with some speed, with Mr. Williams closing his act around 10.45, after doing about 25 minutes. The colored comedian could have gone farther. He wouldn't listen to the "Nobody" calls, but supplied his own excellent entertainment while on the stage. The new rag sung by him, "You Can't Get Away From It," is a half brother to "Pullman Porter." If the two selections were played simultaneously, it might be discovered they were full-blooded relatives.

The order of the program gave the three Keatons a choice spot, and they went right to it. Loney Haskell billed them as "The Hundred Dollar Production. Father, Mother and Son, all from Newark," but that made no difference. The audience liked the Keatons, they always do, and a young woman seated in a box best described their act, when she said, "Aren't they funny, and everything they do is a stunt by itself."

This girl complained about many the acts, but picked the good ones out, a miss, voting Will Rogers a very clever fellow after opening up on him somewhat hard when he entered the ring gum. Mr. Rogers has retained most of the old talk, but has several new tricks with the rope and has a new bicycle riding to his other accomplishments. He rides a single wheel, skip-

ping a huge loop back and forth under it while balancing himself. Rogers said the trick was suggested to him by Fred Stone. Between the two of them it seems there's nothing left for a rope to do except a monolog by itself.

One of the early numbers was Sallie Fisher, back in vaudeville with her voice. Miss Fisher didn't start well with an Indian song in costume, and she made two changes after that, getting over with her final number while wearing a pretty and becoming gown. As the girl looks best when fashionably dressed, why the Indian and other clothes? The house wanted an encore but Miss Fisher contented herself with bows. She was changed in position from the matinee.

An act even earlier that got over was Marie and Billy Hart with their "Circus Girl," in which Mr. Hart is enabled to draw big laughs with his burlesque "mind reading," going into the audience. Monday night a rube on the aisle gave Bill a \$500 bill to handle. He got some fun out of that and the stranger got his money back, but what a chance to take with a \$500 bill at Hammerstein's! Mr. Hart is using a hen in the same manner as Sim Collins (Collins and Hart) manipulated a cat, and the chicken is good for several giggles. "No. 4," the turn made left the audience in good spirits. Howard and Ratliff came shortly afterward and also pleased. Gertie Carlisle has replaced Florence Tempest in the latter's "boy act," carrying seven young men in evening clothes, one featured, James Wallbank. He sang a ballad. Miss Tempest formerly had a couple of comedians, Aveling and Lloyd, and they are missed, although Miss Carlisle carries her part well, looking and doing better as a boy than as a girl.

The Amoros Sisters furnished amusement and admiring acrobatics, with Leroy and Appleton opening the show. The four Avolos with the Castle pictures were the closing turns. Willard Simms and Co. dropped out through being placed next to closing. Estrella Andalucia and "13" Girls in Blue, New Acts.

Big house Monday night with credit going to Bert Williams for it. *Stmo.*

# AMERICAN

The first half of the bill this week maintained a better balance than the second part. Pielot and Schofield (new acts) opened. Irving Gossler came second with his song and piano numbers. He should have some new songs. His present repertoire has been worn threadbare at the American.

The Roland West sketch, "Who Was He?" paid the Roof a return visit and did fairly well. The cast remains the same. The man playing the crook or the detective appears to give too harsh a conception, but it may be his natural style.

The Klein Brothers had better give the almanacs another rummage as their old patter has outlived its usefulness. The brothers should also put more verve and vigor into their work. Pop house audiences haven't time to look in old records.

Märzello's birds gave the show a turn that was enjoyed. The first part of the turn is marred by the constant

jabbering and clucking the birds do upstage while the woman is trying to make several of the feathered performers talk down near the footlights. The acrobatics of the birds were a big feature and there was a laugh or two in the flag choosing. It's unquestionably a novel turn for the pop house. Irving Jones and Roy Johnson, colored, were the comedy cleanup of the night. On patter, songs and dances the men swept the platter clean. A strong act for any pop show.

"The Mayor and the Manicure," with James F. Fulton as the mayor, is back again. Mr. Fulton is playing rather mechanically now, and almost carelessly. The woman's throat seemed out of plom and she could hardly make herself heard. The new boy playing the son is hopeless. This is one of the essential roles of the George Ade skit and if poorly played detracts from some of the principal points. This sketch has snappy dialog and some amusing situations. Mr. Fulton has been appearing in it a long while, but that is not a good reason to lose interest while continuing in it. Clarence Wilbur (new acts) failed to start anything and the Holman Brothers closed the show without adding any feathers to their caps. The last half of the bill was away below the first part. *Mark.*

# UNION SQUARE

This is farewell week for "two-a-day" vaudeville at Keith's Union Square theatre. Next Monday it goes into feature pictures.

Generally "farewells" are attended by pomp and ceremony, but the Union Square's "last week of vaudeville" is passing out like an old candle. Gormley and Caffrey (New Acts) opened and got more applause than was expected of the house. Sharp and Wilkes were followed by the Ted MacLean Co., carded as "X" as Charles M. Blanchard's sketch, "The Girl He Might Have Had," was sidetracked.

Charles and Adelaide Wilson exchanged some "fly" talk that was a little too deep, but the musical finish caught 'em. The Wilsons are a likable pair and have a finish that runs some points ahead of their opening. Stepp, Goodrich and King played a little, flashed their old "Flo" number and did the Salvation Army number. This Sal number is a great one for the 14th Street boys (it's the home of the army workers).

Roach and McCurdy found a responsive and attentive audience and they went over nicely. Hugh Herbert and Co. offered "The Son of Solonon," with a new boy in the act and a new picture film. The act still runs overtime, and has evidently been seen on 14th Street before. Thomas A. Francis doesn't seem to fit as the son and is inclined to play the role too heavily.

The Bison City Four found a soft spot next to closing. These boys have some good comedy. Their German band was marred somewhat by the Stepp-Goodrich-King travesty of the Salvation Army. Will Rogers closed. *Mark.*

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# SAVAGE-LUBIN MOVIE DEAL REPORTED IN CONSUMMATION

**Philadelphia Picture Manufacturer Makes Several Big Propositions to Henry W. Savage Whereby They Will Turn Out Play Features From Lubin Studios.**

Philadelphia, Jan. 28.

The presence of Henry W. Savage in Philadelphia recently and the subsequent report he had a conference with Sigmund Lubin to the belief an agreement had been reached whereby the Colonel and Lubin would jointly take up the manufacture of special films.

The Savage-Lubin frame-up looks like a natural thing inasmuch as the Biograph hooked up with Klaw & Erlanger and the Vitagraph joined with the Lieblers. It's known Lubin has made several propositions to Savage and that the last one looked so good it's said Savage could not very well turn the deaf ear.

Nothing definite or official is reported on the combine, but the Colonel is said to have looked with more favor upon the picture industry since some of the biggest of New York producing firms have formed working alliances with certain movie concerns.

An official statement regarding the proposed picture venture of Savage's is looked for any day now that he has given the subject more time and consideration.

Savage has a lot of play material which looks mighty, as probable picture plays. In fact, Savage will take down all his old pieces from the shelf and have them built into photoplays if the Lubin connection is finally made.

Among the productions would be George Ade's "The County Chairman" and "The College Widow," which Savage originally produced in dramatic form. Probably the first to be made and one which would make an ideal film feature would be "Everywoman." All of these have a "camera punch" and could be advantageously staged.

In this list also available are "The Prince of Pilsen," "The Sultan of Sulu," "The Red Widow," "Little Boy Blue," "The Merry Widow," "Somewhere Else," "Excuse Me," etc.

Harry Childs is reported engaged to take charge of the Savage-Lubin features, having command of the stage direction. He will act as general manager of the company.

A couple of years ago Savage had several conferences with Arthur Sawyer, then manager of the Kinemacolor Company of America, with a view to investing something like \$1,000,000 in that concern and assuming its direction. Matters progressed to the extent of calling in some banking interests from "downtown," when the theatrical manager decided he must either abandon legitimate producing or forego picture making. He elected to remain in his present business.

Philadelphia, Jan. 28.

Finding fault with the present condition of the moving picture business is

said to be an every day occurrence just now with Sigmund Lubin.

Mr. Lubin claims according to the story that the feature film is breaking into the daily release trade and has made a statement, it is reported that he finds less demand of late for the Lubin releases, which he attributes to the feature pictures, also the influx of prominent players from the legitimate fields, who, with their "names" and modern methods of securing publicity are pushing the former time one-thousand-footer and company into the background.

In the face of these things, Mr. Lubin, states the rumor, is desirous of turning over his plant to a new company, to be sufficiently capitalized and one that will return him the million and one half dollars he has invested in the picture business under the Lubin trademark. It is not mentioned whether Mr. Lubin intends continuing in the business, if the incorporation promotion goes through, but it is presumed he will.

## AFTER LOCAL THEATRE.

Preparatory steps are in course by the Anglo-American Film Corporation to procure a theatre in New York City as companion playhouse to Laurillard & Sedger's New Gallery Kinema in London, as the permanent centre of its public exhibitions, beginning with "The Three Musketeers," to be followed by "Sixty Years a Queen."

The film presentations of "The Three Musketeers" will be given with descriptive incidental music, rendered by an augmented orchestra, and further heightened by realistic sound effects contributed behind the illuminated screen.

## SLAVE FILM O. K'D.

San Francisco, Jan. 28.

Although the board of censorship put the ban on "The Inside of the White Slave Traffic" film, Eugene Roth, manager of the Portola, decided to run the film and find out how much power the censors could exercise. He was promptly arrested for violating a city ordinance and tried before Judge Deasey.

The judge saw the film before rendering his decision favorable to Roth. "Eliminate the street walking scene and the part which shows a crib and you're showing the public a picture that teaches a moral lesson," the court advised. According to the large throngs in front of the Portola, a large portion of San Francisco is anxious to view the film.

## BIO'S BUSINESS OFF.

The demand for the film releases of the Biograph is said to have evidenced a decrease of 10 per cent. since David W. Griffiths, its noted producer, left the concern to link himself and services with the Mutual.

## PROTECTION AGAINST FEATURES.

A movement is on among the prominent moving picture exhibitors of the country for the organization of their own film exchange, to protect themselves in the matter of features.

The idea was suggested by the rapid increase in the production of questionable feature films, for which they negotiated and were badly stung. The new concern will probably be incorporated this week, conferences to that end being held almost daily.

## 600 SEAT OPPOSISH.

A serious condition of affairs has arisen with the operation of the new 600-seat law in New York. Many of these houses are now giving from 10 to 12 reels, which makes it almost impossible for the 299-seat houses to compete.

Heretofore patrons of the smaller places visited two or three shows nightly, where they paid a nickel to see four or five reels. Nowadays they have been transferring their patronage to the larger theatres and with the increased number of pictures shown, remain in those places for an entire evening.

## 200 HOUSES SPLITTING.

Some 200 houses in Greater New York, formerly using General Film service exclusively, are now splitting their service with the other exchanges.

## PATHE STUDIO FOR SALE.

The film people are saying that the Pathe concern is ready to sell its Jersey City picture studio. The staff there, according to report, has been cut down with but two directors remaining, while the average output is less than one picture a week.

The Pathe people are satisfied to depend altogether hereafter upon the product from their French factories, the American studio having been operated at a loss.

## TAKING VAUDEVILLE TITLES.

The movie subjects come so thick and fast from all directions that the scenario writers and studio directors are forced to grab titles from vaudeville or at least there are many subjects bearing names the same as the acts. The scenarios may be different but the names remain the same.

Many reels, unless they be feature or play specials, have their titles changed by the film director after the scenario writers have submitted different names.

The Eclair has out a kid special called "Just Kids." Rawson and Clare have used the same title for their act for several seasons. "The Bandit," by which the Hawley act is known, has been repeatedly used by various companies. Other acts having their titles used are "The Squealer," "The Man Outside" (the old Apollo Quartet), "The Westerner" and a number of others.

## FIREPROOF DEMANDED.

Some of the film exchanges are "up in the air" over the enforcement of the law requiring all exchanges to make their headquarters in fireproof buildings. The Universal and several others have been notified they will have to seek other quarters.

## MME. KALICH IN "MARTA."

Down at the studio of the Famous Players, on West 26th street, Madame Kalich is making her debut in motion pictures. It was said that her work before the camera is wonderful.

The subject selected for her presentation in pictures is the famous play, "Marta of the Lowlands," in which she has won distinction on the stage. The most enthusiastic report of her work in this production was the prediction that it would be a sensation.

## ACTOR AGAINST "SUNDAYS."

Boyd Marshall, leading man of the Princess Films, produced in New Rochelle, is to address a meeting of public-spirited women of that town, and though he gets his living from pictures, will advocate their stoppage on the Sabbath.

Marshall is the son of an Episcopal minister, and firm in that faith, which probably accounts for his "Sunday closing" views.

## KLEINE'S PRICE TOO HIGH.

The deal hanging fire whereby Doc Brehm and Herman Garfield proposed taking over the George Kleine movie features for road exhibitions has fallen through. It's reported the pair were willing to put up \$100,000, but that the Kleine price was too high.

Brehm has gone to Buffalo to take over a film feature exchange while Garfield will take "The House of Bondage" through the states he has the rights for.

## EVENING CLOTHES AT \$1.50 PER.

A picture concern's representative visited a dramatic agency last week—an agency which supplies people of all kinds for movie work—and wanted it to get him fifty men and women as supernumeraries.

The representative wanted the men to furnish evening clothes and work for \$1.50 a day; the women were to provide their own gowns and receive \$2. When told that he couldn't get "regulars" for those prices the man said that he could get plenty of men at the Mills Hotel at one-fifty per. That settled it for the agent.

## JOKE HAD A KICK-BACK.

Albert E. Lowe, manager of the Sales Department for Kinemacolor, perpetrated a joke upon a young woman the other evening. Kinemacolor secured a hansom cab painted red, carrying on the back of it a banner bearing in huge letters the word "Sin" and driven by a man made up as the devil to advertise the picture of that title.

Lowe had invited the girl for a drive and sped up to her door in the advertising vehicle. When she emerged from her home and caught sight of the conveyance she uttered a shriek and flew back into the house. A steady supply of flowers and notes of apology have failed to restore Lowe to the young woman's good graces.

## TEXAS FINES G. F.

Dallas, Jan. 28.

The General Film was fined \$25,000 here for violation of the Sherman anti-trust law. The State of Texas had sued the firm for \$27,000,000.

# PENN STATE MOVIE MEN TAKE PROTEST TO GOVERNOR

**Operators, Owners and Representatives of Film Companies In Pennsylvania Enter Strong Objection to Proposed Regulations of State Department of Labor and Industry. Hit By New Censorship Law.**

Pittsburgh, Jan. 28.

Thoroughly aroused to the fact that the operation of the regulations of Commissioner John Price Jackson of the state department of labor and industry will mean the remodelling of 60 per cent. of the motion picture houses in the state, and that the censorship by the new state commission will add another heavy burden upon them, operators, owners and representatives of film companies met in a mass meeting of protest Sunday last.

After some warm discussion a committee left in the evening to see Governor John K. Tener in Harrisburg and lay the matter before him. The members were: Clarence Beatty, who presided; James Delves, secretary of the Motion Picture Exhibitors' League of Western Pennsylvania; J. H. White, Beaver Falls, representing the western part of the state outside the city; A. S. Davis, Independent Film Exchange; H. B. Miller, Photoplay company; Walter Kinson, General Film exchange, and J. H. Thompson, state senator and attorney for the league.

Drastic regulations affecting every picture house in Pennsylvania, and all to be built in the future, have been issued by Chief Inspector Francis Feehan, representing the department of labor and industry.

Thousands of small theatres will have to be partly remodelled to comply with the regulations, and the expense will be enormous. There is much dissatisfaction. Everyone who wants to build a movie house now must submit plans to the inspector, for his approval.

The requirements demand 10 feet of exit besides the regular entrance and exit, and aisles leading to them and to an alley, court, street or fireproof passage. No more than 13 seats must be placed between two aisles.

Managers and owners of picture theatres in this city and vicinity comprising the Motion Picture Exhibitors' League of Pennsylvania, held a meeting Jan. 23, and elected officers for the ensuing year. Samuel F. Wheeler is president; Morris Spiers, first vice-president; Charles M. Rappaport, second vice-president; J. W. Pierce, secretary; M. J. Walsh, treasurer. Edward Jeffries, John J. Connors, John F. McMahon, George Roth and Louis Hopkins were elected members of the Board of Directors.

The most important topic discussed was the new phase of the situation created by the censorship law which came to life last week with the appointment of a state censor and an assistant censor.

The censorship proposition has aroused exhibitors all over the state and it is possible that a test case will

be brought in the courts to test the legality of the law.

Plans for the enforcement of the law are being made, although no official announcement of the methods to be adopted by the censors has been put forth. Chief Censor J. Louis Breiting announced that he would resign as counsel for the Exhibitors' League. Mr. Breiting proposes to bar all children under 14 years of age from picture theatres during school hours and after 9 o'clock at night. It is his plan to suppress all pictures showing the methods of crime and to exclude salacious films of all kinds. Vice will be tolerated, he said, only when a strong moral is pointed out.

In criticising the appointment of moving picture censors a leading newspaper of this city said, editorially, that the law sets an impossible task, and points out that the work could be better done under the police power of the municipalities without the necessity of a state board.

## "LES MISERABLES" DOWNTOWN?

The presentation of the "Les Miserables" film, in four parts and nine reels, at Carnegie Lyceum, where they were first publicly shown Monday for a run, may lead to the placing of the feature film in a downtown Broadway theatre (Times Square).

The Gordon Bros., of Boston, who have the New York and New England rights for the picture, are considering this after the Carnegie stay has been concluded. The pictures have created a favorable impression. They are of French manufacture, with the acting an important item in the photo-drama.

## PICTURE DRAWING GREEKS.

Weber's commenced to draw from the Latin contingent of foreigners in the city Monday, when the theatre started displaying the feature film called "With the Greeks on the Firing Line."

All the Greeks, Armenians and kindred nationalities flocked to the theatre, giving the impression the picture was "packing 'em in."

## JERSEY HAS CENSORING BILL.

Jersey City, Jan. 28.

Assemblyman Harry Kuhlke, of West New York, has introduced in the New Jersey Legislature a bill providing for a State Board of Censors of picture films.

The fee will be \$1 for every reel of one thousand feet or fraction thereof, and \$2 per reel for every reel in excess of one thousand feet.

The bill also calls for a license fee of \$25 a year for each picture theatre in the State. The penalty for showing unapproved films is fixed at from thirty days to one year in jail, or a fine of from \$25 to \$300.

## NEWLYWEDS WIRED.

Tuesday of last week B. P. Schulberg, publicity representative for the Famous Players Film Co., received the following telegram:

"Awaken brother, Ruth Stonehouse and Joe Roach are married and craving your blessing."

Miss Stonehouse is a sister of Schulberg and leading lady for Essanay. Roach is publicity agent for the Essanay people. The wire was from St. Louis, and arrived in the middle of the night.

## "SIN" FILM DEPORTED.

Kansas City, Jan. 28.

"The Shadows of Sin," a white slave picture, was "deported" from Kansas City last week after it had played a special matinee for Judge Burney of the North Side Municipal Court.

The judicial exhibition was brought about after the arrest of Roy Schnepf, a picture house manager, and Julius Singer, a film agent, accused by the city film censor of having displayed parts of the film which he had ordered removed.

Singer, one of the men arrested, made a speech before the Missouri branch of the Motion Picture Exhibitors' League last week, but didn't get over very big. He told the picture men he had put in a line of church pictures and couldn't get coffee money for them and that the public wanted sensations. Whereupon about half of the members took the floor and disagreed with him.

## COPENHAGEN "SLAVER."

The world-wide agitation of the White Slave question, which has influenced American manufacturers to produce feature pictures dealing with that subject, has also been taken notice of by one of the largest producing firms in Copenhagen, which has just completed a three-reel feature production, entitled "The Yellow Passport," a sociological drama, dealing with an evil which is the paramount question in Europe as well as in America at the present day. This picture will be released in America by the Cosmopolitan Film Co., a new concern.



H. T. OLIVER

Vice-President of the CANADIAN PHOTO SCOPE CO., Ltd., under whose direction the entire photographic and mechanical work in the making of "EVANGELINE" was conducted.

## MANY BRADY FEATURES.

Speaking of his new million-dollar moving picture corporation, the first news of which was announced exclusively in VARIETY some weeks ago, William A. Brady said:

"The picture concerns now in the field appear to have approached the verge of a play famine. Not so long ago it was a simple matter to get plenty of material through a trifling investment, but nobody seemed to perceive the advisability of stocking up in advance, against the time when the market must become exhausted. Thus most of the picture producers suddenly found themselves compelled to pay almost prohibitive prices to the owners of plays, the book publishers, the magazines and the dramatists. This is the situation for which I have been waiting.

"I am speaking now of big feature films, the one and two-reel pictures being about done for. The following names of just a few of the plays controlled by me will serve to illustrate the position of the Brady picture plays corporation: 'Way Down East,' 'Trilby' (in conjunction with the Famous Players Film Company), 'The Shepherd King,' 'Bought and Paid For,' 'The Man of the Hour,' 'Under the Polar Star,' 'The Dollar Mark,' 'Hindle Wakes,' 'The Bottom of the Sea,' 'The Pit,' 'After Dark,' 'A Woman's Way,' 'Monbars,' 'Over Night,' 'Carnival,' 'The Sorrows of Satan,' 'Little Women,' 'Foxy Grandpa' (in association with Joseph Hart), 'The Painted Woman,' 'The Dagger and the Cross,' 'The Lady from Oklahoma,' 'A Daughter of the Tenements,' 'The Balkan Princess,' and at least 80 more. This list does not include the numerous scenarios already purchased from novelists and dramatic authors and ready for production at any time. We have secured a big plant in the far west, in addition to a completely equipped studio in New York which we will take over within the next three or four days. It is our purpose to issue our product through state rights distributors in America and foreign rights agents in the various countries of Europe."

## DIVORCE FOR MRS. SINGHI.

Philadelphia, Jan. 28.

Mrs. Edith Lubin Singhi, daughter of Sigmund Lubin, the picture magnate, was granted a divorce in the local courts Jan. 27, from her husband, Ferdinand W. Singhi. Mrs. Lubin procured her divorce on the grounds of cruel and barbarous treatment and indignities.

## CRAWFORDS GRAB ANOTHER.

Topeka, Jan. 28.

The addition of a new theatre to the holdings of the local theatre trust, represented by L. M. and Roy Crawford, occurred this week when the Empress, a picture house, was added to their Topeka holdings. The Crawfords now own four theatres in Topeka, the Grand, a legitimate house; the Majestic, playing stock; the Novelty, vaudeville and tabs, and Empress, movies. The Crawfords also control the Willis Wood in Kansas City.

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



# FILM FLASHES

B. E. Franklin, who has managed several stock companies throughout New England, has taken up the picture business, investing his time and money in some feature films.

The Kalem Company is getting ready for a big movie special. The whole story will pertain to Jewish folk.

In a new Majestic release, out next month, Edna Wilson, an eight-year-old child, takes a dangerous fall over a stairway to the floor below. It is said to be very realistic.

The Turner Twins have left the musical comedy stage for pictures again. They have been engaged to pose for the Thanbouser films.

Abe Siegel, of the Novelty Poem-o-Graph Company, of Cleveland, will go on to Cincinnati and remain there until after the Ohio State Exhibitors' Convention, which will be held there.

Sadie Harris, a sister-in-law of Lew Fields, has taken up picture work upon an important scale, having played the leading role in the recent big movie feature, "The Day of Days."

A three-reel drama of the Revolutionary War, "Washington at Valley Forge," is in course of production in the Universal's Pacific coast studio, under the direction of Francis Ford.

Ramona Langley, leading woman for the Nestor Comedy Company, who was injured internally a fortnight ago as the result of an accident, is reported to be more seriously hurt than was at first supposed. She will be laid up for an indefinite period. Victoria Ford is replacing her temporarily.

J. Warren Kerrigan is in the lead as the most popular moving picture leading man in the content now under way conducted by the Ladies' World publication.

Hal Clarendon's sister, Catherine Clarendon, is at present playing with the May Robson Company in "The Clever Woman."

George Degnon, formerly with 101 Ranch, is still sticking to the picture game. He's out with his own road exhibition of "Les Miserables."

James Cruze and Marguerite Snow are features in the Thanbouser special, "Joseph in the Land of Egypt." Released Feb. 1.

Marguerite Clayton is now setting her name on the "Broncho Billy" movie programs. She played the settler's daughter in the Billy (G. M. Eaton) release of Jan. 31.

Jack Eaton, a Philly newspaper man, is sharing the Warner's Features publicity work with Victor B. Johnson.

Charles MacGeachy is general business manager and publicity expert for the Anglo-American Film Corporation. This is the concern of which George W. Lederer is director general.

The stake's all set for the second annual Screen Club Ball at Grand Central Palace Jan. 31. The affair has been widely billed.

The Kennedy Features (Inc.) announce the shipment of "Jess," the Rider Haggard four-reeler, from New York Feb. 18. In this film are Constantine Crowley and Arthur Maude. Kennedy has also filmed "Mary Magdalene" by Maurice Maeterlinck.

In the March Scribner's appears an article by Richard Harding Davis in which he tells his own story of the movie making of "The Soldiers of Fortune." Dustin Farnum is featured in this six-part picture.

Eddie Lawrence is still with Kalem and is getting a big Hebrew feature ready for the camera.

Robert Priest, general manager of the Robert Scott pictures, went to Boston this week to see that the movie got a good start there.

The new Wilson theatre, Tyrone, Pa., is owned by George Wilson, who made his fortune out of a brand of salve which he manufactures from that town. It's not bull.

The new Alhambra, Beaver Falls, which cost \$200,000 and has just been opened, is playing pictures when there are no legit shows booked in town.

Marshall Farnum is in Los Angeles producing for Selig.

The annual election of officers of the International Motion Picture Association of Illinois will take place Feb. 2 at 1:30 p. m., at Royal League Hall, Masonic Temple, Chicago. Julius A. Alcock is the present president; Sidney Smith, the secretary.

Martin V. Morle, author of "The Light Eternal," has sold the rights of his play for production in pictures to the Famous Players Film Co.

The Recent, the photoplay theatre at 116th street and Seventh avenue, has branched out into features.

A picture actor drifted onto Broadway this week after a long stay in the south with a picture company and when questioned as to where he got his ruddy glow of face laughingly explained it was due to "southern exposure." This term is now synonymous with both hotel advertising and camera posing.

Miles Gibbons has been sent to Denver to take charge of the Kleine branch there.

The Criterion, New York, after Feb. 7 will be known as the Vitagraph theatre, when the doors of the house will be thrown open to the public by the moving picture concern for the showing of their feature films. The initial program will include "A Million Bids," a drama in five parts, and "Goodness Gracious," a comedy in three reels.

Victor Herbert's son, Clifford, has organized a corporation for the exploitation of moving picture features.

H. T. Oliver, vice-president of the Canadian Bioscope Co., who came to New York this week for the press showing of their latest feature film "Evangeline," which is in five reels, left Tuesday for home. The concern turns out two releases a month.

All but one of the dozen or so "Volunteer Organist" feature films, which have been touring the country, playing the legitimate theatres, have been called in.

Jerome Rosenberg, who leased the "Damaged Goods" film from Jack Hughes, paying an advance of \$250 for it, is "holering" to get his money back. He feels the \$150 of it should be returned. Maybe he'll get it—maybe.

The negotiations of Pathe Freres for the lease of a store and showroom in Times Square, as announced in last week's Variety, have been consummated. They have rented the former florist's shop and the entire second floor of the Fitzgerald building.

A new moving picture feature company has been organized to take and exploit reproductions of well known plays. Through William Morris it has secured for its first release the picture rights to "The Blindness of Virtue."

## "SQUARE" TAKES ON PICTURES.

The inevitable has happened with B. F. Keith's Union Square theatre. It will return to a picture policy, commencing next Monday. "Big time" vaudeville has endured for quite some time at Mr. Keith's oldest New York theatre, but the neighborhood, with the capacity of the theatre, made a question of profit very visionary at any time, although through placing new acts to New York which wanted "to show" at the Square, the maximum of cost for the entertainment was kept quite low.

When an able experienced manager like Elmer F. Rogers, at present in charge of the Palace, could not bring the Square back, it was given up as hopeless. Arthur Klein is the present manager.

J. J. Murdock will have the general picture supervision of the Square and the new movie policy will send in features for the time being. The first one will be "Traffic in Souls," the "white slave" film recently at the Bijou. Another feature later will be "The Volunteer Organist," controlled by the U. B. O. movie department.

The doors will open at 10 a. m. and will run until 11 at night. A number of the attaches now at the Square will remain there, although Mr. Klein will not continue as manager as he wishes to remain identified with vaudeville.

The Keith lease on the Union Square expires April 30, next.

B. F. Keith's Harlem Opera House will also be given over to a policy of feature films Feb. 9. Its first picture will be "The Traffic in Souls."

## JOE UNGER AT 28D ST.

Considerable apprehension is manifesting itself among the employers of the General Film Company, with the advent of the newly elected officers. They all fear for their "jobs."

Joe Unger, manager of the Western Film Exchange, has been delegated to take charge of the New York branch of the G. F. at its 23rd Street offices.

The change in the official personnel, as reported in VARIETY last week, duly occurred and was announced from the General Film offices. Later Percy L. Waters was appointed general manager of the rental exchange, giving the G. F. its former principal officers once again.

It has been rumored during the week that through the association of J. J. Kennedy, now president of the G. F., and Mr. Waters, with the Klaw & Erlanger-Biograph concern, that the feature films of the dual corporation would be released by the General Film Co. to its exhibitors, the prices for the use of the Klaw & Erlanger-Biograph output being graded according to value.

## JAP TEMPLE, PICTURE PLACE.

Springfield, Mass., Jan. 28. A novel moving picture house was opened here Monday night, when the Geisha had its premiere. It is built on the style of a Japanese temple, outside and in, with Japanese lanterns as a lighting medium.

The house is operated by a syndicate controlled by Albert Steiger, who has a system of dry-good stores in the east, and caters to an elite element.

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

## PICTURE PLACES FOR SALE.

Pittsburgh, Jan. 28. Pittsburgh is going through a crisis so far as moving picture houses are concerned and its result is being watched by the theatrical profession as it may prove an index to a national condition.

It has been apparent of late that the public taste in this city in pictures has begun to be appeased. A result about 50 picture houses here are for sale cheap.

On the other hand all the large houses situated in the business sections are doing better business. The answer is that the public is tired of the regular small picture house offerings and now demands something "big." They pack the houses downtown which offer bills with a big drama film.

One result of the public being sated with the movies such as compose the regular bill in the houses in the residential sections and those not having big bills, is a return to the theatre as a place to spend the evening.

The large picture houses are booming and their owners are branching out, so that it will not be long before a few men will control the movies of the city.

## POLICE IN SPRINGFIELD.

Springfield, Mass., Jan. 28. The police department has made war upon all pictorial sheets displayed by the theatres here, barring all but block letter lithos. Sundays not even a card is allowed to be displayed announcing coming attractions, while Sunday shows will also probably be tabooed.

Local ministry is behind the movement.

## RELEASED NEXT WEEK (Feb. 2 to Feb. 9, inc.)

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Kalem.....K	Ramo.....R	Elson.....Elson	Reliance.....Rel
Lubin.....L	Crystal.....C	Chrysalis.....C	Majestic.....Maj
Pathe.....Pthe	Eclectic.....Ecl	Nestor.....N	Thanhouser.....T
Selig.....S	F. R. A.....F	Powers.....P	Kay-Bea.....K.B.
Edison.....E	Lewis Pennants.....L.P.	Eclair.....Eclr	Broncho.....Br
Essanay.....S.E.	St. Northern.....G.N.	Rex.....Rex	Dominio.....Dom
Kleine.....Kl	Dragon.....D	Frontier.....Frnt	Mutual.....M
Melios.....Mel	Italia.....Ita	Victor.....Vic	
	G.N.X.X.....G.N.X.X	Blache Features.....B.I	

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

## FEB. 2—MONDAY.

MUTUAL—The Hermit, 2-reel dr., A; Making a Living, com., Key; Rel., title not announced.  
GENERAL F.—If It Were Not for Polly, 4; The Conqueror's Story, 2-reel dr., K; Her Wayward Son, dr., L; Pathe Weekly No. 10 (East), No. 9 (West), Pthe; A Modern Vendetta, 3-reel dr., S; How God Came to Sonny Roy, dr., V; How the Earth Was Captured, com., E.  
UNIVERSAL—In the Palace of '84, 2-reel dr., Gold Seal; What Didn't Happen to Mary and Gee But It's Great to be Stung, split reel com., C.

## FEB. 3—TUESDAY.

MUTUAL—Majestic and Thanhouser titles not announced.  
GENERAL F.—A Treacherous Rival, dr., E; Down and Twilght, dr., S-A; The Mirrage of Fiazro, 2-reel dr., Kl; Winding the Cook, dr., Pthe; At the Eleventh Hour, dr., S; Caught with the Goods, 2-reel com-dr., V; The Catch of the Season, dr., L.  
UNIVERSAL—In the Palace of '84, 2-reel dr., Gold Seal; What Didn't Happen to Mary and Gee But It's Great to be Stung, split reel com., C.

## FEB. 4—WEDNESDAY.

MUTUAL—Sally's Elongment, com., Beauty; The End of the Road, 2-reel dr., Mutual Weekly No. 58; Rel., title not announced.  
GENERAL F.—On the Lazy Line, com., E; The Hand Brim Mystery, 2-reel dr., K; Into Society and Out, com., S-A; The Fat Man's Burden, com., Pthe; How Burke and Burke Made good, com., V; The Heart of Maggie Malone, dr., S.  
UNIVERSAL—Fires of Conscience, dr., N; Love and Politics, com., Joker; Into the Wilderness, 2-reel dr., Eclr; Universal Animated Weekly No. 100.

## FEB. 5—THURSDAY.

MUTUAL—O Mim! San, dr., Dom; Komic title not announced.  
GENERAL F.—The Dilemma, dr., B; A Gambler's Way, dr., S-A; Out of the Depths, 2-reel dr., L; Playtime With Fire, com-dr., Mel; Winky Willy's Disappearance, com., and Dip py on the Boston Dip, split reel com., Mel; Behind Comedy's Mask, 2-reel dr., Pthe; The Little Sister, dr., S; Lincoln the Lover, dr., V; Pathe Weekly No. 10 (West) and No. 11 (East).

UNIVERSAL—King the Detective in Formulae 879, 2-reel dr., I; A Race With Death, dr., Rx; Slim Becomes an Editor, com., Frnt.

## FEB. 6—FRIDAY.

MUTUAL—Secret Lode, dr., K-B; Princess and Thanhouser titles not announced.  
GENERAL F.—An American King, 2-reel com-dr., E; The Grip of Circumstance, 2-reel dr., S-A; Vaccinating a Village, com., K; Tony and Maloney, com., and Italian Games and Dances (Educational) split reel, S; Marrying Sue, com., V; The Vagaries of Fate, dr., L.  
UNIVERSAL—Twist Love and Flour, com., N; Into the Lion's Pit, 2-reel dr., Irene; the Onion Eater's Daughter, com., Vic.

## FEB. 7—SATURDAY.

MUTUAL—True Western Hearts, dr., A; Key, Maj. and Rel. titles not announced.  
GENERAL F.—The Man of Destiny (Historical), E; Broncho Billy and the Red Man, dr., S-A; Her Side-Show Sweetheart, and Pat's Revenge, split reel com., L; In the Moth of Her Hair, 2-reel dr., Pthe; Tainted Money, 2-reel dr., V; The Indian Ambuscade, dr., K; Beating their Board Bill and The Faddists, split-reel com., B.  
UNIVERSAL—The Midnight Alarm, com., Joker; Pat Yourself in His Place, dr., Frnt; The Vagabond Soldier, 3-reel dr., B101.

# NATURAL COLOR KINEMATOGRAPH CO., LTD., AND KINETO LIMITED

KINEMACOLOR BLDG, LONDON, ENGLAND

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is hereby given to all concerned that any powers or agency which may have been conferred upon Mr. William H. Hickey (Vice President of the Kinemacolor Company of America) either on behalf of myself or the Natural Color Kinematograph Company, Limited, or Kineto Limited have this day been terminated and revoked.

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## CORRESPONDENCE

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

**JOHN J. O'CONNOR**  
 (WYNN)  
 In Charge

**CHICAGO**

**VARIETY'S CHICAGO OFFICE:**  
 MAJESTIC THEATRE BUILDING

**PALACE MUSIC HALL** (Harry Singer, mgr.).—Eddie Foy and his flock of youngsters had things all their own way Monday afternoon and they went over with a rush. Foy had to make two speeches, and the children howled a dozen times before the audience would allow the act to leave the stage. They went much better at the Palace than at the Majestic some weeks ago. The bill turned out to be much better in the showing than it looked on paper. Klutzing's Animals opened and offered a neat act in which dogs, cats, rabbits and pigeons took part. H. B. Martin, billed as Alan Dales cartoonist, had second spot and was mildly entertaining. He was attended by a dusky little fellow, who looked solemn and acted in the same way. Martin drew pictures of what he claimed were Chicago favorites, consisting of well known actors and actresses who are in the city now or have been recently. The Langdons drove in in their fake automobile in next spot and talked and chattered to good advantage. Their act is familiar but has one or two new features, and it was a big laughing spot. Eddie Foy was put on in fourth place to fill in the spot made vacant by the absence of James J. Morton, who was late in making the house on account of a slow train. Morton got in next to closing where he told quaint stories, sang a song or

two and was recalled for half a dozen encores. Natalie and Martin Ferarri offered a program of dances, some new and some familiar near the middle of the bill and they passed admirably. They are not the best dancers seen around, but they offer one or two new steps, and for this relief many people were thankful Monday afternoon. Daniels and Conrad, two youths with much musical talent, played piano and violin with good results. They work fast and hard and they have no trouble at all in getting by. In closing spot Robbie Gordon posed in many styles, and made some pretty pictures. She did not keep the house in order, however, and many people began to get out after she had postured a few times. The act is not strong enough for closing place. The theatre was filled from top to bottom.

Reed.

**MAJESTIC** (Lyman E. Glover, mgr.; agent, U. B. O.).—This week's program is somewhat evenly divided, the entire first division, with the exception of Swor and Mack, running along a mediocre groove, with the latter half showing the expected class. Opening the bill Tilli Abott, a foreign turn with a semi-novel act, just about kept the audience interested, but failed to arouse any enthusiasm. For a big time position, Miss Abott and her male

partner just make it by a slight margin, with none to spare. In second spot Lloyd and Whitehouse replaced Fred Kornan, who failed to appear. The substitutes were apparently caught at a disadvantage, Miss Whitehouse's costume looking badly in need of immediate attention, while the talk, which incidentally will probably develop into a standard asset, was poorly delivered through lack of rehearsal. Considering the circumstances of the engagement one might opine the couple obliged the management at a disadvantage to themselves, and such was probably the case. "The Naked Man," from the office of William Brady, was about as interesting as a telephone book. The principals rambled through a concoction of theme and comedy that looked far too weak to pull itself through, and just made the curtain with a sprint. But Swor and Mack started the show going with their blackface turn in "one." Intermission was succeeded by Harry Gilfoill, whose characterization of "Baron Sanda" was fully appreciated. His mimicking brought him over a safe conservative bit and made it doubly easy for Dinehart and Heritage in "Just Half Way," a light comedy vehicle by Una Clayton that speaks well for all concerned. They, too, registered the expected bit, as did Rue Dickinson in his rural monolog. Then came Anna Held (New Acts) while the Herbert Germaine Trio closed with the audience moving.

Wynn.

**GREAT NORTHERN HIP** (A. H. Talbot, mgr.).—There was monotony in the bill on the day shift Monday morning, but after the first show was over things were rearranged to some extent and the entertainment grew much better. One of the big acts, "Belles of Seville," a dancing number, did not get in in time for the opening. Carl Rosine, with his magic, had an early spot and got along nicely. He does some ring tricks that mystify and is helped out nicely by a neatly dressed young woman. The act passed. Ernie and

Mildred Potts, who came on near the opening, had a hard time of it with their bag punching and other stunts. Miss Potts attempted to sing, but did not make much of a go of it. Three men and women teams were strung along together in a row, and furnished the monotony of the morning. Two closed with tango work. Gardner and Lowrie, the man appearing as an English top, and the woman playing straight, were not a big riot. They had some bright wheezes, however, and got a few laughs. Jones and Gibson followed, with songs and dances. The man attempted female impersonations, which were not very interesting and really do not help in the least. Lewis and Morton were funny and got a lot of big laughs with their bright patter. The Four Lamays, a corking good casting act, had closing spot. These men are light and they go through a routine that has a number of exciting spots. It is one of the best casting acts seen in town for some time.

Reed.

**HALSTED EMPRESS** (Harry Mitchell mgr.).—Rather good bill this week, although not as good as many that have preceded. Dick Bernard had stellar place and he kept his big audience of Sunday afternoon laughing a good share of the time with his little company in "The Animal Stuffer," a really meritorious sketch with a great deal of humor packed into it. Mr. Bernard has a sense of comedy and he knows how to get over the footlights in a bright way. The sketch went big and the star was received with huge applause. Dinehart and Heritage with Bernard were Orville Stimm, a strong man, who lays claim to about 17 years of age. He performed such tricks as lifting a live and frantic horse, holding a piano on his knees and shoulders while a man played the instrument, and other such feats. He has a pleasing personality and made a distinct impression with his act in closing spot. Not a person left the auditorium while he was offering his program and he had

30  
FAMOUS  
FEATURES  
A YEAR

**DANIEL FROHMAN**  
PRESENTS  
The World-Famed Film Favorite  
**MARY PICKFORD**  
IN  
A Drama of Desolation  
**"HEARTS ADRIFT"**  
A story of the shifting sands of time and the changing tides of life; an epoch of the sea with a deep, human undercurrent.  
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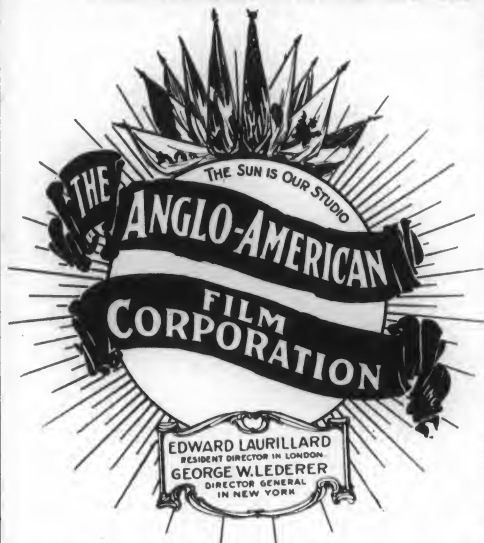
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ANGLO-AMERICAN OFFICIAL No. 2—Tour Announcement



**BEFOREHAND, ATTENTION IS RESPECTFULLY CALLED TO THIS PRELIMINARY OBSERVATION:**

Upon the heralding of a European masterpiece, whether Film or Dramatic, all business centres immediately swarm with inferior imitations of the approaching ORIGINAL, only to deceive and disappoint the expectant public—as in the case of "Quo Vadis" and other impressive productions.

FORMAL ANNOUNCEMENT IS NOW MADE OF THE SPEEDY EXCLUSIVE BOOKINGS IN FIRST CLASS THEATRES IN NEW YORK CITY, AS WELL AS THROUGHOUT THE UNITED STATES OF

**The Original Masterly Conception  
By the Celebrated Film d'Art of Paris  
OF ALEXANDRE DUMAS' HEROIC ROMANCE**

## THE THREE MUSKETEERS

WHICH HAS FOR MONTHS BEEN THE SWEEPING SENSATION OF EUROPE, ASIA AND AFRICA THE CURRENT SEASON, ALSO AT LAURILLARD AND SEDGER'S RENOWNED NEW GALLERY KINEMA, IN LONDON. PRESENTED IN 7 MIGHTY ACTS AND 270 SCENES WITH SPECIAL MUSIC BY AN AUGMENTED ORCHESTRA AND REALISTIC SOUND EFFECTS—ALL DUMAS-INSPIRED. UPON THE TERMINATION OF THE NEW YORK PREMIERE THE GREAT MASTERPIECE WILL BE GENERALLY RELEASED.

DETAILS OF THE ABOVE BOOKINGS WILL BE MADE KNOWN IN THE NEXT OFFICIAL ANNOUNCEMENT NO. 3.

TO FOLLOW THE TOUR OF "THE THREE MUSKETEERS," A SIMILAR TOUR WILL BE UNDERTAKEN OF THE OPULENT MAJESTIC FILM-TRIBUTE TO THE LATE BELOVED QUEEN VICTORIA, ENTITLED

### Sixty Years A Queen

THE CONSUMMATE WORK OF THE BARKER MOTION COMPANY, OF LONDON, DEPICTING, WITH ADORING FIDELITY, THE MOST MOMENTOUS EPISODES OF HER UNBULLIED REIGN, AN AGGREGATE OF NEARLY 10,000 PEOPLE AND HUNDREDS OF HORSES PARTICIPATING, IN THE 8 IMMENSE ACTS AND 280 SCENES.

For the first time in Motion Picture Industry the advertising material of this and succeeding Anglo-American exhibitions will be strictly patterned after the standard regular attractions, and the material will emanate from the Morgan lithographic studios in Cleveland under the personal direction of the noted theatrical artist, Mr. Benj. Wells.

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GEORGE W. LEDERER, Director General  
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take quite a number of bows before allowed to retire. Will Morris, who dresses a Nat Wills and rides a bike with much plumb, opened the bill. He started things along at a lively rate and got applause for his efforts. Frank Thornton and Deborah Corwe were in "D," where they sang some smart songs and got over very nicely. The woman wears good gowns and the act is lively throughout and keeps things going at a swift pace all the way through. Dorothy Christy sings songs with harp accompaniment. She is a quiet but rather effective act and makes good impression. She is perhaps a little over the heads of a related street audience, but some very good schooling has been done for the Empress, and good vaudeville is becoming to be appreciated. The extra added sature of the bill was a quartet of male singers singularly billed as "Four Quaint Q's." They were received warmly and did their act in a sprightly style. Usual concomitant of pictures to fill out the bill.

Rred.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.).—Pictures.  
BLACKSTONE (Augustus Pitou, Jr., mgr.).—Fanny's First. Last fortnight of utterly successful engagement.  
COHAN'S (Harry Riddings, mgr.).—"Nearly married" doing good business.  
CORT (U. J. Hermann, mgr.).—"Help wanted," big business.  
HOWARDS (Frank O. Peers, mgr.).—"The rascal" backing them in.  
ILLINOIS (Lillian Davis, mgr.).—"The unsalable Girl," good houses.  
LA SALLE (Joe Bransky, mgr.).—"September Morn," considerable draw.  
PRINCESS (Frank Phelps, mgr.).—"The ure," fair returns.  
POWERS (Harry J. Powers, mgr.). David farfield in the last week of "The Auctioneer," phenomenal run.

OLYMPIC (George C. Warren, mgr.).—Last week of "Ready Money," return engagement at popular prices.  
GARRICK (John J. Garrity, mgr.).—Al Jolson in "The Honeymoon Express." Last week of a record breaking engagement.  
STUDEBAKER (Sam Lederer, mgr.).—Julia Dean in "Her Own Money," mildly successful comedy.  
NATIONAL (John J. Barrett, mgr.).—"The Old Homestead."  
IMPERIAL (Kilmt & Gazzolo, mgrs.).—"The White Slave."  
VICTORIA (Howard Broilaski, mgr.).—Eugenia Blair in "Madame X."  
ZIEGFELD (Herman Fuchs, mgr.).—Pictures.

"The Cost of Living," a play by William Anthony McGuire, playing the one-night-stand districts has ceased its ministrations.

William Anthony McGuire is preparing to send out a new vaudeville sketch called "The Forty-To-One Shot." It is a race track act.

King Cole, the ball player, has taken to the stage with a lot of baseball slides and some baseball yarns. He is playing the outlying theatres.

George Tripp, with the Phillips-Shaw company, has been engaged for the role of the young attorney in "Madame X" with Eugenia Blair.

Joseph W. Rubenstein, known along the Rialto as "Ruby," has been appointed manager of the Coronado picture house at 40th street and Vincennes avenue.

J. Bjornson is taking the place of Charles M. Fischer in the orchestra pit at the Majestic theatre while the latter is away for two months in California.

Sam P. Gerson, manager of the American Music Hall, chaperoned a crowd of newspaper men to Milwaukee Wednesday to witness the Gaby Deslys' road show. A special car was chartered for the occasion.

The Ashley Coopers Players, who have been appearing in a sketch called "The Newboys' Debt," have signed up with the Pendegast company for the next six weeks and will play in a road show owned and operated by the company.

Andrem Goldsmith, a burlesque performer whose nom-de-monaker is not published in the complaint, has commenced suit for a divorce decree against her spouse, Joseph Goldsmith by name, alleging cruelty. The superior court of Cook county will decide.

"The Yankee Doodle Boy and the Sunny Mexico" company, playing a musical tabloid, has closed. Mr. and Mrs. Bert Galloway, who have been with the company, Jose Leo and his wife and Caroline Rouse have joined Issy Weingarten's "Gay Miss Construe" company.

The Blanche Baird Show, a Progressive wheel attraction, was hauled into the Cincinnati courts last week by J. M. Friedman, who provided the troupe with photos, etc. The Progressive directors happened to be on hand and testified the show was owned by the circuit proper and settled the difference.

Lorenz Gillette, with "The Girl Question," was taken ill last week in Lexington, Ky., and brought to the American Hospital, Chicago, for an operation. (Miss) Ted Bennett, who has been playing with the Four Marx Brothers, was discharged from the hospital last week after a serious operation. Mrs. Baron Lichter, who was taken sick while at the Great Northern Hippodrome is now at the hospital convalescing after an operation.

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EMPRESS.—The Kilties Band of 20 women fairly well received. Archie Goodall provided some novelty. Dave Ferguson closed well, while Mr. and Mrs. Perkins Fisher in their "Half Way House" playlet did nicely. The Three Musketeers were the class of the bill, Price and Price opened with their gymnastics and pleased. Catherine and Harold MacFar-

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lane offered a hedgepodge of songs and patter and hardly got by.

ORPHEUM.—Lawrence and Cameron, well liked. Four Original Perez, excellent opener. "The Double Cross" pleased with its melodrama. Paul Conchas closed the show and held the audience. Smith, Cook and Marie Brandon, comedy hit. Cummings and Gladys, dainty turn, while Edna Showalter (holdover) was again successful. Frank Keenan and Co. (another holdover) big favorites. Maurice and Walton (society dancers),

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**MUTUAL FILM CORPORATION** New York

now in their third week, are doing well, although their popularity is on the wane.

**PANTAGES.**—Lyons and Cullum, openers, okay. Allegro (violinist), showed ability. Waite Terry and Fifi Girls, pretentious turn. Newsboys Sextette gave satisfaction. Great Imperial Japs didn't show. Riding Costellos, featured, very good in the closing position. Roland Carter and Co. showed this week in "Vacation Time." It was well liked.

**CORT** (Homer F. Curran, mgr.)—E. H. Sothorn Shakespearean repertoire (two weeks), opening in "If I Were King" (first week).

**COLUMBIA** (Gottlob, Marx & Co., mgrs.)—*"Adele."*

**GAJETTY** (J. J. Rosenthal, gen. mgr.)—*"Traffic in Souls,"* pictures until new musical revue is ready to reopening.

**ALCAZAR** (Belasco & Mayer, mgrs.)—Andrew Mack Stock (second week).

Jules Mendel and Co. will succeed the Jim Post musical tab company at the Majestic, opening about Feb. 1.

Jack Josephs will attend to the booking department of McClellan's and Woodward's brokerage business.

James E. Sullivan, who will be athletic director of the Panama-Pacific International

Exposition, is expected to arrive most any day now.

Feb. 1, "Up in the Air," a musical comedy written by local men and played by club members, will hold the boards at the Cort for one day.

Charles King, Virginia Thornton and Rupert Drum have been transferred to the Los Angeles Hippodrome, to produce tabloid drama in conjunction with the regular bill.

Paderewski, the pianist, is taking the cure at Paso Robles, Hot Springs. Neuritis compelled him to cancel engagements to appear in 15 cities on the coast and seek aid at the health resort.

All the down-town houses devoted exclusively to pictures seem to be doing good business. Even the Savoy, which has been a hard house to draw patronage to, is now doing well with the movies.

The large number of acts reported lying idle in San Francisco, is in all probability due to the fact that many vaudeville artists, who work on the pop time, are afraid to venture off of the coast.

Del Harris and his musical comedy company, at the Lyceum, recently taught a Greek restaurantier it was dangerous to insult chorus girls. The whole company entered the restaurant and helped man-handle the offending Greek.

Mrs. Clara Frances Phipps, a singer of note and well known in vaudeville circles on the coast about a year ago, married Henry Nelson Mabery, a wealthy Los Angeles real estate operator Jan. 21. Some time ago the bride retired from the stage.

The labor commissioner's deputy is after two men by the names of Dittman and Bollman, who are charged with employing young women and not paying for services rendered. According to the girls who signed the complaint, Dittman and Bollman hired a room on Mason street and began to promote a motion picture producing company. The young women were engaged to pose for the pictures.

Mayor Albee, of Portland, Ore. has suggested it would be a good plan to appoint a committee of ten prominent citizens to investigate all phases of the vaudeville, picture and show business. It is said that many suggestive and vulgar performances have been offered in that city and the appointment of a standing committee, empowered to stop all objectionable amusement attractions, will prevent the repetition of vulgar offerings.

### PHILADELPHIA

By J. J. BURNES.

**KEITH'S** (Harry T. Jordan, mgr.; agent, U. B. O.)—You can play the red to win as a sure thing bet at Keith's this week with the Leaky production "The Red Heads" as the headliner. The piece packed full of good things and the action gives opportunity for the display of numerous creations in gowns of the late vogue and some dance specialties all neatly and cleverly done. John C. Rice and Sally Cohen had a new skit called "Mary and John" just as good as some of their other offerings. Chris Richards followed close in popularity with nimble wit and feet. Olga Petrova gave the only other single act, and provided the same kind of entertainment which she offered here a year ago, even to the same tears. Arthur and Grace Terry opened the show with their first appearance here in a fair last dancing turn. An excellent athletic exhibition was presented by the Dare Brothers, their work being free from the rough and ready methods of so many strong men acts. Marconi Brothers were pleasing in acrobatic playing. Lorraine and Dudley well received. Howard's Animals closed.

**WILLIAM PENN** (William Miller, mgr.; agent, U. B. O.)—Excellent bill was greeted by a capacity house Monday night. B. A. Rolfe's "The Porch Party" scored big hit. Lola Wentworth, the prima-donna, has a sweet and well trained voice and J. Delaney, the baritone, made a hit with his dancing, as well as his singing. The popular Empire Comedy Four were given a great reception. Weston, Baker and Co. also made one of the big hits of the bill. "The Six Little Song-Birds" presented by Al White, of this city, rank close to the best juvenile singers on the variety stage today and were greeted with much applause. Bisset and Scott were entertaining.

**GARRICK** ("Damaged Goods" opened to a capacity house Monday night. The Rev. Roberts Johnson, of the Church of the Saviour, opened the evening with a talk introducing the play before the first act and Richard Bennett in a curtain speech complimented

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Philadelphia for not condemning the play unheard.

BROAD.—"Madam President" with Fannie Ward, began its final week. Business has been big throughout the engagement.

ADRIAN.—"Within The Law" continues to make friends in its second big month here. LYRIC.—"The Wedding Night," formerly "Oh, I Say," is doing very well in its second week and should continue so for the balance of its stay here.

FOREST.—"The Beauty Shop," which is mostly Raymond Hitchcock, began its second and farewell week to a good house.

AMERICAN.—Victoria Cross's "Life's Shop Window" stock.

WALNUT.—"Little Lost Sister," by a travelling company at popular prices.

EMPIRE.—"The Liberty Girls" with Natt Kennedy, burlesque.

CASINO.—"Girls of the Gay White Way," TROCADERO.—"Cabaret Girls."

LIBERTY.—Pictures.

METROPOLITAN.—Pictures.

LITTLE THEATRE.—Four one-act plays—Behold the Man, "The Dragon's Claw," "Fortunati and I," and "Literature."

Louis B. Mayer, lessee of the Walnut Street Theatre, has brought suit in the local courts against the owners of the playhouse to recover \$6,000. Mr. Mayer spent that amount in repairs and alterations during last summer to make the house conform with the regulations of the Department of Public Safety.

Carolyn Franklin, who appears this week with William Wilson and Co. in the farce comedy sketch at Keith's Allegheeny theatre, is a graduate of the old Girard Avenue theatre stock company.

Thursday night has been made "tango contest night" at Keith's Allegheeny theatre and the feature has proven an excellent attraction. Cash prizes are given to the winners.

Mrs. Beulah Jay, manager of the Little theatre, will speak on "The Relation of the Drama to Life" at the meeting of the Ardmore Women's Club, Friday, Jan. 30.

## BOSTON

By J. GOOLTZ.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Vaudeville.

LOEW'S ST. JAMES (William Lover, mgr.; agent, Loew).—Vaudeville.

NATIONAL (George Haley, mgr.; agent, U. B. O.).—Using big time acts with increasing frequency at small time prices.

HOLLIS (Charles J. Rich, mgr.).—Last week of John Drew. Fair business.

COLONIAL (Charles J. Rich, mgr.).—"Oh! Delphine," slight and unexpected slump.

PARK (Charles J. Rich, mgr.).—Robert Hilliard in "The Argyle Case." Poor business.

TREMONT (John B. Schofel, mgr.).—"Years of Discretion." Doing better business than when it opened and will run into February.

PLYMOUTH (Fred Wright, mgr.).—"Under Cover," the melodrama surprise still holding up admirably, taking in the time originally planned for "General Regan."

SHUBERT (E. D. Smith, mgr.).—Forbes Robertson in rep for two weeks. Big opening, especially down stairs.

MAJESTIC (E. D. Smith, mgr.).—"Little Women." Last week. Was expected to close to bigger business.

BOSTON (A. L. Levering, mgr.).—"The Whip." Last week of run and also last week of house under Syndicate lease.

CORT (John E. Cort, mgr.).—"When Dreams Come True." Drawing well although house has small seating capacity.

CASTLE SQUARE (John Craig, mgr.).—Stock. "Hawthorne of the U. S. A." Capacity.

HOWARD (George E. Lothrop, mgr.).—"The Honey Child" with the Indianas Troupe heading the house bill. Turning them away.

GRAND OPERA (George E. Lothrop, mgr.).—"The Parisian Beauties." Hard plugging has brought this house up in the ranks of the winners on the Progressive circuit.

CASINO (Charles Waldron, mgr.).—"The Behman Show." Big business.

GAIETY (George T. Batcheller, mgr.).—"The Queens of Paris." Good business.

The change in the control of the Boston which has reverted to B. F. Keith's management will bring the Actors' Fund Benefit April 17 into the Colonial instead, a house with much more limited seating capacity.

Phillip Lavine, John Craig's personal representative at the Castle Square Stock, has a new arrival who has been named Phoebe Frances Lavine. Lavine has a five-year-old son, Sigmond, who has already won much comment as a dancer.

A new theatre to include small time vaudeville as well as reels is to be erected shortly at the corner of Blue Hill avenue and Columbia road. It will cost over \$150,000, will seat 1,500 and is being designed by Funk & Wilcox.

A prize of \$100 was offered this week by the Women's Educational and Industrial Union for the best play to be submitted for production as successor to "The Merry Fiddler," recently presented at a benefit for children in this city. Caroline Freeman, direction of the Children's Players of the Women's Union, is in charge of the contest.

The pictures of Captain Scott's expedition to the South Pole opened Monday at Tremont Temple to a fair house, but apparently without the regular operator as much difficulty was encountered. They should make good money at this house because of the low operating cost outside of rental.

Burton Holmes opens Friday night at Tremont Temple with a heavy advance sale. He has a steady patronage in Greater Boston which can be relied upon like the tide and the sun.

## ATLANTIC CITY.

By I. B. FULASKI.

APOLLO (Fred E. Moore, mgr.).—"Too Many Cooks," with Frank Craven (27); Guy Brothers Minstrels (28-29); Kibbie & Martin's "Uncle Tom's Cabin" (30-31).

The Apollo was without an attraction Monday and the Savoy was dark, so Atlantic Cityites were without a theatrical performance for the first time in many years.

Louis Notes of Washington, who controls the Criterion here (said to be the best paying house on the Boardwalk) has taken over the Park, another picture house, located on Atlantic avenue at Ohio avenue. The Park is an up-to-date house.

Jake B. Isaac, who was business manager of the Savoy, will lay off the rest of the season and intends identifying himself with his old "boss," A. H. Woods.

Victor Friesinger, who has been seriously ill in Philadelphia hospital, having undergone several operations, is reported on the way to recovery and will return to this city within two weeks.

"Marrying Money," the farce written by Washington Pezet and Bertram Marburgh, was presented by Gilbert Miller at the Apollo the last three days of last week. The show was only mildly liked. The cast was not of the highest calibre, but as the material was not brilliant the show did not suffer thereby. Will Demig got most of the laughs, with Alfred DeBail in the role of a Dutch innkeeper running second. James H. Bradbury gave his usual good performance, but didn't have enough to do to get started. Alice John and Nan Campbell were the heat of the female contingent. Ernest Cossart as a French count stood out.

Pop vaudeville goes into Nixon next week to continue all spring. Prices charged will be 10, 20 and 30 cents.

## NEW ORLEANS

By O. M. SAMUEL.

HIPPODROME (Lew Rose, mgr.).—Norman Friedenwald bobbed up at the Hippodrome Sunday afternoon with a first run tahn-

loid, which he has been spanking into shape in the tall and unshored. He went to his mother's and father's country for a title, captioning it "A Night in Old Heidelberg." The only German incident apparent, however, is a strain song, cheerless but not cheerless. The thing that sticks out in the piece is the singing. From entree to demi-tasse the vocal menu was tasty and digestible. The Hippodrome's guests in many instances demanded a second helping. Maggie Le Claire, with imitable brogue and brogue, ran away with

the comedy honors. She's the very same Maggie who acted as foil-mate in the Casey and Le Claire act, and as a single she makes 'em double with laughter to such an extent that Casey's being out isn't cause for gloom. Another reason to wax critically effusive is Inez Rodriguez. The remainder of the principals are histrionically principled, while the chorus sings and dances with a comportment that betokens and bespeaks sheer love of it. Not a gabby tab, or a flabby tab, but a little meaty affair with a kernel of merit.

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CRESCENT (I. C. Campbell, mgr.).—  
"Officer 666."  
LYRIC (Ben Abrams, mgr.).—Stock bur-  
lesque.  
FRENCH O. H. (M. Affee, mgr.).—French  
Opera Co. in repertoire.  
LAFAYETTE (H. C. Fourton, mgr.).—Iza  
Hampton Co., "Village Choir." Two Gerald,  
Joe Hardman, Cycling McNutts.

Featured at the Alamo is the Pennant Trio.

"The Blindness of Virtue" comes into the  
Crescent next week. For the same term the  
Tulane offers "Stop Thief."

Max Flack is directing the orchestra at the  
Lyric.

Francesco and Girle, Byrle Colby, Amelia  
Phillips and Grisai's Band make up the cur-  
rent bill at Fabacher's.

Business is not brisk with local small time  
agents. They are demanding but eight per  
cent. now. They charge ten per cent., but  
give two off for cash, which is nothing if not  
sharp business practice.

ORPHEUM (Arthur White, mgr.). Popu-  
larly appealing program. Claude Rant, sup-  
ple; Small and Small Sisters, energetic;  
Francis Maglin, interesting; Minnie Allen, at-  
tractive offering; Els and French creating  
talk; Carl McCullough, scored; Redford and  
Winchester, know their vaudeville, earning  
first honors.

TULANE (T. C. Campbell, mgr.). "Mile-  
stones" discloses rare technique in play con-  
struction and the best acting company in  
years. Profitable week.

## NEWARK N. J.

By JOE O'BRYAN.

PROCTORS (R. C. Stewart, mgr., agt. U. B.  
O.). "Nine White Hussars" pretentious; Ray-  
mond & Caverly, laughable; Helen Page &  
Co., scored; Wander & Stone, excellent; Brown  
& Moulton, fine; Blauemont & Arnold, fair;  
Gilding O'Mearas, Grace Mumm, charmed;  
Moralls Brothers, Ned Norton, funny; Mile  
Emma, clever.

KEENEYS (J. B. McNALLY, mgr., agt.,  
Shed.). "Magic Kettle," novel; Clem Bevlins  
& Co., "A Night with the Sculptors," artistic;  
Higgins & Lane, hit; "Four Harmony Girls,"  
nicely; Roberts, Hays & Roberts, scream;  
Hattie Fox, pleasing; Myers & Holden, clever.

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LYRIC (Proctors).—"Mother Goose Girls,"  
classy; Mr. and Mrs. Bennett, very good;  
"Salanta," clever; Duke Darling, funny; J.  
J. Morrison & Co., capable; Reeves Sisters,  
hit; "Burton's Dogs."  
WASHINGTON (O. R. Neu, mgr., agt.,  
Fox.). Diers & Bennett, George Randall &  
Co., amusing; Orletta & Taylor, hit; Wheeler  
& Thompson, hit; Reynolds & Drake, excel-  
lent.

MINERS (Tom Miner, mgr.).—"Beauty,  
Youth & Folly Co."

NEWARK (George Robbins, mgr.). Chaun-  
cey Olcott & Co., in "Shameen Dhu," drawing.

SHUBERT (Lee Ottelengul, mgr.).—"Lit-  
tle Miss Brown," big crowds.

MAJESTIC (Harry Hyams, mgr.).—"The  
Shepherd of the Hills" opened to capacity  
business.

ORPHEUM (Louis Fosse, mgr.).—Stock  
Company.

ODEON (Charles Pope, mgr.).—Stock Co.

## ST. LOUIS

By O. R. CARSON and W. J. DILL.

OLYMPIC (Walter Sanford, mgr.).—Zieg-  
feld "Follies," great show, well staged and  
elaborately scened, Drawing capacity.

SHUBERT (Melville Stoltz, mgr.).—"The  
Whip." Business good.

AMERICAN (H. R. Wallace, mgr.).—"The  
Warrior." Drama on married life kept large  
audience intensely interested.

COLUMBIA (H. D. Buckley, mgr.).

Blanche Bates in "Half an Hour." Scored  
triumph. Ed Wynn & Co., scored heavily;  
Wright & Dietrich, very good; Hal & Francis,  
heartily applause; Archie Onri, clever; Buck-  
ley's Animals, novel; Raunas Sisters, good  
closer.

STANDARD (Leo Reichenbach, mgr.).—  
"Vanity Fair," kept well filled house well en-  
tertained.

GAYETY (Chas. Walters, mgr.).—"The  
Filling Widows." Good show, large audi-  
ence.

HIPTODROME (Frank Talbot, mgr.).—  
Royal Tokio Japanese, headlined; Ernie Kern,  
comical; Frank & Lillian Durbank, enter-  
tained; Alpha Troupe, held interest; Lavinge-  
Barber Players, good; Four Vannoss Troupe,

applause; Billy Sheer, funny; Joe Brennan,  
heartily laughter; Jack Levy & Girls, encores.  
GRAND (Harry H. Wallace, mgr.).—Lucille  
Mulhall & Co., headlined; Caesar Rivoli,  
clever; Josephine Le Roy, did well; Mimic  
Four, scored; Manola, very clever; Bregulla  
Bros., marvelous; John A. West & Co., warm  
applause; Vincent & Lorne, well received;  
Billy Kin Kaid, pleased.

EMPRESS (C. B. Heib, mgr.).—Eight So-  
ciety Dancers, headlined; Chas. Leonard  
Fletcher, artistic; Lester Trio, continuous  
laugh; Reardon & Golde, very entertaining;  
Kelly & Gavin, applause.

PRINCESS (W. J. Flynn, mgr.).—George  
Hoey & Co., strong headliner; The Usher Trio,  
pleased; Dorsch & Russell, pleasant novelty;  
Cecile Eldred & Carr, scored; Harry Rose &  
Seymour Due, very entertaining.

## CINCINNATI

By HARRY B. MARTIN.

GRAND (Theo. Aylward, mgr.).—"Stop  
Thief," well patronized. First farce at grand  
this season. 2. "Joseph and His Brethren."

LYRIC (M. T. Middleton, mgr.; Shubert).—"Peg o' My Heart," with Elsa Ryan, returned,  
third week in all, to great business. 1. "Bought  
and Paid For."

ORPHEUM (J. H. Thuman, mgr.; stock).—"The Wolf," better liked in stock than  
when at the Grand several years ago. 1. "Time,  
Place and Girl."

WALNUT (Willis F. Jackson, mgr.).—Big-  
gest Walnut hit of season for women was  
"What Happened to Mary." Almost as good  
as "East Lynne" for weeps. 1. "Rebecca of  
Sunnybrook Farm."

OLYMPIC (McMahan & Jackson, mgrs.).—"Gris from Joyland."

GAYETY (Arthur Nelms, mgr.).—"Follies  
of the Day."

STANDARD (A. L. Riesenberger, mgr.;  
stock burlesque).—"Fads and Follies." Trav-  
esty on "Uncle Tom's Cabin," roar.

EMPRESS (George F. Fish, mgr.; S-C).—  
Ryan Brothers opened; Williams & Segal,  
good; Al Herman, riot; "Mein Liebschen,"  
nice; Morrell's Harmony Girls, fine; Eckert &  
Berg, well liked.

Can't complain of the cold at Keith's. Va-  
leska Suratt this week; Saharet, next, and  
Anna Held, Feb. 9.

Friends of Ike Martin, manager of Chester  
Park, who returned recently from New York,  
where he underwent an operation, gave him a  
homecoming dinner at the Orpheum Winter  
Garden.

Owing to the sudden illness of Helen Brown,  
who was to have been the vocal soloist at the

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Milton & De Long Sisters had a walkaway with the comedy, although not new. Cooper & Richards, as well as Brown & Newman, both singing acts not so widely separated, got inside the money. Maud Lambert and Ernest Hall registered easily, and the Kitano Four did well in closing. The Gordon Bros., with their boxing kangaroo, was the strongest opener thus far this season and went big.

**CRYSTAL** (William Gray, mgr.; agent, T. H. C.).—Leon WaDele, delights in headline spot; Tibbons Seals, fair; Anthony & Dross, good; Williams & Held, fine; Morocco Arabs, pleasing.

**EMPIRE** (William Raynor, mgr.; agent S. C.).—Law Shunk, topping bill, goes good; Imperial Pekinese Troupe, excellent; Edward Marshall, pleasing; Frank Mullane, fair; Maye & Addie, amusing; Canfield & Carleton, fine.

**ORPHEUM** (Frank Cook, mgr.; agent, T. B. C.).—John Coughlin, hit in headline spot; Four Laughbends, pleasing; Mr. and Mrs. George McDonald, excellent; Merritt Sisters, good; Corey, scores.

**DAVIDSON** (Sherman Brown, mgr.; agent, Ind.).—"The Bird of Paradise," to good business. "The Pleasure Seekers" follows.

**SHUBERT** (Charles C. Newton, mgr.).—Shubert Theatre Stock company in "Father and the Boys." Good houses. "Nobody's Widow" next.

**FABST** (Ludwig Kreiss, mgr.).—Fabst German Stock company in "Fraulein Feldweibel." Excellent business. "Die Kleine Hohen" follows.

**GAYETY** (J. W. Whitehead, mgr.).—Watson Sisters' Co. in "Morocco Bound." Good houses.

## BRONX, NEW YORK

By C. ELDOT MESSLER.

**BRONX OPERA HOUSE** (Richard Madden, mgr.).—Henry Miller in "The Rainbow." Next, Charlotte Walker, "Trail of Lonesome Pine."

**ROYAL**—Pictures.

**BRONX** (Harry Bailey, mgr.).—Clark & Hamilton, Jack Wilson, Minnie Dupree & Co., Maggie Cline, Andrew Kelly and others.

**CECIL SPOONERS**.—"Arms and the Woman," by Cecil Spooner and her stock; next, Parrot on Her Bridal Tour.

**MINERS**.—"The Gay New Yorkers."

**METROPOLIS**.—"The Yoke," with Rowden Hall and Mae Desmond's Stock.

La Grand Danse—another new dancing palace—has just opened in the Boulevard theatre building.

The Melrose Dancing Palace opened a week ago.

At the McKinley Square the management, like many other local houses, are having the times of their life in solving the problem: "How to Fill the House."

Colonel Jacob Ruppert has purchased the old Haffen Brewery site and good will. It was rumored that owing to the close proximity of this valuable site to the hub of the Bronx and its theatre centre that the Colonel would have plans drawn for the finest theatrical building yet erected in the Bronx. The Colonel refused to state just what he intends doing with the property, except to raise the present buildings and supply the trade from their present plant on Third avenue and 90th street.

In the certificate of incorporation of the Paul C. Greening Amusement Company the following names appeared as directors: Rowden Hall, Mae Desmond, Max Flusheim, and Harry A. Dunn. The capital is given as \$20,000.

Southern boulevard just north of Westchester avenue, Joseph E. Demay of 42 Broadway is erecting an amusement hall, costing \$30,000.

The Royal goes back to the legit again this week with "At Bay" after two weeks of pictures. This is the house of surprises from the legit, to vaudeville, to moving pictures, then hops back again.

## BUFFALO

By E. P. THAYER.

**TECK** (John R. Cishel, mgr.; Shuberts).—"Passing Show of 1913," capacity. Next, "Help Wanted."

**SHEA'S** (Henry J. Carr, mgr.; U. B. O.; rehearsal Mon. 10).—MacRae & Clegg, capable; Linton & Lawrence, unique; Claude Gillingwater & Co.; Ben Deely & Co., hilarious; "Clownland," excellent; Fred Dupres, scored; Volant & Gurley, mysterious.

**GAIETY** (John M. Ward, mgr.; Columbia).—"London Belles."

**LYRIC** (H. M. Marcus, mgr.; Loew; rehearsal Mon. 10).—Chuck Haas, realistic; Betty Hudson, dainty; Artistic Trio, exceptional; Maxine, versatile; Tipperary Girls, delighted; Gilmore & Castle, went well; Gash Sisters, sensational.

**MAJESTIC** (John Laughlin, mgr.; S. & H.).—"The Divorce Question," well presented to fair house. Next, "White Slave."

**ACADEMY** (M. B. Schweitzer, mgr.; Loew; rehearsal Mon. 10).—Marion Lee, attractive; Gibney-Earle & Co., enjoyable; Doc Rice, live wire; LaVelle & Grant, above average; Kasmima, skillful; Geo. Leonard & Co., feature; Coate & Marguerite, classy; The Braminos, entertained.

**GARDEN** (W. F. Graham, mgr.; Progressive).—"Follies of Pleasure."

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## CLEVELAND

By WALTER D. HOLCOMB.

**MILES** (Frank Rayman, mgr.).—Romana Ortiz, clever; Rockwell & Ward, fair; Four Troubadours, well received; Lieutenant Eldridge, interesting; Howard Brothers; James Brockman, good; Capt Alber's Bears, featured.

**PRISCILLA** (Proctor E. Seas, mgr.).—A. Cabaret Review, liked; Seven Parisian Roses, good; "The Music Hall Girl," good; Arthur Longbrake & "Rathskeller Rattlers"; Guise & Gibson, very good; Margie Smith, fair; Georgie Lewis, hit; Griffin & Emmert; Cavanaugh & Shaw, well received; Fiorentina Duo; Cora Hall; Darater Sisters.

**EMPIRE** (Geo. Chenet, mgr.).—"Broadway Belles."

**STAR** (Drew & Campbell, mgrs.).—Marion's Dreamland.

**COLONIAL** (R. H. McLaughlin, mgr.).—Gertrude Hoffman Co.

**OPERA HOUSE** (Geo. A. Gardner, bus. mgr.).—Christie MacDonald, in "Sweethearts."

**PROSPECT** (J. W. Lyons, mgr.).—"Happy Hooligan."

**DUCHESS**.—Stock.

**CLEVELAND** (Harry Zirkor, mgr.).—Stock.

## DENVER

By ED. M. JACKSON.

**BROADWAY** (Peter McCourt, mgr.).—Emma Trentini in "Firefy." Fine production to packed houses.

**TABOR GRAND** (Peter McCourt, mgr.).—"Mutt & Jeff." Pleading performance.

**DENHAM** (Woodward & Roman, mgrs.).—Eva Lang Stock Co. in "Wildfire." Excellent.

**EMPRESS** (Geo. Boryer, mgr.).—Week 19, Adelyne Lowe & Co. opened good bill nicely; Leo Beers, best piano act this season; Joe Maxwell Players, good; Dancing Mars, clever; Houghton, Morris & Houghton, good; Edna Aug, artistic.

**PANTAGES** (Nat Darling, mgr.).—Week 19, The Four Charles, clever; Archer & Ingersoll, entertaining; Alexander Karliney, good; Sam Hood, funny; Alley's Greater Hawaiians, great.

**BAKER** (Mrs. Harry Ward, mgr.).—Nettie Dudley Ward Musical Comedy Co. Pleased big attendance.

**HOF BRAU** (Harry Radetzky, mgr.).—Fredericka Brown, Maud Barclay, Ralph Snyder and Little Symphony Orchestra.

Denver stock show at Stock Yards Stadium drew thousands of visitors to the city, consequently all theatres were packed during the week. Irwin Bros. Frontier Exhibition proved strong drawing card nightly.

## DETROIT

By JACOB SMITH.

**TEMPLE** (C. C. Williams, mgr.; U. B. O.; rehearsal Mon. 10).—Joseph Jefferson, poor sketch; Herzog's Horses, good; Homes & Buchanan, excellent; Arthur Deagon, liked; Reiser & Gore, good; Kramer & Morton, good; Edwin George, fair.

**MILES** (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Edith Helena, headliner; Boris Fridkin, very good; Walter Percival & Co., entertaining; Bowen & Bowen, good; Norwood & Hall, good; Wilbur Baker, good.

**WASHINGTON** (Frank Whitbeck, mgr.).—Harry Lauder, big business.

**DETROIT** (Harry Parent, mgr.).—George M. Cohan in "Broadway Jones."

**GARRICK** (Richard H. Lawrence, mgr.).—William Faversham in "Othello."

**LYCEUM** (A. R. Warner, mgr.).—"Excuse Me."

**AVENUE** (Frank Drew, mgr.).—"St Elmo."

**CADILLAC** (Sam Levey, mgr.).—"Militant Maids."

**ARMORY**.—27, Mischa Elman.

**FAMILY** (C. H. Preston, mgr.).—Harry Botter & Co.; Howe & Edwards, fair; Ward-Bell-Ward, good; Williams & Dixon, good; Rackett, Hoover & Markey, hit; Hagan & Seales, comical; Foster's Dog, clever; Murphy & Terrill, good.

C. A. Hoffman has been elected general manager of the Palace Theatre company, and Graham Hoffman treasurer and assistant manager. The theatre, located on Monroe avenue, will open Feb. 16 with vaudeville and pictures.

## INDIANAPOLIS

By C. J. CALLAHAN.

**SHUBERT MURAT** (W. E. Mick, mgr.).—"Road to Happiness." Feb. 2, "The Whip."

**ENGLISH'S** (A. F. Miller, mgr.; K. & E.).—28-28, "Winning of Barbara Worth"; 20-31, "Seven Keys to Baldpate"; Feb. 2-4, "Madcap Duchess."

**FAMILY** (C. Harmon, mgr.).—Musical stock.

**GAYETY**.—Stock closed last week. Poor business. No arrangements for re-opening have been made.

**COLONIAL**.—Eastern Photo Play Syndicate will open the Colonial with high class Photo Plays, starting Jan. 31.

**LYRIC** (H. K. Burton, mgr.; agent S. & C.).—Mormad, the Man, featured; Bob Hall, hit; Louis Grant, excellent; Up-side-Down Zeraldas, very good; The Punch, scored.

**MAJESTIC** (J. E. Sullivan, mgr.).—"Girls from the Follies."

**COLUMBIA** (Geo. H. Miller, mgr.; Columbia).—"Golden Crock."

Gus Rapier musical comedy having the longest run by musical stock in this city. Now in their 39th week and playing to capacity.

## KANSAS CITY

By R. M. CROUSE.

**SAM S. SHUBERT** (Earl Steward, mgr.).—"The Pleasure Seekers." Good business.

# TUCKER THE SINGING VIOLINIST

**EN ROUTE FOR AUSTRALIA** where he has been booked for 26 weeks by **HUGH MCINTOSH**  
Returning to England (the land of his former triumphs) in the fall.

**ORPHEUM** (Martin Lehman, mgr.)—Fox & Dolly, went over in great style; Joe Welch, big; Six Musical Cutty, tuneful; Genaro & Bailey, excellent; Bill Pruitt, pleasing voice; Kartell, thriller; Four Athletes, fair.  
**EMPRESS** (Dan McCoy, mgr.)—Edna Aug, headlined and did well; "Loulou" Christmas, entertaining; Dancing Mars, graceful; Haughton, Morris & Haughton, sensational; Adelyhe, Lowe & Co., fair; Leo Beers, good.  
**HIPPODROME** (J. A. Gerspacher, mgr.)—Minnal Amato & Co., good pantomime; Baseball Four, good ball players probably; Four Cook Sisters, big; Hilton & Hughes, roars; LeRoy White, fair; Three Juggling Bannons, ordinary; Nat. Lemington & Co.; Riley & Stone, entertaining; Four Roeters, fine.  
**GLOBE** (Cyrus Jacobs, mgr.)—Minstrel Four, big; Three Elliotts, musical treat; Peters & Styler, very good; Agnes Kayne, fair; Jane Elwyn, cartoon novelty; Taisie Japs, clever; Kinemacolor.  
**GRAND** (A. Judah, mgr.)—"The Girl of My Dreams," fair week.  
**AUDITORIUM** (Meta Miller, mgr.)—Meta Miller Stock Co. in "St. Elmo," big house.  
**GAYETY** (Burt McPhail, mgr.)—Crackerjacks, fine week.  
**WILLIS WOOD** (Roy Crawford, mgr.)—Monte Carlo Girls, fair houses.

## MINNEAPOLIS

By C. W. MILES.

**METROPOLITAN** (L. N. Scott, mgr.)—George Arliss in "Disraeli" drew excellent houses week Jan. 18. "The Traffic in Souls" opened Jan. 24 for a week. Severely condemned by press. Week 1, "Mutt and Jeff in Panama."  
**SHUBERT** (A. G. Bainbridge, Jr., mgr.)—Florence Roberts in the second week of her four weeks' engagement did "Sham," which she played originally before selling it to Henrietta Crossman, to good business. "Sapho," week of Jan. 25, with expectations of capacity houses. This is the version done in moving pictures by Miss Roberts last summer "Mme. Sans Gene" follows.  
**ORPHEUM** (G. A. Raymond, mgr.)—Week 18, Chip & Marble, pleased immensely; S. Miller Kent & Co., good; Armstrong & Clark, hit; Hartley, good; Vinie Daly, pleased; Lorna & Tootie Pounds, good, need new material; Bryant Cheever's Marvelous Manchurians, sensational hit.  
**BIJOU** (Hitchcock & Blaising, mgrs.; Pantagee)—Shaw's Comedy Circus, Lawrence Johnston, Davitt & Duvall, West & Boyd, Grepaire & Elmina, Van Lear & La Fleur.  
**UNIQUE** (Jack Elliott, mgr.; S.C.)—Top O' the World Dancers, Moffat-Clare Trio, Hong Fong, Olivotti Troubadours, James Francis Sullivan.  
**MILES** (W. F. Gallagher, mgr.; T. B. C.)—The Bremens, Charlemagne & Co. Smillette Sisters, Connelly & Naulty, Green & Parker.  
**NEW GRAND** (Chas. Dempsey, mgr.; W. V. A.)—Hendricks & Belle Isle Co. Tom Sidello & Co., H. T. McConnell, Dallas Romans.  
**GAYETY** (Wm. Koenig, mgr.)—Pat White and the Big Jubilee.

Fritzi Scheff will divide the week of Feb. 1 between the Minneapolis and St. Paul Orpheums. She will play four nights in Minneapolis and three in St. Paul. John and Emma Ray will headline the local bill the rest of the week.

The National Grand Opera Company of Canada will give four performances at the Metropolitan March 9-11.

## SEATTLE, WASH.

By HERBERT L. STAY

**ORPHEUM** (Carl Reiter, mgr.; agent, direct)—Week 19, Valmont & Reynen, opened, well received; Conly & Webb, good; Leo Carrillo, pleased; Demarest & Chabot, scored;

Wm. H. Murphy & Blanche Nichols, riot; Gertrude Barnes, hit; Maxine Bros & Bobby, applause. This was one of the best bills this season.

**EMPRESS** (E. C. Donnelly, mgr.; agent, S.C.)—Week 19, Earl Girdeller, opened, not up to Empress standard; Rich & Lenore, fair hand; Chas. B. Lawlor & Daughters, went well; Burke & McDonald, bit hit; Adas Family, big applause.

**PANTAGES** (Ed. Milline, mgr.; agent, direct)—Monahan, opened, well liked; Lillian Watson, applause; Billy & Laura Dreyer, pleased; "Twenty Minutes in Chinatown," big applause; Millard Kennedy & Christie, well received; Uneno Japs, scored big hit.

**METROPOLITAN THEATRE** (Geo. MacKenzie, mgr.)—Pictures.

**MOORE THEATRE** (Ben Ketchum, mgr.)—Robert Mantell, good business.

**TIVOLI THEATRE**—Keating & Flood Stock Co. Good business.

**GRAND**—Pictures and acts.

**SEATTLE**—Stock Co., fair business.

## ST. PAUL

By C. J. BENHAM.

**ORPHEUM** (E. C. Burroughs, res. mgr.)—Dance Reveries, please; Herman Timberg, favorite; Shirile Rives & Co., fair; Parillo & Frabito, liked; Kingston & Ebber, set by; Blessings, good; Manio, clever.

**EMPRESS** (Ous S. Greening, mgr.)—"Opening Night," good; Gwynn & Gossett, scored; Bessie Browning, appreciated; Smith & Smith, applause; Fred St. Onge & Co., clever.

**NEW PRINCESS** (Bert Goldman, mgr.)—Lottie Williams & Co., headlines; Rud & Nellie Helm; Fontaine & Edna Davis.

**METROPOLITAN**—Mr. Geo. Arliss & Co. in "Disraeli."

**GRAND** (Theo. L. Hayes, mgr.)—"Girls from Happy Land."

**GAYETY** (Otto N. Rath, mgr.)—Guy Daly & Co., Clifford & Ross, Ruth Talford, Guistad Duo.

**SHUBERT** (Frank Priest, mgr.)—Stock.

## TORONTO

By HARTLEY.

**ROYAL ALEXANDRA** (L. Solman, mgr.)—The National Opera opened in "Gloconda" to capacity. Primrose & Dockstader's Minstrels. SHEA'S (J. Shea, mgr., agent, U. B. O.)—Doolin & McCool, well received; "The Green Beetle," absorbing; Bernard Reinold & Co., good; Bert Enol, unique; Seymour's Happy Family, well trained; Grace Wilson, pleased; The Vivians, skillful; Jed & Ethel Dooley, a hit.

**PRINCESS** (O. B. Sheppard, mgr.)—"The Doll Girl," with Richard Carle and Hattie Williams, "The Lady of the Slipper."

**LOEW'S YONGE STREET** (Charles E. Swards, mgr.; agent, Loew)—Ellis-Nowlan Troupe, George Armstrong, Coakley, McBride & Nilo, William Morrowand, Donna Harris, John Not and Carrie Starr, The Great Johnson, The Saberas.

**GRAND** (A. J. Small, mgr.)—"A Fool There Was," "Ready Money."

**STAR** (Dan F. Pierce, mgr.; Progressive)—"The Jolly Girls," "Militant Maids."

**MAJESTIC** (Peter F. Griffin, mgr.; agent, Griffin)—Coyman & Gilman, Atlantis & Flak, Smith & Woods, Le Noir & Woods, Robt. L. Montague.

**GAYETY** (T. R. Henry, mgr.; Columbia)—The Honey Moon Girls, Howery Burlesquers.

**BEAVER** (W. L. Joy, mgr.; agent, Griffin)—La Lorde & Yarik, The Eselle, Morgan & West, The Winnies, Vincent Vernon, Jack Gilman.

**LA PLAZA** (C. Wellman, mgr.; agent, Griffin)—De Low & Pearl, Edmonds & Lavallo, Eddy Fox, J. Keene.

**CRYSTAL** (F. Itobson, mgr.; agent, Griffin)—The Campbells, H. Whitney, P. Sharon, Edmonds & Lavallo.

**PEOPLES** (S. Aboud, mgr.; agent, Griffin)—J. Keene, Chas. Savers.

**CHILDS** (G. Maxwell, mgr.; agent, Griffin)—Frank Wensley, L. Manchester.



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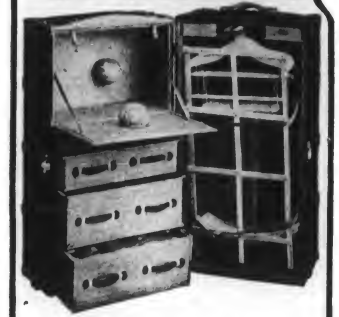
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# Weber, Beck and Frazer

WITH  
**Eva Tanguay Show**  
American Music Hall  
Next Week (Feb. 1), Chicago

# ADDRESS DEPARTMENT

## Where Players May Be Located Next Week (February 2)

(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 Orpheum Tacoma  
Adler & Arline Hansa Hamburg Ger  
Adonis, care Marinelli Berlin  
Aldro & Mitchell Empress San Diego  
Allegro Pantages Oakland  
Alpha 6 Pantages Los Angeles  
Ambrose Mary Morocco Los Angeles  
American Comedy 4 Empress Tacoma  
Anthony & Rose Gaiety San Francisco  
Armento Bros Elgin Mich  
Arnold Rena Pantages Los Angeles  
Avery Van & Carrie Majestic Ft Worth  
Azard Paul Empress Ft Wayne

**B**  
Bards Four Variety N Y  
Barnes & Crawford Variety N Y  
Barnold's Dog & Monkey Variety N Y  
Berger Edgar White Rats N Y  
Berliner Vera 5784 Ridge Ave Chicago

**Bickel and Watson**  
Direction Gaiety Theatre Co.,  
Morocco Theatre, Los Angeles, Indefinitely.

**B**  
Big Jim F Bernstein 1493 Bway N Y C  
Blindus The Variety N Y  
Bowers Fred V & Co Variety N Y  
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

**WINIFRED BRYSON**  
With Bickel and Watson  
Morocco Theatre Indefinitely Los Angeles

Byron & Langdon 174 E 71st St N Y C

**C**  
Caltes Novelty 1334 6th St Philadelphia  
Carletta M 314 Livingston St Bklyn N Y

**Walter L. Catlett**  
Featured with Bickel and Watson  
Morocco Theatre, Los Angeles, Indefinitely.

**C**  
Ce Dora 9 Riverside Ave Newark  
Clarke & Bergman 121 George St Brooklyn  
Cross & Josephine Keith's Philadelphia  
Crouch & Welch Variety N Y  
Curson Sisters Interstate Circuit

**D**  
D'Arville Jeannette Montreal Indef  
Davett & Duval Empire Saskatoon  
Davis Hal & Co Pantages Vancouver  
Davis Josephine Variety London  
Devine & Williams Orpheum Jacksonville  
Dennis Bros Empress Butte  
Dingle & Emeralds Marinelli 1493 Bway N Y  
Dorr Mary Empress Salt Lake  
Dorach & Russell Empress Chicago  
Doyle Patsy Empress Saskatoon  
Drow Chas & Co Empress San Francisco  
Dreyer & Dreyer Pantages Tacoma  
Duchesse Barham Variety N Y  
Duncan & Holt Empire Calgary

An Adept in Jugglery  
**WILFRID DU BOIS**  
Playing Interstate Circuit

Duplie Ernest Empress San Diego

**E**  
Ebeling Trio 89 Hudson Pl Hoboken N Y  
Edwards Shorty Variety N Y  
Elliott Sydney A 247 Harvey Ave Detroit  
Elliot & Rogee Pantages Spokane  
Emersons 3 Empress Kansas City  
Emmett Gracie Maple Crest North Foxboro  
Escardos 3 104 E 14th St N Y C  
Etika & Irene Bijou Bay City Mich

**AL ESPE and PAUL**  
Juggler of Artillery and Comedian  
This Week (Jan. 26), Empire Paterson, and  
Lincoln Sq., New York.  
Next Week (Feb. 2), Grand St., New York,  
and Greeley Sq., New York.

**F**  
Ferry Wm (The Frog) Casino Municipal Alger  
Africa  
Fields Teddy Variety N Y  
Fox & Ward 1117 Wolf St Philadelphia  
Francis Ruth Roche Ocean Beach N Y

**Sig Franz Troupe**  
"FRANTIC WHEELMEN"  
Playing Loew Circuit.

Frevoll Fred Variety N Y  
Frey Henry 1777 Madison Ave N Y C

Gallant Park St Louis

Gannon Helen Orpheum Seattle  
Geary Arthur Empress Salt Lake  
Godfrey & Henderson 345 W 46th St N Y  
Goodall Archie Empress Sacramento  
Gordon John B & Co Empress Tacoma  
Gordon Bros Columbia St Louis  
Gordon & Rica Colonial Erie Pa  
Graham & Dent New Amsterdam N Y  
Granville Taylor 350 W 56th St N Y  
Green Ethel Polls Worcester  
Guerra & Carmen 2193 North Ave Chicago  
Gwynn & Gossett Empress Winnipeg  
Gygi Ota Variety N Y

**H**  
Halligan & Sykes Majestic Houston

**Louise-HAMLIN and MACK-Billy**  
Care Will Collins, Broadmead House,  
Panton St., London, England.

Hanson Bros Grand Birmingham Engr  
Harrish Great White Rats N Y  
Havilians The Variety Chicago  
Hayama 4 Strand Winnipeg  
Haywards The White Rats N Y  
Haywood Harry Co Variety N Y  
Hermann Adelaide 1193 Broadway N Y  
Hines Palms & Girls Variety N Y  
Holman Harry & Co Variety N Y  
Houdini Variety London  
Hutchinson Willard & Co Variety London

**I**  
Icelandic Troupe Temple Rochester  
Imhoff Conn & Coreene Polls Springfield  
"In Old New York" Empress Chicago  
Irwin & Herzog Variety N Y  
"I've Got It" Empress Winnipeg

**J**  
Jahns 3 Pantages Portland  
Jaxson Spats & Jaxson Majestic Little Rock  
Jennings & Dorman Empress Vancouver  
Jesiska Troupe Empress Vancouver B C  
Johnston Lawrence Empress Saskatoon  
Johnstons Musical Empire Newcastle Eng.

**K**  
Kammerer & Howland Variety N Y  
Kayne Agnes Variety Chicago  
Keefe Zena & Co Pantages Seattle  
Kelly & Pollock Variety N Y  
Kelso & Leighton 147 W 145th St N Y C  
Kenny & Hollis 66 Brainerd Rd Allston Mass  
Kerna Two Majestic Dallas  
Kidd Kathryn Co Orpheum New Orleans  
Kiernan Walters & Kiernan Empress Spokane  
Kingston World Mindell Orpheum Circuit  
Klare Katherine Empress Portland Ore  
Klass & Bernie Jeffers Saginaw Mich  
Koners Bros 908 Palace Theatre Bldg N Y

Kornan Fred Columbia St Louis  
Kresko & Fox Pantages San Francisco  
Kurtis Roosters Brennan-Fuller Sydney

**L**  
La France & McNabb Pantages Los Angeles  
Lambert Variety London  
Lamb's Manikins Variety N Y  
Langdons The Variety N Y  
Lawson & Namon Variety Chicago

**HAPPY JOE**  
**LEANDER & MACK**  
1 Funny Little Policemen  
CHICAGO

**Le Dent Frank Variety London**  
Lehr Anna & Co Orpheum Portland Ore  
Leonard Beale 319 Townsend Ave New Haven  
Le Roy & Lytton Pantages Portland Ore  
Lealle Bert & Co Empress Vancouver B C  
Littlejohns The Variety N Y  
Livingston 3 Empress Denver  
Lora & Co Pantages Spokane  
Lynch & Zeller Majestic Milwaukee  
Lyons & Callum Pantages Oakland

**M**  
McCreo June Columbia Theatre Bldg N Y  
McDermott Billy Miller Hotel N Y  
Meredith Sisters 330 W 51st St N Y  
Mersereau Mile Variety N Y  
Moran Polly Variety London

**FRANK and BILL**  
**MUELLER BROTHERS**  
SONGSTERS  
Permanent Address Saginaw, Mich.

Murray Elizabeth M Variety N Y  
Musette 414 Central Park West N Y

**N**  
Nestor & Delberg Empress Tacoma  
Nevis & Gordon Majestic San Antonio  
Newhoff & Phelps 540 W 163d St N Y  
Newsboy 4 Pantages Oakland  
Nible & Spencer 151 18th St Bklyn N Y  
Nicol Bros 1590 Amsterdam Ave N Y  
Nichols Nellie Columbia St Louis  
"Night in Chinatown" Pantages Tacoma  
"Night in Police Station" Empress Salt Lake  
Nugent J C & Co Majestic Dallas

**O**  
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Belman Show 2 Lyric Indianapolis  
Empire Albany 9 Miners Bronx New York  
Belles Beauty Row 2 Empire Brooklyn 9 People's New York  
Ben Welch Show 2 Star Brooklyn 9 Empire Brooklyn  
Big Gaiety 2-4 Bastable Syracuse 5-7 Lumberg Utica 9 Gaiety Montreal  
Big Jubilee 2 Grand St Paul 9 Gaiety Milwaukee  
Billy Watson's Big Show 2 L O 9 Gaiety Minneapolis  
Bon Ton Girls 2 Empire Hoboken 9 Casino Philadelphia  
Bovary Burlesquers 2 Gaiety Toronto 9 Gaiety Buffalo  
Broadway Belles 2 Olympi Cincinnati 9 Majestic Indianapolis  
Broadway Girls 2 Gaiety Boston 9 Columbia New York  
College Girls 2 Gaiety Cincinnati 9 Buckingham Louisville  
Columbia Burlesquers 2 Gaiety Detroit 9 Gaiety Toronto  
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Cincinnati  
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Liberty Girls 2 Gayety Baltimore 9 Gayety  
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Marion's Dreamlands 2 Gayety Minneapolis 9  
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St. Trenton  
Reeve's Big Beauty Show 2 Gayety Wash-  
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Robie's Beauty Show 2 Orpheum Paterson 9  
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Roseland Girls 2 Columbia Indianapolis 9 Star  
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Bastable 12-14 Lumberg Utica  
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ter Worcester 9 Gayety Boston  
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Tart Girls 2 Gayety Montreal 9-11 Empire Al-  
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Minstrel Four (C)  
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N  
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Oakland Will  
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P  
Paka Tootie  
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R  
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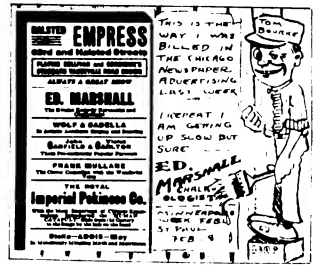
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